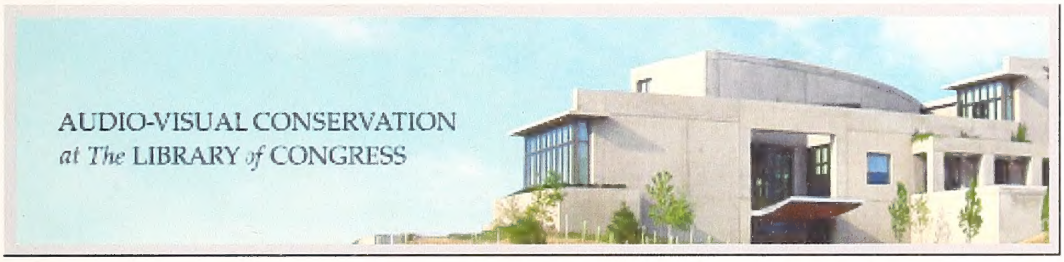


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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

U. S. CREATES CREDIT WORTH $33,000,000 TO SCREEN THEATRES

Federal government guarantees banking loans for modernization

NEWS & CORPSES

. . . an editorial about newsreels by TERRY RAMSAYE

VOL. 116, NO. 10 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* SEPT. 1, 1934

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YOU CAN KICK ME

for having failed to predict that "Thin Man" was going to be one of the year's biggest hits—



BUT YOU'LL KISS ME

for tipping you off about *another* "Thin Man"—Yes sir, it's

ROBT. MONTGOMERY—MAUREEN O'SULLIVAN

in HIDE-OUT

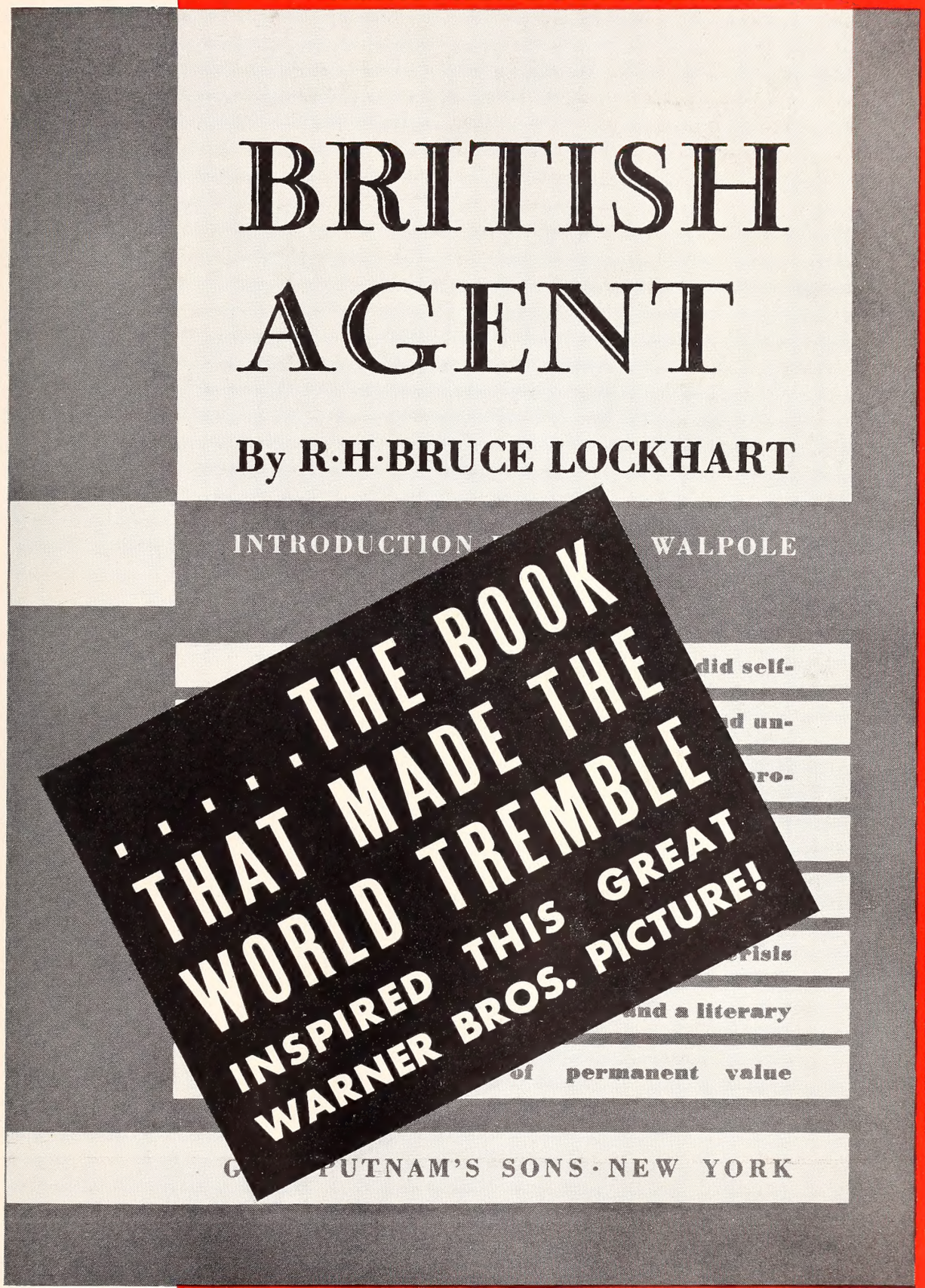
Directed by W. S. VAN DYKE

Produced by Hunt Stromberg

We told you that this delightful entertainment by the writers and director of "Thin Man" was going to be a surprise sensation! Look what's happening!

WASHINGTON, D. C. Doubles normal biz!
NEW YORK. Beats "Thin Man"!
KANSAS CITY. Biggest in months!
BALTIMORE. Beats "Tugboat Annie"!
BOSTON. Tops recent hits!
CANTON. Excellent!
COLUMBUS. Beats "Men in White!" Imagine!
ATLANTA. Way ahead of "Thin Man"!
MEMPHIS. Doing swell here!
INDIANAPOLIS. Also tops "Men in White" here!
EVANSVILLE. Excellent!
LOUISVILLE. Beats "Thin Man" by miles!
ST. LOUIS. Exceptional!
WILMINGTON. Tops "Thin Man" and recent hits!

Get going!



Available for Special extended engagements after September First –

KP 25/8/35

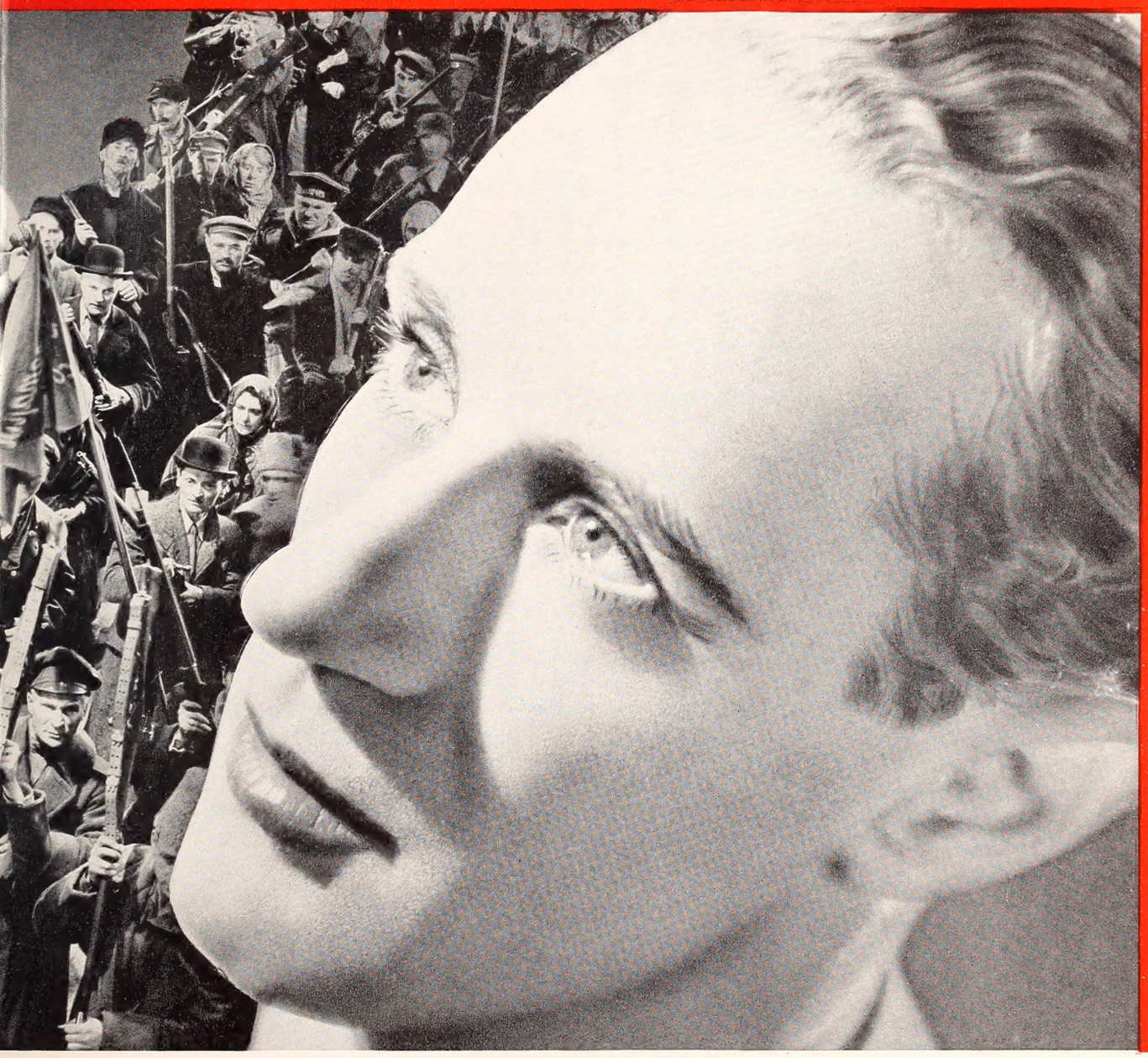
Again Warner Bros. score with the Greatest Star Combination in Show History—

KAY FRANCIS · LESLIE HOWARD

in the picture the whole world will acclaim—



With William Gargan,
in cast of hundreds . . .
Directed by Michael Curtiz.
Suggested by R. H. Bruce
Lockhart's Best-Seller.
A First National Picture.
Vitagraph, Inc., Distributors



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will be supported by the greatest National Newspaper Advertising Campaign ever undertaken by WARNER BROS.

. . . . and you'll admit Warner Bros. know how!

When these Lovers Quarrel..

they awaken the romance in every heart!

Audiences will chortle merrily when this masquerading millionairess wrestles with pots and pans...They'll sigh contentedly when she nestles in the arms of her inventive chauffeur sweetheart. And applaud delightedly at the reunion of these two... *together for the first time since "State Fair."*

Janet
GAYNOR
Lew
AYRES
in
Servants' Entrance

with
NED SPARKS
WALTER CONNOLLY
LOUISE DRESSER
G. P. HUNTLEY, JR.
ASTRID ALLWYN
SIEGFRIED RUMANN

Produced by Winfield Sheehan
Directed by Frank Lloyd
From the novel by Sigrid Boo
Adaptation: Samson Raphaelson

FOX







MOTION PICTURE HERALD

Vol. 116, No. 10 September 1, 1934

NEWS & CORPSES

DEVELOPMENTS now underway promise some considerable evolutions and changes in the technique of newsreels to be delivered to the theatre screens of the nation. The outlook is exceedingly promising, on the premise that any change is likely to prove an improvement.

And while this period of evolutionary change is young, it will be proper to make some observations pertaining to the product and its public. The newsreel situation currently is fraught with possibilities of peril to the motion picture quite as definite as those which brought on the Legion of Decency campaign addressed at the drama.

The motion picture drama offended a considerable sector of the public by what, with a certain latitude of viewpoint, might have been called either bad morals or bad taste, or both. The newsreels have been tending to offend in taste rather than morals, but none the less dangerously.

The newsreels within a few months have regaled the public with pictures of the exhumation of the grisly corpse of Alexandre Stavsky in France, with the preliminary processes of the post-mortem evisceration, and with views at all angles of the stark body of the exceedingly dead John Dillinger on a slab in a Chicago morgue.

¶ Within the fortnight a sound news camion was raced down into Alabama bearing a box of de-fanged rattlesnakes for a "Holy Roller" demonstration of faith, before the camera, in imitation of a demonstration of the week before when an inflamed zealot submitted himself to the ordeal of venom and came jolly well near dying of it.

A few months ago the cameras of two newsreels caught and presented on the screen pictures of the unfortunate members of the landing crew at the San Diego flying field when the Akron carried them up to a death drop. Particularly explicit telephoto shots showed the bouncing of the bodies at the impact with the field. Audiences, exhibitors and the Secretary of the Navy protested and in time the scenes were cut. Such cuts never overtake first runs.

We submit that it ought not to be necessary to explain, as it seems to be, to newsreel editors that neither a corpus delecti nor the making of it are considered by any large portion of the public to be entertainment.

¶ It is not in general held pleasant to get up from ice-cream and demi-tasse to go to the charnel house. Skulls and reptiles may be facts; they may even be news; but they are not entertainment for persons of sound mind. The fact that they may get attention, that they may create sensations of a sort, does not make them proper screen merchandise.

Newsreels appear to be continually being led astray by their impression that they are in the news business, that they purvey news, and that they are to be classified as publications.

The real publisher of the newsreel is the exhibitor who puts it on his screen for his own portion of the theatre-going public.

The spectator knows nothing about the editor sitting in New York and is not interested. The average motion picture patron is very likely to think

[CONTINUED AT BOTTOM OF FOLLOWING PAGE]

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

COAST PRECEDENT

The possibility of a precedent is involved in the request that a municipal court in Los Angeles this week determine whether a production talent case shall be heard by it or go to Academy arbitration. Lupe Velez brought action against Rowland Productions, charging non-payment of $5,000 due. A technicality, since the company claimed she never worked for it, though holding a contract, brought the case to the court. . . .

MAJORS SUED

In U. S. district court, Omaha, Exhibitor Vern S. Brown, Iowa, has brought suit for $425,000 damages against all major companies, Omaha Film Board of Trade, two Publix units, charging conspiracy in restraint of trade to prevent him from obtaining film, claiming Publix opened a theatre with which to compete with him for that very purpose. . . .

MEXICAN BAN

Boycotted by theatre unions of Mexico City has been the film, "Mussolini Speaks," charging it disseminates Fascist propaganda which the union calls undesirable for Mexican workers. Backing the boycott is the Peasants' federation, which would indicate the ban may extend throughout the country. . . .

JAPS ON STRIKE

Vigorously, earnestly protesting against the introduction of talking pictures, theatre employees of the city of Tokyo, capital of Japan, went on strike. . . .

NEW ORLEANS TAX

No absorption of the new local amusement tax will be permitted by the theatres of New Orleans. The extra cent must be collected on all tickets, exhibitors have learned. The levy actually will raise admission prices, allowing the operator to show a profit, according to some exhibitors. Though the tax is one cent up to 50 cents, the actual rate is two per cent of admission, making a difference between that collected from patrons, and that required to pay the city. . . .

CLAIMS PLAGIARISM

An injunction, accounting of profits, damages of $100,000 are asked from Fox in a U. S. district court suit this week filed by Mark Linder, playwright, alleging Fox's "Now I'll Tell" infringes on his play, "Room 349," which he claims was produced on the New York stage in 1929. Plaintiff also asks leave to settle, if he prefers, for $500 per film performance. . . .

ACTING SINGER

With concert appearances in Europe and South America behind him, MGM player Ramon Novarro plans an attack on the American audience concert front, via early appearances in San Francisco, as preliminary to a full concert tour planned for next year. He wants to be accepted by audiences as "a singer who acts in motion pictures," rather than vice versa. . . .

KIDNAP THREAT

Revealed last week in New York was a plot to extort $50,000 from William Fox, with a threat to kidnap Mr. Fox's two daughters if the money was not forthcoming. In Hewlett, Long Island, an unnamed suspect was taken into custody by Department of Justice operatives. . . .

PICKFAIR WEALTH

Disclosed in the records of the Los Angeles county tax collector last week was a drop in the taxable wealth of Mary Pickford and Douglas Fairbanks. The wealth of Miss Pickford, says the record, has dropped $734,620 in the past year, while that of Mr. Fairbanks has decreased $631,400, based on assessed valuation. The totals: Miss Pickford, $1,950,770; Mr. Fairbanks, $1,065,530. . . .

NAZI BANNING

Since it "offends National Socialist feeling and is calculated to endanger public order," the Nazi film censor in Germany last week banned showing of the Austrian film, "Spring Voices." Also banned by the Nazi was MGM's "The Hollywood Party," though no explanation of the action was forthcoming. . . .

SCHENCK - OBERON

To England from Hollywood shortly will go Joseph M. Schenck, president of United Artists and 20th Century, there to meet Merle Oberon, his fiancee. Returning with her, the couple expect to marry at Pickfair, Coast home of Douglas Fairbanks, Mary Pickford, in about six weeks.

NEWS & CORPSES . . . continued from preceding page

that the name of the product is *"a pathé,"* considering that to be a generic noun.

The newsreel is not a purveyor of news and never is likely to become one. It is a derivative of the news, related to the affairs of Page One about as the Sunday rotogravure supplement is related to them. The newsreel ought to be an entertaining and amusing derivative—just so long as its avenue to the public is through the dramatic screen theatre, and along with the drama.

Newsreel policies diverging from the esthetic and amusement standards of the dramatic screen would be proper and practical only in theatres in which the newsreel was the exclusive or dominant product. The Trans-Lux experiment, had it come to full floreation, for example, might have warranted a divergent and high-colored newsreel product. The chief influence of that project was, however, the injection of some Brisbanery into film destined to association with the drama.

The newsreel never has and likely never will enjoy all the license of the press. There is no very good reason why it should need such license until it has its independent approach to the public as a specialized form of publication, not as amusement.

The reader of the printed page has some options. He can turn from or lay aside that which he finds unpleasant, uninteresting, offensive. The theatre patron must take it or forfeit his admission.

With their illusions of a publishing position and function the newsreels are inevitably influenced by the sensationalism of the tabloids, led by New York's *Daily News,* by the bitter sardonic and often gruesome or sadistic reports of *Time* and its imitators among news-magazines, and by the delving, emotional and anatomical presentations of MacFadden pages.

The printed page offers no precedents and blazes no trails for the newsreel that goes to the dramatic screen.

Some of the young men who play at "publishing" in the newsreel business have surrounded themselves with staffs of sub-editors with titles like those of newspaper desks, with printer telegraph services from the press associations, and annually angle for invitations to the Gridiron Club dinner in Washington to complete the self-delusion. One of them for years sought for membership in the American Publishers' Association.

In view of the agility of news-tipsters, sitting at the desks of every newspaper in New York, and the abundance of editions, a news ticker is about as useful in a newsreel office as a Hoe octuple press would be. It is interesting to observe that the newsreel with the closest of newspaper associations makes the least of newspaper pretentions.

Whether they know it or not, the newsreels, as they call them, are just in the show business, or they should by all means get into it.—T. R.

U. S. CREATES A $33,000,000 CREDIT FOR THEATRE REPAIRS

Motion picture theatre owners having good credit standing, whose capital inadequacies have prevented them during the nationwide deflation from making structural improvements in, or repairs to their properties, are eligible to apply to authorized local banks and lending agencies for inexpensive credit for the modernization of their exhibition buildings, under the National Housing Act which assures the banks of repayment.

Eligibility of exhibitor owners under the Act was officially acknowledged this week by the Federal Housing Administration at Washington, which stated, however, that the loans shall be applicable to repairs and improvements which shall become a permanent part of the property, and shall not be expended for movable theatre equipment.

The government anticipates that some $1,500,000,000 will be spent within the next 18 months in repairing and remodeling homes and business properties throughout the nation. The motion picture industry could obtain for the modernization of its theatres as much as $33,600,000, if the owner of each of the 16,800 houses that are either opened or are in idleness were granted the $2,000 to be allotted for improvements to each property.

The bulk of the applications in exhibition will, naturally, be made by the owners of the independent class, especially those whose theatre structures are in that majority group of 15,700 houses seating less than 1,500—opened or closed.

There has existed some doubt that motion picture theatre owners could take advantage of a loan under the Act for remodeling and repairing. It was felt in exhibition quarters that the Housing Act was only intended by the Administration to improve residences. An inquiry directed this week to the Federal Housing Administration at Washington revealed that the government insurance plan is by no means restricted to homes.

See Many Theatres After Loans

On the contrary, Federal Housing officials on Wednesday said that they anticipated that hundreds of theatre owners will take advantage of the opportunity to obtain medium-sized loans created by the Act at low rates for the purpose of making much-needed improvements and for alleviating unemployment ranks—which is the basic purpose of the Act.

While the loans, to be obtained at authorized local lending agencies, are restricted to individually owned and operated properties, lease holders may take advantage of the plan under certain conditions.

The loans to theatre owners are subject to the condition that they must be used for new improvements which will become a permanent part of the property. The funds cannot be used to pay off back indebtedness for building purposes, nor can they be used for the purchase of certain types of movable equipment, generally known as operating equipment, such as projectors, carpets, seats, draperies, screens and the like.

However, it is natural to assume that the new theatre modernization movement will open wide the market for theatre equipment sales. The need for new equipment usually appears when the owner engages in a "sprucing up" process through remodeling, redecorating and repairing.

It is to be pointed out in this connection that while a loan for rebuilding and repainting is obtained under the Federal Housing Act from local lending agencies, this is done on the owner's notes, without any endorsement and involves no mortgages or liens against the property. Therefore, the property retains its former integrity as a basis for further credit.

Thus a loan for rebuilding does not necessarily act to impair the credit of a theatre operator in the equipment market, but is actually conceived as supporting it.

Two highly important results, of considerable financial benefit to the industry as a whole and to its allied manufacturing branches, would be forthcoming from any wholesale granting of loans to theatres:

1. Increased equipment sales that usually follow theatre remodeling.

2. Better business prospects at the box-office developed by the psychological effects of the rejuvenated theatre on the minds of theatregoers.

Although fine legal questions as to the nature of some of the improvements permitted under the Act will probably have to be referred to the Housing Administration's legal division at Washington for decision, the majority of improvements to be allowed have already been specified. In the field of exhibition, some of the improvements permitted by the Act in theatre structures—all to be of a so-called generally permanent nature—include:

BUILDING
REMODELING
REDECORATING
PAINTING
PLASTERING
MASONRY
CONCRETING
BRICK WORK
TILING
CARPENTRY
SHEET METAL
ELEVATORS
DOORS, INSIDE AND OUT
FIRE ESCAPES
STAIRS
RAILINGS
ELECTRICAL WORK
WINDOWS
BOILERS
HEATING IMPROVEMENTS
VENTILATING IMPROVEMENTS
HEATING EQUIPMENT
VENTILATING EQUIPMENT
PIPING
AWNINGS
THEATRE FRONTS
ROOFS
INSIDE WALLS
OUTSIDE WALLS
PERMANENT REPAIRS
ARCHITECTURAL SERVICES
NEW PLUMBING
PLUMBING FIXTURES
NEW LIGHTING
LIGHTING FIXTURES
ADDITIONAL ROOM
PARTITIONS
FLOORS
REINFORCING
FIRE-RESISTANCE
WATERPROOFING
FOUNDATIONS
CELLARS
INSULATION
PERMANENT HARDWARE
GUTTERS
CHIMNIES
CEILINGS
PERMANENT CABINETS

Theatre owners will be able to borrow amounts up to $2,000 on promissory notes at varying rates of interest. The Administration feels that considerable improvements can be made with $2,000, especially to small buildings and to buildings in small towns. Larger advances under the insurance plan may be specifically authorized by the Federal Housing Administration, but it is unlikely that there will be many variations from the generally authorized limit. However, the bank and the borrower may make independent arrangements for an additional sum.

Lending Agencies Total 3,000

Application for these loans must be made only to local lending institutions which have accepted the government insurance plan. The number is increasing daily and by the end of the week more than 3,000 banks and building and loan associations, with billions of resources, will have subscribed to the program.

Regulations permit individual lenders to fix their own rates of interest subject to a five per cent maximum limitation. Notes may not run more than three years without the specific approval of the Federal Housing Administration. Under no conditions are the loans to require any endorsement, merely requiring the signature of the property owner, and, if the owner is married, also the signature of his wife. As previously

(Continued on following page)

In This Issue

United States creates $33,000,000 credit for theatre repairs — Page 9
Hollywood awakens to influence of star broadcasts on box-office — Page 11
"Jaydee"—by Terry Ramsaye — Page 13
Paramount claims total $50,000,000; circuit holdings now down to 1,280 — Page 12

FEATURES

Editorial — Page 7
The Camera Reports — Page 15
J. C. Jenkins—His Colyum — Page 47
The Hollywood Scene — Page 42
The Cutting Room — Page 43
Asides and Interludes — Page 27

DEPARTMENTS

What the Picture Did for Me — Page 49
Showmen's Reviews — Page 33
Managers' Round Table — Page 57
Technological — Page 46
The Release Chart — Page 65
Voice of the Industry — Page 54
Chicago — Page 55
Short Feature News — Page 55
Productions in Work — Page 56
Box-Office Receipts — Page 37
Classified Advertising — Page 70

LOAN POSSIBLE ON EACH HOUSE

(*Continued from preceding page*)

stated, the loans shall not involve any mortgages or liens against the property.

After having decided what improvements his theatre requires, the exhibitor may call in a contractor, or—if it's an important job—an architect, or he may get in touch with a local better housing committee, if there is one in the community. Any of these may estimate the cost. The exhibitor may engage his own labor, purchase his own materials from whoever offers the best prices. He may even do his own work. There is no limitation on how he may do the job.

Any property owner, whether individual, partnership or corporation, with a regular income from salary, commissions, business or other assured sources may apply. It is not necessary to be a depositor in the financial institution consulted. Specifically, the financial institutions subscribing to the plan may include any national bank, state bank, trust company, savings bank, or industrial bank, building and loan association or finance company approved by the Federal Housing Administration; or it may include a contractor or building or supply dealer who could accept a note to be discounted by a financial institution.

The money is not loaned by the government. The government provides insurance without cost to the financial institution to cover any probable loss to such institution, and, according to the Administration, "will contribute its share to make this type of paper a distinctive investment" for the banks. Nor does borrower pay for such insurance.

If not loaned directly, the bank may discount the borrower's note to the contractor.

Each Property Eligible

Loans may range from $100 to $2,000, depending on the income, for improvements on any one property. A like amount may be applied for for each property owned by an exhibitor up to five. Thus, he may secure $10,000 to improve five theatres. On loans for more than five properties, the exhibitor must secure the approval of the Federal Housing Administration at Washington.

Loans may run for any number of months from one to 36. They may be extended from 37 months to five years with approval of the Administration.

A good credit record in the community is the only security required to be placed on the note.

The exhibitor must assure the bank that he owns the property. Lessees under "repairing leases" may qualify under special circumstances which the local lending institutions can explain.

Further, the exhibitor must give assurance that the annual income of the signer or signers of the note is at least five times the annual payments to be made on the note; and that the mortgage, if any, is in good standing; and that there are no past due taxes, interest or liens against the property.

The financial institution may not collect as interest and/or discount and/or fee of any kind, a total charge in excess of an amount equivalent to $5 per $100 of the original face amount of a one-year note, deductible in advance by the lending institution.

Loans must be repaid in monthly installments, so that the actual interest charge will be higher than the nominal rate, but at the same time, well under prevailing commercial paper rates. Compared with ordinary 60 or 90 day bank loans, the rate is higher. Compared with the same type of loans payable in monthly installments, it is much lower than heretofore available. The reduced cost is made possible because of the government credit insurance to the financial institution, the government having set aside $200,000,000 for such loan insurance.

Loaning Agency Must Approve

While the general rule is to make regular, equal, monthly payments, farmers and others with seasonal income may make seasonal payments.

The exhibitor does not have to use specified building materials, but the methods of construction must meet the general approval of the lending agency.

The regular monthly installments will be made in person at the place of business of the lending agency; or by mail; or as otherwise arranged. No payment shall be made to any governmental office or governmental organization. The government will not insure any such loans after January 1, 1936.

The note may be paid in full at any time before maturity. A reasonable rebate will be allowed for such prepayment when charges have been collected in advance.

An exhibitor may pay as many installments at one time as he wishes, but such payments should be in exact multiples of the agreed payments—that is, if monthly payment is $10, advance payments should total $20, $30, etc.—not, for example, odd sums such as $18 or $25, when the agreed payment is $10.

The maker must not permit his payments to fall in arrears. Should a payment be more than 15 days late, the financial institution's expense, caused thereby, may be reimbursed in part at the rate of not more than five cents per dollar for each payment in arrears. Persistent delinquency will make it necessary for the financial institution "to take proper steps to effect collection in full." Any time after 60 days' default the bank may present the note to the Administration and receive cash.

The Administration suggests that in preparing to modernize theatre buildings, in order to ascertain what improvements are needed the exhibitor should check the condition of the structure for general defects, sanitation, safety, attractiveness, and then consult with a contractor or architect.

Competitive Bids Urged

Furthermore, it is suggested, officially, that the exhibitor check the reputation for responsibility and the skill of the contractor or workmen engaged. It is advisable to know personally the contractor or workmen.

Probably the only effective safeguard as to price is the securing of competitive bids. Exhibitors should receive a written guarantee from the contractor before paying for any work completed.

"No item of repair, alteration or improvement should be an attempt to conceal building defects which are more fundamental," declared the Administration. "If the work involves a large expenditure or major changes in a building—that is, if it involves alterations and new construction rather than mere repairs, it is wise to consult an architect or engineer," said the Administration officials. "Your saving will be much greater than the fee of the architect, which may be included in the loan," they added.

Exhibitors were also advised to consider the neighborhood and the character of the property to be improved. Cost and benefits should be weighed against the building's future and surroundings. "If your application is rejected because of unfavorable neighborhood conditions," said the Administration, "you may still become eligible for a loan by enlisting a substantial group of neighbors in a general neighborhood improvement plan."

The first loans were made on August 15th, and by January 1st, 1935, the government expects that $500,000,000 will have been expended for remodeling and repairs under the plan, with the full estimated amount of $1,500,000,000 expected to be spent by January 1st, 1936.

CRUSADES AGAINST ACT ON FRONT PAGE

A front-page crusade by the Kansas City Journal-Post, *against an allegedly indecent vaudeville act at the Tower theatre in that city, this week engendered a storm of protest by Kansas City theatre men.*

The newspaper's denunciation revolved around the appearance of a girl, aged four years, in a family act. The child's parents, and especially the theatre, were berated in a review of the Tower's bill—which, strangely, was printed on the paper's front page—for allowing the child to sing such "ribald" songs as "Minnie the Moocher" and to tell "vulgar" jokes. The paper ran a two-column box the depth of the full page, headed "Work For the Police," beside the review. The act was subsequently removed from the Tower bill.

Exhibitors were up in arms against the paper's stand. The Tower had not been advertising in the Journal-Post, *and exhibitors see in the attack a warning that they "had better use the paper as an advertising medium, or else take the consequences."*

HOLLYWOOD ALERT TO INFLUENCE OF STAR BROADCASTS ON BOX OFFICE

Fox, MGM, Twentieth Century Refuse To Permit Contract Talent to Perform on Air; Others Favor Moderation

The motion picture industry in Hollywood, through the medium of some of the large producing companies, went on record this week, unofficially, as being opposed to the promiscuous "appearance" of its contract talent on the radio for entertainment purposes alone.

Some of the studios appear to have finally arrived at a realization that motion picture theatre owners were not entirely in the wrong when, as on several occasions in recent months, they voiced their objections to frequent film star broadcasts of song and dance on both sponsored and sustaining radio programs, on the grounds that such air entertainment detracts to an immeasurable degree from motion picture box-office values, which subsequently lessens receipts, and, besides, unfairly competes with theatres during the time of the broadcasts.

Radio Exploitation Favored

Radio broadcasting by star and player talent under contract for purposes of exploiting motion picture releases of the day are favored, however, in some quarters.

Some 200 to 250 Hollywood player personalities appeared on air programs during the season just passed.

With the brand new conclusion reached by some of the largest producers that radio entertainment by their contract talent is competition to the performances at the box office of their own pictures, it appears that the long-fought battle between exhibitors on the one hand and broadcasters and producers aligned on the other may be nearing an end in favor of the exhibitors.

Exhibitors have long contended that the practice of giving free radio broadcasts in radio studios in the large cities, and also in unused theatres renovated for that purpose, constituted flagrantly unfair competition. This practice, coupled with widely publicized radio "entertainment" appearances of film stars, has been the cause of reduced theatre revenue, theatre owners have charged.

MPTOA Demanded Cessation

The stars and players on independent companies, as such, rarely ever participate in radio entertaining, nor do the independents sponsor programs on the air.

Although the exhibitors' fight against radio competition of film stars has been largely of a spasmodic nature, and almost wholly unorganized, the Motion Picture Theatre Owners of America, at its 14th annual convention in Los Angeles, last April, virtually demanded immediate cessation of entertainment broadcasting activities by film personalities under contract to studios.

A careful survey made this week of the attitude and official policies of the large producing companies in Hollywood brings to light several interesting facts pertaining to this troublesome problem, as follows:

1. Three producers—Fox, Metro-Goldwyn-Mayer and 20th Century Pictures—flatly refuse to permit their contract stars and featured players to broadcast under any circumstances.

2. Paramount and Columbia do not object to radio broadcasts featuring their contract players *when* those players are allowed to "plug" forthcoming pictures produced by their own company, either generally, or in connection with specific showings.

3. The RKO Radio studios, which own and operate a broadcasting studio on the lot in conjunction with National Broadcasting, naturally favor screen talent broadcasting, and it is from this studio that the Hollywood-on-the-Air program emanates each week. Universal, which has no objection to occasional broadcasting activities by its contract players, participates on this program at times.

4. Warner Brothers also operate a broadcasting studio, station KFWB, and over this its stars and pictures are exploited. Warners also permits commercial tie-ups for broadcast purposes by its stars, provided they are allowed to "plug" Warner pictures.

For many months relations between exhibitors and distributors and producers over the film star broadcasting situation have been strained. The distributors, exhibitors charged, had refused to cooperate with them in persuading Hollywood to eliminate what was threatening to become a serious competitive influence on the box-office. The attitude of the majority of distributors, however, was that the theatre man was exaggerating the situation and was not capitalizing what distributors considered to be an effective medium of exploitation and publicity.

Thus it was that exhibitors finally decided to go directly to the producers, to attempt to influence them to put an end to the practice contractually.

Whether or not all of the producers have definitely written clauses into their contracts with players prohibiting broadcasts of any nature, whether interviews or dramatic, could not be ascertained. It is known, however, that both Metro and Fox have taken such action and it is thought that others will follow.

Indications are, however, that the exhibitor's fight is not yet completely won. From Al Wilkie's Paramount publicity office in New York recently came the announcement that "radio and motion pictures will continue more and more mutually to benefit each other by using stars of their sister industry."

This statement is attributed to John W. Swallow, Hollywood director for NBC. With the new NBC studios in Hollywood now in full operation, Mr. Swallow said that it is possible for more and more radio stars to go to Hollywood during the course of a

200 to 250 Hollywood Stars and Players Participated in Radio Broadcasts During Last Season; Theatres Opposed

radio contract and continue their air shows while working in films.

"It is expected that this fall the radio world will be astounded by the number of air shows coming out of Hollywood—both with motion picture stars *taking time off from their studio work* and with radio stars trekking westward to take time off from their air work to be in pictures," Mr. Swallow said

From Hollywood have come reports that contemplated action of the producers against film talent broadcasts has stirred the colony's acting residents into something like a frenzy, the majority of actors being of the opinion that occasional broadcasts stimulate theatre attendance rather than detract from it.

Actors Consider Retaliation

Further, the actors, through the Screen Actors' Guild, are reported to be considering retaliatory measures against the exhibitors by turning down all offers of personal tours in theatres throughout the country. Although this movement has not received the official sanction of the Guild, the actors who are sponsoring it declare that they have helped the theatre owners' business by making personal appearances in their houses and, therefore, should be allowed to manage their own business as they see fit.

Many players have openly expressed the opinion that their appearances—particularly those of the gossip-interview variety—have done more harm than good to their reputations.

Another point of contention between some Hollywood producers and players has been over the question of remuneration for broadcasts. Some studios have assigned their players to programs for exploitation purposes, but have refused to allow those players any extra compensation. One studio, which is definitely opposed to all broadcasting, recently allowed one of its contract players to broadcast on one program, with extra salary from the sponsor, in lieu of a salary raise at the studio.

Fox Against Broadcasting

Not only is the Fox studio set against radio broadcasting, but the company's board of directors has gone on record with the conclusion that the appearance of picture personalities, whether its own or those of others, is a direct interference with motion picture theatre business. The studio maintains that pictures make the personalities first and that when they are famous, "radio grabs them."

Paramount permits its players to broadcast on programs boosting Paramount pictures, but objects to the general practice. This studio's objections to the general practice are (1) It is an imposition on exhibitors and (2) When a star broadcasts, production schedules are interfered with. In the cases of Bing Crosby, Lannie Ross and Ethel Merman, contract players now but erstwhile radio headliners, they have no jurisdiction over existing contracts. These stars, however, with the consent of their commercial sponsors, usually aid Paramount's pictures in their broadcasts.

Warner Brothers has its own radio station.

(*Continued on page 28*)

PARAMOUNT CLAIMS, 50 MILLIONS; CIRCUIT HOLDINGS DOWN TO 1,280

Claims of Creditors Reduced from $282,000,000; 600 Theatres Have Been Turned Back or Were Abandoned

Creditors' claims against Paramount-Publix Corporation have been reduced some $232,000,000 since petition in the bankruptcy was field in April, 1933, from an original claim of $282,700,000, to $50,600,000. Other interesting highlights of the corporation's financial and corporate structure that were revealed this week by the Paramount management and trustees included:

1. Circuit's holdings have been reduced from the 1932 peak of 1,800 theatres to 1,230.

2. Present creditors' claims are: $25,800,000, held by bondholders; $25,800,000, by banks, and $11,300,000, by general creditors.

3. Parent corporation earned $5,029,252 net profit in 1933, and a net of $2,601,856 in the first quarter of 1934. Net loss in 1932, after all charges, was $19,945,000.

4. Cash on hand was $15,644,000 at the beginning of the summer, compared with $6,561,000 on the same date in 1933.

5. Receipts for 14 months ended June 16th, 1934, were $84,859,000, and disbursements, $78,271,000.

The reduction in claims, drastic in its scope, realizes the most optimistic hopes of all groups working for reorganization of the company and would seem to point the way to Paramount's economic rehabilitation. Many months ago, shortly after the original claims had been made known, debenture holders interested in reorganization had expressed the view that could the claims be scaled down to about $60,000,000, a plan of reorganization could be effected.

The present claim balance comprises those of debenture holders, amounting to $25,800,000; banks, for $13,500,000, and general creditors, $11,300,000.

Among the large claims eliminated through plans of settlement are those of the Paramount Broadway bondholders for $178,500,000; Allied Owners, $23,300,000, and general creditors, $12,500,000.

One of the final points in the Paramount reorganization was, however, forestalled last week, when the 12 banks involved in the 1932 credit transaction of $13,000,000 to Film Production Corporation, a Paramount subsidiary, succeeded in intervening with a United States District Court motion to test the legality of the subpoenas with which officers of the banks had been served and the validity of the proposed examination of the officers. Suit had been brought by the Paramount trustees to have the transaction set aside.

The banks' test case came up in New York on Wednesday before Federal Judge Murray W. Hulbert, who referred the motion to Judge Alfred Coxe who is now vacationing and is not expected to return for another week. As a result, Root, Clark, Buckner and Ballantine, counsel for the Paramount trustees, said that the suit would not be tried until October at least. All of which lessens the expectancies of reorganizing Paramount by October 1. The leading factors in the Paramount reorganization work are understood to view the delay with exasperation.

Among bank officers subpoenaed were Thomas A. Reynolds, vice-president of National City Bank, New York; Max D. Howell, assistant vice-president of Chemical Bank and Trust Company, and L. A. Keidel, vice-president of Bankers' Trust. Nine other New York, Chicago and Philadelphia banks are made defendants in the Film Production suit, in which the Paramount trustees seek to have the banks declared general, rather than preferred creditors of Paramount.

Meanwhile, it was disclosed officially that Paramount Publix and its subsidiaries showed a net profit of $5,029,252 for the entire year of 1933, and a net profit of $2,601,856 for the first quarter of 1934.

The 1933 profit compares with a loss of $9,730,234 for 1932, before charges for depreciation and amortization. After deduction of those charges, the 1932 loss amounted to $19,945,569. Included in the comparative statements, which were disclosed last week in an official earnings report to Special Master John E. Joyce, are charges for film exhaustion, or write-offs, in 1932, of $36,994,000; in 1933, of $26,460,000 and for the first quarter of this year, $7,718,000.

Cash on hand on June 16 of this year was $15,644,000 compared with cash on hand of $6,561,000 on April 22, 1933, the date on which Paramount was adjudicated a bankrupt.

Receipts during the 14 months ended June 16th, 1934 were $84,859,000, and disbursements, $78,271,000. The receipts of picture subsidiaries were $49,227,000, and of the trustees, $4,327,000. Disbursements of Paramount Pictures Corp. amounted to $46,786,000; of other subsidiaries, $29,971,000; trustees, $1,514,000.

Small creditor groups in Paramount are understood to be contemplating opposition to the petitions for fees and allowances aggregating $721,204 for services of the trustees, their attorneys, and special accountants and counsel employed by them in connection with the bankruptcy. Bondholders groups represented by Victor House, Saul E. Rogers and Samuel Zirn indicated this week they would urge drastic reductions in this amount. These same groups opposed the petition for $296,000 of allowances for services during the three and one-half months of the company's equity receivership. Those fees eventually were reduced to $105,000.

An interesting, and important sidelight on the Paramount situation was afforded this week when it was estimated that the company's theatre holdings have been reduced by approximately 600 theatres during the past 18 months. This information was contained in a report to the U. S. District Court in New York, which places Paramount holdings at approximately 1,230 houses, of which slightly more than 1,000 are in 39 American states, 200 in Canada and 30 in 11 foreign countries.

In 1933, a report to the same court had placed holdings at approximately 1,800 theatres at their 1932 peak.

Reorganization of Saenger Theatres and Saenger Realty Corp. by September 15 was made a possibility Tuesday by the approval in New Orleans Federal court of certificates of deposit for bondholders of the company. Court approval of the deposit certificates authorizes Saenger to proceed with reorganization.

Ostrer Here To Finish G-B Plan

Mark Ostrer, at the head of Gaumont-British, important English company, arrived in New York from London this week and immediately went into conference with Jeffrey Bernerd, general manager of Gaumont-British, and Arthur A. Lee, head of Gaumont in America, on the completion of plans for the establishment of a Gaumont distributing and perhaps an exhibiting organization in the United States.

On his arrival Mr. Ostrer was quoted as declaring the company has no intention of invading the American theatre field, but will rely on the quality of its pictures to obtain playing time in the theatres of the country. He declared Gaumont-British is spending an average of $250,000 on each feature picture.

The indications are that the company will organize a national sales force here, with physical distribution being handled by an American distributor. Also pending is a deal whereby the Roxy theatre in New York will take 16 Gaumont-British features, establishing itself as a Broaoway show-window for the product. Mr. Ostrer is expected to remain in New York several weeks.

Urges A Good Will Campaign

George P. Aarons, secretary of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, this week issued a plea to all exhibitors to adopt in future the role of goodwill ambassador among local organizations and individuals in order that a better understanding of the problems of the theatre man and the industry in general may be given to the public.

Mr. Aarons, whose appeal is timed to coincide with a cessation of general hostilities in Philadelphia on the part of the press and the church, advised exhibitors that if they do not feel inclined to speak before organized meetings he himself is ready to talk to civic organizations on their behalf.

Walsh Named to Executive Committee of the MPTOA

Morgan Walsh, president of the Independent Theatre Owners of Northern California, has been elected a member of the national executive committee of the Motion Picture Theatre Owners of America, according to Ed Kuykendall, president of the MPTOA.

Mr. Walsh will attend his first meeting in his new capacity when the executive committee meets in Chicago within the next few weeks. It is planned to map new double feature opposition at the session for future MPTOA action. Production changes also will be discussed, as well as the music tax.

"Jaydee"

the story of the spectacular career of J. D. Williams

By TERRY RAMSAYE

DEATH came swiftly this week to daring James Dixon Williams, most famous entrepreneur and adventurer of the business of the motion picture.

The end was at ebb tide in a career which had carried "Jaydee" through from a novitiate with black-tent picture shows in the picaresque world of the carnival when the century was young, to high executive position as the dominant general manager of First National Exhibitors Circuit, Inc., in the days of its glory, 1917 to '23. The impress of his special genius and creative imagination lays across the screen from Australia to Britain and all the lands between.

From the abundance and effulgence of the life of a prospering showman in the bright lights of Broadway and Shaftesbury, Mr. Williams' fading resources found him, in this summer of 1934, with home a woodland cabin at Schooley's Mountain in New Jersey.

Most undismayed and still merrily following the fairy pipers of fortune, ever expecting a turn on the morrow, "Jaydee" came to Broadway as often as might be, eagerly alert to the flow of pictures and events, building hopes and fancying projects. In a trade press advertisement of one of his projects he insisted on the whimsical line "Night address Edison Hotel." "In the show business you've got to be around nights," he argued. "I want people to know where they can find me."

Ten days ago on one of his journeys between Broadway and Jersey he was stricken with a heart attack, which upon examination proved to be coupled with a nervous disorder. A few days ago on the way to the office of a physician he was seized by another attack and was taken to Manhattan State Hospital, where he died Tuesday morning, at the age of 57. The funeral was held Thursday afternoon at Campbell chapel in New York, followed by cremation.

Mr. Williams is survived by his wife, Ethel Hope Williams, and three sisters, Mrs. Victor Fear of Sebastopol, California; Mrs. Hugh Chatfield of Catlettsburg, Kentucky, and Mrs. Clough Davidson of South Point, Ohio. He was a thirty-second degree Mason, a Shriner and a life member of the Elks.

Mr. Williams was born at Ceredo in the hills of West Virginia, February 27, 1877. When he was sixteen he left school to take



He always had to "go and see"

the box office ticket selling job at the Parkersburg Opera House. He started promoting immediately and became the editor and publisher and advertising salesman of a program house organ.

PIONEERED WITH A BLACK TENT

With the advent of the motion picture in those dim days before it had created a home for itself in the nickelodeon young Williams became one of the array of exhibitors who presented film programs in black tents as one of the attractions of the many itinerant carnival outfits which trouped the country in the period. Carnival men were violently nomadic, predatory and resourceful. He learned about the show business from them. It was the same rough but richly endowed school which contributed to the making of many another motion picture showman, including the late William Swanson and Edwin S. Porter, whose "The Great Train Robbery" founded the photoplay and gave initial impetus to the nickelodeon.

The adventures of the road took "Jaydee" and his picture enterprise presently into the big Northwest, where he was engaged in exhibition variously in such centers as Spokane and Vancouver. He opened and operated a half dozen theatres in the era when equipment consisted of a two-pin Edison projector and a set of folding chairs.

Vancouver was then as now a great port where ships come in from all that vast other side of the world. Already restless with the call of the road, "Jaydee" one day found in one of those folding chairs a remnant of an illustrated paper from Australia, apparently discarded there by some sailor. As he read the paper out in the light of the lobby, under the squawking phonograph ballyhoo, Mr. Williams decided that he must be going somewhere and that that somewhere would be Australia.

"I wasn't sure why I was going there," he recounted not so long ago, "but I was sure I had to see a country where the leaves grew upside down on the trees and kangaroos leaped all over the landscape. I've always had to 'go and see.'"

Half-a-world away in Australia, fortune and romance were waiting this hopeful young adventurer. Luck and opportunity were with him in the land of the kangaroo. Australia, remote from resources of both the homeland and the United States, was amusement hungry and a perfect market for the show that comes in the can. Mr. Williams arrived in 1909 as production was just hitting its stride in its first great era of development. He founded the Greater J. D. Williams Amusement Company with a chain of continuous motion picture theatres that were—and continue—among the most successful in the world. Later he was the successful promoter of a merger of his corporation and its theatres and exchanges with Wests, Ltd., and Spencers, Ltd., under the names of Union Theatres, Ltd., and Australasian Films, Ltd., concerns which continue in active prominence in that field.

In Australia, in the midst of this rising career, Mr. Williams wooed and won the handsome and athletic Miss Ethel Jefferson Hope, a champion swimmer from England, who had gone out to Australia to be secretary to Hugh McIntosh, M. P., publisher of the Sydney *Times* and variously interested in theatres.

As was seemingly inevitable in the cycle of Williams' exploits and enterprises, there came a day when he wanted no more of Australia. He sold and sailed away, arriving in time to have a contact with the for-

(*Continued on following page*)

HOW FIRST NATIONAL WAS BORN

(Continued from preceding page)

mation of the Paramount Pictures Corporation, organized to distribute Adolph Zukor's Famous Players product and Jesse Lasky productions. In New York he represented Colonel William N. Selig's venturesome nine-reel first feature, "The Spoilers," with which Samuel L. Rothafel, by dint of Williams' salesmanship, opened the Strand theatre on Broadway in 1914.

Thereafter Mr. Williams voyaged about the world a bit and arrived one day in Los Angeles in the significant year of 1916. Significant it was because the rising power of Adolph Zukor in the building of his mighty array of Famous Players-Lasky forces, with control of a preponderance of box office material in both players and directors, was exerting pressure upwards on film rentals. Here and there across the land important exhibitors, dependent on that product, were chaffing and growing heated. In Los Angeles it was Thomas L. Tally, who had come up from his first "theatre" in the back of a phonograph parlor in 1902 to be a first-rank exhibitor of the feature era.

GETS BIG IDEA: FIRST NATIONAL!

In Los Angeles Williams explored busy Hollywood and looked the town over, seeking an inspiraiton. It was the dark early hours of one morning when he bounced out of bed and started to shake Mrs. Williams by the shoulder.

"Get up Hopie, I've got a big idea!"

Mrs. Williams, having been married now for some years, was rather used to hearing about big ideas at odd hours.

As "Jaydee" breathlessly raced through a recital of his inspiration for a big theatre circuit syndicate she began quietly to reassemble the covers. As she turned away to sleep again she remarked:

"Sell that to some exhibitor and when he Ok's it I'll tell you its big, too."

A few hours later "Jaydee," all a-glow, set out looking for Thomas L. Tally, exhibitor.

As Mr. Tally recalled the contact many years after, it seems that Mr. Williams, with his Australian experiences and promotions freshly in his mind, came to see him promoting notions for bigger theatres and a chain of them.

"If they don't quit trying to take my shirt away from me on film rentals for Mary Pickford, I'll have too many theatres right here," Tally observed. And all that led right up to the Williams notion of what a chain or a federation of theatres might do with their buying power. In that conversation the exciting First National Theatres Circuit project was born.

The Williamses and Mr. Tally set out up the coast, calling first on E. Bruce Johnson of the Turner & Dahnken circuit in San Francisco. Up the coast and across the nation the Williams Expedition covered the dominant exhibitors and brought into federation the dominant first-run buying power of the land. Mrs. Williams traveled with "Jaydee" and shared his high-pressure hectic campaigns. She took up stenographic notebook and typewriter again to write his confidential mail and spent many a fevered night drafting and redrafting contracts in hotel rooms between the Coast and New York that spring of 1917.

With First National formed, Mr. Rothafel, who had started to his Broadway fame with "The Spoilers," became the circuit's first president, with J. D. Williams the executive power with the title of general manager.

THE CHECK HE GAVE BACK

First National's syndicated power was a challenge indeed to the producer-distributor concerns. Twenty-seven of the world's best customers had been converted into a buying unit, and potential competitors. Mr. Williams was invited to luncheon at the Cafe Beaux Arts by Adolph Zukor and Lewis J. Selznick, partners in Select Pictures Corporation and distributors of costly product.

Mr. Williams heard at the luncheon that First National had every prospect of failing soon and leaving him without employment. It was suggested that he would make a valuable member of the Select staff, and a check, said to have been for $50,000, was pressed upon him as an advance on the salary that he might expect to earn from Select. "Jaydee" carried the check a while and petted it now and then. Ultimately, according to his reminiscent testimony, it was returned. First National was feeling better.

The first important move of First National was in pursuit of Charles Chaplin, then the world's best box office material. John R. Freuler of Mutual, whose Lone Star Corporation was turning a handsome profit on twelve two-reel Chaplins costing for star salary exactly $670,000, bid a million salary for twelve more. First National bid $1,075,000 for eight pictures and got Chaplin, including production costs, who proceeded to make no more two-reelers and raised the price on First National considerably. They all made money. Thence onward First National went after Mary Pickford, Thomas H. Ince and many another box office star.

It was First National competition which sent the producer-distributors headlong after motion picture theatres as product outlets, culminating, to be sure, in the great circuit development leading up to the problems and decentralizations that still color the screen horizons.

RITZ-CARLTON AND VALENTINO

There came a day when "Jaydee's" word was no longer magic and law in First National—he could be neither right nor lucky all the time, and First National's federation was a set of hard task-masters, many of them with conflicting interests. Presently after a typical voting trust controversy, Mr. Williams resigned. His resignation, never made public, and a copy of which is in the writer's files, will one day be motion picture history's most heated philippic.

Mr. Williams' next venture was named, characteristically enough, Ritz-Carlton Pictures, Inc., in 1925. It was formed while the Ritz-Carlton's Crystal room was still being hired by the motion picture industry to confer aroma and kudos on exploitation parties and previews. Ritz-Carlton's primary purpose was to capture and capitalize the idle box office value of the late Rudolph Valentino, who had left Paramount in a huff, or one of the huffs of his huffy wife. She got huffy almost immediately with Mr. Williams and Ritz-Carlton, too, and that concern came in time to naught. Its debts were paid in the end by Williams' share in the profits of the ensuing picture that Valentino made for Joseph Schenck on a sequel contract.

Then "Jaydee," still merry and hopeful, sailed for England. He organized British International Pictures, Ltd., and brought into being the great stages of Elstree, near London, the British film making capital of today. In 1928, with John Maxwell, head of British International, and E. W. Hammons, Mr. Williams formed World Wide Pictures, Inc., in New York, specializing in imported productions.

With the succeeding years the cycles of the Williams projects grew shorter. The ups and the downs were coming faster as the whole industry became more and more intensively organized and exploited.

The years of the depression came for "Jaydee," and these were all fallow, fruitless years. He who had gone all over the world "to go and see and go and see" came home again to wait and see. He worked while he waited, but it was fate that he was not to live on into a new day in the motion picture industry.

Detroit Exhibitor Honored

Jacob Schreiber, veteran Detroit motion picture exhibitor, was honored recently at the opening of his sixth film theatre, the New Forest. In Detroit exhibition for many years, Mr. Schreiber now operates the Fine Arts, Majestic, Colonial, two Blackstone theatres.

Admission Receipts Up

The receipts of the federal government from admission taxes during July were $70,000 greater than one year ago, the Treasury Department announced last week at Washington. Collections totaled $1,046,162, comparing with $972,627 in July, 1933.

Clark Over Illness

John D. Clark, Fox Film general sales manager, returned to his desk at the New York home office this week following an illness.

George Shanbaugh Dies

George Shanbaugh, of the Monogram Pictures office in Cincinnati, died in that city last week.

THE CAMERA REPORTS



TEST WINS. Helen Trenholme, who survived a screen test with such vigor that Warner Brothers signed her to a long-term contract upon seeing the results.



REDUCE SPEED RATE. Boeing transport planes, capable of three miles a minute, now on regular United Air Lines' coast-to-coast service, pictured after completing record transcontinental runs.



STAR DUE. Grace Moore, star of Columbia's "One Night of Love," who is due in New York for its Radio City Music Hall premiere on September 6.



MARRIED. And here are Adolphe Menjou and Verree Teasdale as they made necessary arrangements for their wedding on August 25. The bride had just finished her first starring role, in Warner Brothers' "The Firebird."



CARIBBEAN SHOWMANSHIP. At a party arranged for the showing of "Roman Scandals" at the Fox theatre in San Juan, Puerto Rico, arranged by Lester Sussman, United Artists manager. Incidentally, the affair proved to be a successful social event. Shown here are Governor Winship of Puerto Rico (in white suit, center), Mr. Sussman (at his right), and Rafael Ramos Cobian, president of United Theatres.



TO FILM CLASSIC. Merian C. Cooper, RKO Radio associate producer, and Mrs. Cooper as they arrived in New York from Italy, where Mr. Cooper has been doing research work for "The Last Days of Pompeii."



ROYAL VISITORS. Prince Tsuueuori Kaya and the Princess, cousins of the Emperor of Japan, as they attended Radio City Music Hall. Shown are W. G. Van Schmus, managing director; the Princess and Prince, Renzo Sawada, Japanese consul-general and his wife; Leon Leonidoff, producer.



COMEDIENNE. (Left) Despite the profile. She is Winnie Law, appearing in several of Educational's Eastern productions.

CAST ANEW. (Below) Binnie Barnes, who following her first screen role in Universal's "There's Always Tomorrow," has been assigned to "What Ladies Dream," with Neil Hamilton and Paul Cavanagh, by the same producer.





PRODUCER AND AUTHOR CONFER. W. Ray Johnston, president of Monogram, shown in conference with Vera Brown, novelist, in Detroit, where he stopped off for the meeting while on his way to California. Miss Brown is the author of "Redhead," which is scheduled for early production by Monogram.



WITH PRIZE FAMILY. Walt Disney, producer of cartoon shorts released by United Artists, with Three Little Pigs and the Big Bad Wolf, heroes and villain of the Silly Symphony which won him award of New Movie, fan magazine, for best short subject of the year in competition just closed.

Penny-a-Seat Is Pledged to Fight Music Tax Rise

Eight thousand theatres on Wednesday pledged to contribute one cent per seat to a war chest being raised by the National Exhibitors Emergency Committee to prosecute a federal court battle against the American Society of Composers, Authors and Publishers in order to prevent the society from putting in effect its publicly announced increased music tax schedule for theatres on October 1.

Some $60,000 is expected to be collected from the 6,000,000 seats in the 8,000 theatres operated by the exhibitors who made the pledge. Pledging support were the large circuits and theatres operated by Allied States, Motion Picture Theatre Owners of America, Independent Theatre Owners of New York, as well as local and state exhibitor organizations and the Shea, Commerford, Butterfield, Wilmer and Vincent and other large independent circuits.

The pledges were delivered by representatives at a luncheon at the Hotel Roosevelt in New York, presided over by Walter Vincent, chairman of the Emergency Committee, and Leopold Friedman of Loew's, chairman of the legal committee. Mr. Vincent and Milton C. Weisman, ITO counsel, were named custodians of the fund.

George Z. Medalie, former United States District Attorney in New York, was retained this week by the special Exhibitors' Emergency Committee to lead the theatre owners in the fight. The exhibitors' campaign, to be instituted in the courts, involves the pressing of an anti-trust suit, which is generally regarded as the principal weapon against new scale of reproduction taxes which ASCAP intends putting into effect October 1.

The Society said this week it does not propose a blanket increase in music taxes October 1, but will permit existing contracts to run out their terms.

Ideal Pictures, England, Will Distribute in U. S.

Ideal Pictures, of England, will expand its distribution activities in this country, having closed a five-year deal on Tuesday whereby Olympic Pictures, an affiliate, will handle Ideal product in America. Release will be either through national companies on individual pictures, or through the state rights system, according to M. J. Kandel, who just arrived from London.

Sixteen pictures comprise the first group, the first three of which include "The Wandering Jew," which has been sold to MGM; "Bella Donna," starring Conrad Veidt, and "Broken Melody," with Merle Oberon.

Kuykendall in New Orleans

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, this week will attend a special meeting of the Gulf States Theatre Owners Association in New Orleans.

GOVERNOR AWARDS PLAQUE



COSMO-SILEO PHOTO

THE first of the Quigley Awards to be won by one of Broadway's own showmen was presented Monday afternoon to Charles W. Curran of the New York Strand, with Governor Herbert H. Lehman making the presentation at his New York residence in Park Avenue. Curran won the July award for his exploitation campaign on Warner Brothers' "Here Comes the Navy". In making the presentation the Governor said:

"Mr. Curran, I am pleased to present to you on behalf of MOTION PICTURE HERALD and the Committee of Judges representing the showmanship of the motion picture industry, this plaque, the Martin Quigley Award for July, for your advertising campaign on Warner Brothers' picture, 'Here Comes the Navy,' selected as the most meritorious by the judges of all those submitted to the Managers' Round Table Club during July. You are honored, too, as the first New York theatre manager to receive the Award in this world-wide competition."

Others present at the presentation were Colvin Brown, vice-president of Quigley Publications; Gradwell Sears and Andrew Smith, Warner Brothers sales executives; Arthur Jeffery, Irving Windisch, Phil Laufer and Sig Nagler, Warner publicists. Shown in the picture are Governor Lehman, Mr. Curran, Mr. Smith, Mr. Sears and Mr. Brown.

RCA Wins Royalty Action in Kentucky

Judgment was entered in the United States court in Owensboro, Ky., last week, awarding $51,922.86 to the Radio Corporation of America in its suit against the Ken-Rad Corporation. The order says the judgment is to be credited with $887.03. The suit had to do with royalties, the Ken-Rad contending it was being discriminated against in the matter of paying royalties. The judgment will be appealed to the United States circuit court appeals.

Music in Films Held Aid to Their Appeal

Music and dances in motion pictures have been responsible for an increase in the world circulation of films from approximately 50 per cent to 90 per cent, according to Dave Gould, RKO Radio dance director who is in New York on a vacation.

More than half of Radio's product for the 1934-35 season will include music in some form or other with appropriate dances wherever that may be possible, Mr. Gould indicated.

"BANK NIGHTS" VIOLATE CODE, RULES AUTHORITY

Hundreds of Exhibitors Will Be Affected by Surprise Ruling; Flood of Appeals on Zoning

The Motion Picture Code Authority "cracked down" on hundreds of exhibitors this week when it made a surprise ruling that so-called "bank nights," a form of merchandising stunt involving prizes, are violations of the motion picture code's lottery and reduced admissions provision.

This ruling, which established a Code Authority precedent in cases of the kind, was based on an appeal by the Englewood theatre in Chicago from the local grievance board in that city which had held that a "screeno" game involving the distribution of a cash prize by the theatre was a violation of the reduced admissions clause. The Authority upheld the local board's finding. Complaint was brought against the Englewood by the Balaban & Katz Southtown theatre.

The ruling follows a previous decision by the Code Authority allowing each local board to rule on "bank nights."

Authority Flooded with Appeals

The Code Authority this week literally was flooded with clearance and zoning appeals from practically every key city in the country. For this reason, in order not to retard new season selling, the Authority has designated a committee to investigate the advisability of abandoning attempts to draft new clearance and zoning schedules on appeals, instead of which, the local boards would be reconvened to resume the hearing of protests against existing schedules. The committee consists of George J. Schaefer, Paramount; Charles L. O'Reilly, T. O. C. C.; R. H. Cochrane, Universal; Nathan Yamins, Allied States, and Harold S. Bareford, Warners.

In the meantime, all scheduled hearings by the Code Authority on clearance and zoning appeals have been postponed.

U. A. To Contest Ruling

Preliminary plans for drafting a new assessment schedule for producers and distributors, and arrangements for more equitable exhibitor assessments were discussed at a Code Authority committee meeting in New York this week. A report was scheduled to be made to the Authority later this week. Division Administrator Rosenblatt must approve any new levy and all companies affected also must endorse it before it is put into effect.

United Artists will go through with its original plan to contest the Code Authority's ruling that United Artists' pictures are subject to the code's 10 per cent cancellation clause, by filing a test case in United States District Court, New York. The suit was scheduled to be filed this week.

The Code Authority's decision, rendered several weeks ago, points out that the cancellation provisions of the code are intended to be remedial in nature, providing exhibitors with some leeway in making program arrangements to conform to the requirements of local audiences and conditions.

The Authority finding held that United Artists' individual contracts are the same as those of other companies except for their designation of film cost and the manner of playing. It cited a clause in the company's contract giving the distributor the right to cancel all contracts in the event of a breach of any one as creating a situation in respect to United Artists "which does not differ from the usual practice in the industry of executing a single contract for all pictures with varying rentals and playing arrangements for each individual picture."

"Surely," the Code Authority decided, "in so far as the rights of the distributor and the obligations of the exhibitor are concerned, the difference is only in form."

The NRA in Washington this week, as part of the general program of improvement, announced a virtually complete realignment of its code groupings to conform to a new fundamental classification of all industries and trades. Henceforth, all amusement codes, including the motion picture, will be listed in the Service Industries groups.

In Atlanta last week the GFTA Independent Theatres' Association issued a plea for the small exhibitor, and in a document entitled "The Declaration of Independents," scored the motion picture code as favoring the large interests.

Copies of the "declaration" were sent to President Roosevelt, General Hugh S. Johnson, Will H. Hays, Sol A. Rosenblatt, John C. Flinn, heads of producing companies, local code boards, the Atlanta exchange managers, the trade press and all individual "of any prominence in the industry."

Local code boards during the past 10 days were reversed by the Code Authority on all but four out of 19 cases brought before it on appeal.

MPTO To Hold Annual Session in Pittsburgh

The annual convention of the MPTO of Western Pennsylvania, Allied affiliate, will be held at the Shanley Hotel, in Pittsburgh, October 1-2. The present roster of officers is expected to be reelected, in addition to three directors whose terms expire this year.

The present officers are: Dr. C. E. Herman, Carnegie, Pa., president; William Lipsie, Blairsville, Pa., vice-president; Joseph Gellman, Duquesne, Pa., treasurer; Fred Herrington, Pittsburgh, secretary.

Ohio ITO Joins Allied

At a meeting of the board of directors of the Independent Theatre Owners of Ohio in Columbus last week, it was voted to affiliate with Allied. P. J. Wood, secretary, was instructed to wire Abram Myers to that effect. Mr. Wood is now alternating between Cleveland and Cincinnati from week to week.

Charles Haarmann Dies

Charles H. Haarmann, 73, father of William Haarman, booker at the Omaha Paramount exchange, died in that city last week.

Warns Against High Percentages

Motion Picture Theatre Owners of eastern Pennsylvania, southern New Jersey and Delaware this week issued a warning to exhibitors against major distributors who are allegedly charging 40 and 50 per cent of the gross for their pictures. With new-season contracts still being negotiated in most sections, the organization urges exhibitors not to sign contracts having such high percentages with any distributor.

"We all know that exhibitors cannot make money playing these kind of percentages," the MPTO said.

Meanwhile, during the past week, further production plans for the 1934-35 season were announced.

Blue Ribbon Pictures was formed and has leased space at General Service Studio in Hollywood to make from four to six features.

C. C. Burr, former Educational producer, will produce an undetermined number of features for the independent market.

UB Iwerks is about to launch a new series of "ComiColor" cartoons for release through P. A. Powers' Celebrity company.

Fifteen one and two-reelers on the company's new season program have been completed in New York by Educational. Tom Howard has been re-signed for a new group of two-reelers.

Wanger May Return to Paramount

Exploitation Pictures announced 24 action features and two serials. The former include "Courage of the North," "Timber Terrors," "Fury of the Mounted," "Rogues of the Rockies," "Roaring River," "Million Dollar Haul," "Missing Messenger, "On the Spot," "Inside Information," "On Patrol," "Captured," "Way of the West," "Pals of the Range," "Saddle Courage," "The Ropin' Fool," "Two Fisted Gallagher," "Going to Town," "Sure Shot Sam," "The Dawn Rider," "The Texas Terror," "The Ridin' Preacher," "Cyclone of the Saddle" and the "Ghost Rider." The two serials, in 12 chapters each, are "Pioneer of the Plains" and "Custer's Last Stand."

Fairhaven Productions, Ltd., closed with Arthur Greenblatt for distribution of "Ra-Mu" in New York.

Fox will make 10 quota pictures in England during the new season. Domestically, aside from previously announced plans, Fox will release a new picture produced by Earl Carroll and Harold B. Franklin, former theatre executive, will make two for Fox, entitled "Gambling" and "Three Sisters."

Negotiations are understood to be nearing completion whereby Walter Wanger will return to Paramount, where he formerly was production manager. Mr. Wanger is scheduled to make six features for the 1934-35 program, the first to be "The President Vanishes."

United Artists' revised program totals 21 features. Ten will come from 20th Century, three from Goldwyn, two from Reliance, three from London Films, two from British & Dominions and one from Charlie Chaplin. Mr. Goldwyn's third production for the season will be "Broken Soil," with Anna Sten and Gary Cooper. Ronald Colman signed a long-term contract with 20th Century, the company announced this week.

A report from Hollywood on Tuesday indicated that a new company, Adventure Pictures, is being organized there to produce 26 features and six serials, with financing by Agfa Ansco, which was reported to be investing $2,000,000 in the venture. However, this report was later denied by Charles Cannon, New York manager for Agfa, who said he had no knowledge of any financial connection between his company and the new producing enterprise.

Mexico Assists Home Producers, Shifting Tariffs

The Mexican government has answered still another quest for aid in their uphill struggle made by native motion picture producers by slashing to the minimum import duties on materials that benefit the home folk and elevating the tariffs on articles that made the going of the national industry more difficult.

Under a decree signed by President Abelardo L. Rodriguez, the ministry of finance, which has charge of customs tariffs, has put into effect the following film and accessories import duties:

Blank films for cinematographic cameras, 50 centavos (about 14 cents) the kilogram (2.2046 lbs.). Positive films intended for cinematographic purposes, the width of which does not exceed 20 centimeters, eight pesos (about $2.25) per kilogram, and those wider than that from 10 to 18 pesos (about $2.80 to $5) the kilogram, according to their classification.

Spanish dialogue and music films are given the edge over those in other languages. The levy is fixed at eight pesos the kilogram for all positive films that have Spanish talk or music impressed by the Movietone or sound on film systems. But if these impressions are in any other language, the impost ranges from 35 to 45 pesos (about $9.75 to $12.50) the kilogram, according to the film's classification. If importers fail to comply with the film quotas they register with the ministry, the duty on these latter films can be placed as high as 75 pesos (about $21) per kilogram.

Discs in Spanish dialogue or music intended to be used with films pay a duty of one peso (some 28 cents) each.

Podeyn Heads Radio at Donahue & Coe Agency

George J. Podeyn has joined Donahue & Coe, Inc., New York advertising agency, in complete charge of all radio activities. He entered radio in 1923 and his experience includes that of sales manager of WEAF, development of a network in five Pacific coast cities, western sales manager of NBC, and director of radio at Batten, Barton, Durstine and Osborn, agency.

Mr. Podeyn has produced many radio shows, among them the Gold Dust Twins, Goodrich Silvertown Cord Orchestra, Cliquot Club Eskimos, Happy Wonder Bakers, and the Atwater-Kent hour.

Lichtman Theatres Chartered

Lichtman Theatres, Inc., has been chartered in Dover, Del., to manage and operate theatres. Incorporators are A. E. Lichtman, who operates 10 theatres in Washington, D. C.; E. J. Haley and W. E. Cumberland, also of Washington.

Webb Fully Recovered

Stuart Webb, president of Pathe Exchange, Inc., has returned to his New York office, after having been confined to his home through illness for several days.



UP where Vine street heads into the Hollywood highlands back of Yucca street there's a new glow on the skyline at the offices of Quigley Publications, where the names of MOTION PICTURE HERALD, MOTION PICTURE DAILY *and* MOTION PICTURE ALMANAC *are writ in words spelled by tubes glowing with the red fire of neon, the green of mercury and the blue of argon—the first showmanly electric bulletin to proclaim a publication in the show city of Hollywood.*

Industry in India Will Demand Importation Duties

A demand for duties on film imports will be made in the forthcoming session of the legislative assembly of India, at Bombay, which will convene shortly. B. V. Jadhav, member of the assembly, has declared the industry needs the assistance of the government if it is to compete with importations that are shown to a large extent in India.

Griser Heading Sign Group

Orville Griser of Denver was elected last week as president of the Associated Sign Contractors of North America at the annual convention held in St. Louis. Other officers are: Fred A. Zimmerman, Dallas, vice-president; M. J. Seibert, Cincinnati, secretary; W. N. Mackay, Cincinnati, executive secretary.

Eastman Kodak Profit Reported Up 55 Per Cent

Eastman Kodak has reported net earnings of $6,745,676 for the 24 weeks ended June 16, representing a gain of 55 per cent over profits of $4,348,624 for the same period in 1933. This year's figure is equal to $2.91 per share as compared with $1.84 last year.

Otterson Returns

John E. Otterson, president of the Erpi, returned from a European trip last week, and declared business, in his opinion, had undergone an upturn.

Glucksman Leaves Mentone

E. M. Glucksman has resigned as an executive of Mentone Productions. His future plans are to be announced later.

CONGRESS MAY BE ASKED TO HALT LABOR VIOLENCE

Employers in Various Industries Preparing "Showdown" to Stop "Strongarm" Methods

Organized employers of all industries this week were reported to be planning to ask the next session of Congress to place drastic legal restrictions on violent and unfair strike and picketing activities of all labor unions, and, at the same time, create machinery which will enforce these restrictions and provide severe penalties for offenders.

In the motion picture field the activities of labor unions, especially in recent months, have frequently involved such misdemeanors as the planting of stench-bombs in theatres, an act in itself adjudged in most sections of the country to be criminal. It is believed, however, that the forthcoming drive for more rigid control of labor organizations will chiefly center around the subject of picketing.

In New York, within the past two weeks, as a result of Mayor La Guardia's order that picketers are not to be molested—provided they conducted themselves without interfering with business and provided their signs stipulated the truth of the grievance—picketing of theatres has been rampant. During the past week five Broadway theatres were stench "bombed."

Rank and File Ask Direct Action

According to the *United Press,* there is, on the other hand, agitation from the rank and file of labor for direct action to bring a clearer cut definition of the collective bargaining provisions of the National Recovery Act, and for definite steps by the Government to make this guaranty effective and binding.

The American Federation of Labor is "under fire" from both directions, it was said. It is being attacked by employers as "too grasping" and criticized by some of its membership as "not sufficiently aggressive."

United Press, in a copyrighted story from Washington, said:

"The National Association of Manufacturers has distributed copies of the British trade disputes act of 1927 and apparently will sponsor some such law in the United States.

"The British act made strikes illegal under certain conditions, prohibited sympathetic or general strikes, limited picketing and in general controlled local employment relations.

" 'We will fight strenuously against any such plan,' said William Green, president of the American Federation of Labor.

Three-Point Program Offered

"Another type of labor union control, advocated by some employers, is illustrated in the last midmonthly review of the National Association of Credit Men, which proposes a three-point labor program to provide more able labor leaders, control through a national body and fair practice codes for labor unionism comparable to the NRA codes for industry.

"The recovery act, while specifying what industry may or may not do, leaves labor without restrictions.

"This second plan, which in similar form has been discussed in Washington, is intended to meet the argument of many employers that, while not opposed to the principle of collective bargaining, they do not want to deal with the type of men now being put forward by organized labor," continued United Press.

"Another approach to this problem is the announced intention of the American Federation of Labor to war on communist groups in the labor movement. Some labor liberals see in this a threat that more progressive ideas, or anything not sponsored by the conservative leadership, will receive a communist tag and forthwith be opposed on that score," it was said.

The Independent Theatre Owners' Association in New York on Thursday issued a "warning" to Mayor La Guardia that unless he took some action to alleviate the picketing situation in the city's theatres, the exhibitor organization would appeal to Governor Lehman for troops. The ITOA claimed that although their own pickets are limited in number, or barred altogether, pickets of Local 306 of the IATSE operators' union were allowed to stage "snake dances" in front of theatres impeding the entrance of patrons to the box-office, and, in some instances, forcibly preventing patrons from entering theatres. As a result of the ITOA "demand," the Mayor ordered that only two pickets be allowed at each theatre.

Allied Operators' Union Tuesday obtained a show cause order against Local 306 and other unions to restrain them from picketing ITOA theatres where Allied operators are employed.

The support of the American Federation of Labor was pledged on Wednesday to the IATSE operators in New York in their drive against so-called company unions, especially Allied Motion Picture Operators' Union, by Matthew Woll, vice-president of the AFL.

Breen To Publicize Clean Films by Air

Joseph I. Breen, head of the Production Code Administration, this week started a series of radio broadcasts sponsored by the motion picture industry, which are designed to give the general public a more comprehensive and accurate picture of forthcoming film fare on the 1934-35 production schedules.

The first of the four broadcasts in the series got under way on Wednesday night and featured Lionel Barrymore and Irene Dunne in a film "preview," as well as an interview with Mr. Breen. There will be two evening performances of these broadcasts and two in the afternoon, dates to be set later.

Edwards, Once Director, Dies After Yonkers Brawl

John Edwards, 44, once a director for Warner and Fox, and in 1925 named publicity director for Warner, died late last week in St. Joseph's Hospital, Yonkers, following a brawl in which he was knocked down, sustaining a fractured skull.

Four men, his associates along the water front in Yonkers, were held in his death. Jack Edwards, who had been a hanger-on of the water front for several years, is survived by his wife, once a screen actress, and two children, whom she supports. They live in Larchmont.

Academy Groups Name Candidates

Candidates have been selected to represent the technicians' branch and the assistant directors' branch in the forthcoming elections of the Academy of Motion Picture Arts and Sciences on the Coast.

Named by the nominating committee to represent the technicians, for the Academy board of governors, of whom three are to be elected are: George Barnes, Carl Dreher, Farciot Edouart, Nathan Levinson, Wesley C. Miller, J. M. Nickolaus, Max Parker, Van Nest Polglase, and Karl Struss.

For the technicians branch executive committee, of whom seven are to be elected: John Arnold, George Barnes, Gerald Best, John Boyle, Harry Cohan, Harris Ensign, Charles D. Hall, Fredric Hope, John Hughes, Nathan Levinson, Wesley C. Miller, William B. Moll, Emil Oster, Van Nest Polglase, Loren Ryder and S. J. Twining.

Selected as candidates for the seven executive committee positions among assistant directors are: Al Alborn, Edgar Anderson, Scott Beal, Sid Bowen, Sid Brod, Doran Cox, Robert Fellows, Horace Hough, Percy Ikerd, Charles Kerr, Joseph McDonough, Jay C. Marchant, William J. Reiter, Arthur Rose, Lester Selander, Frank Shaw, Charles Stallings, Eric Stacy and Cullen Tate.

General Register Executive Honored

Thomas P. Drew, newly appointed vice-president and general manager of General Register Corporation, who arrived in New York from London this week to commence his new duties, was guest of honor at a dinner Tuesday night at the Waldorf-Astoria.

Percy Phillipson, president of the company, was host. Among those present were: Mrs. Phillipson, C. Foster, vice-president and treasurer, and Mrs. Foster; I. S. Lamm, New York representative, and Mrs. Lamm; D. H. Finke, Chicago representative, and Mrs. Finke; C. Roth, New York representative, and Mrs. Roth; F. Hall, factory manager, and Mrs. Hall; R. Dupont, Philadelphia manager; O. Hodecker, Boston manager, and Mrs. Hodecker; E. Mann, purchasing agent, and Mrs. Mann; S. Fiore, auditor, and Mrs. Fiore; A. Siegel, Chicago salesman, and Mrs. Siegel; William Massce, the company's shipping agent, and Mrs. Massce; C. Gingell, American representative of Barclay's Bank, and Mrs. Gingell; E. A. Powers, advertising manager, and Mrs. Powers, and Red Kann.

Rowland Story Head

Richard A. Rowland, RKO Radio associate producer, has temporarily taken charge of the story department in New York during the absence of Katherine Brown, who has been granted a leave. Mr. Rowland will go back to his production duties when Mrs. Brown returns.

Discuss Cooperative Buys

Cooperative buying of film to cover all member theatres of the Independent Theatre Owners' Association of New York was discussed at a regular meeting of the group this week.


RKO
RADIO
PICTURES
"We are predicting a tremendous year for them . . ."

CHICK
LEWIS
in

SHOWMEN'S Round Table

CHARLES E. ("CHICK") LEWIS, EDITOR & PUBLISHER

A WEEKLY MOTION PICTURE TRADE PUBLICATION DEALING REALISTICALLY AND EXCLUSIVELY WITH THE BUSINESS OF SHOWMEN AND SHOWMANSHIP

THIS PUBLICATION HAS NO AFFILIATION OR CONNECTION WITH ANY OTHER TRADE PAPER

VOL. 7, NO. 5

Address All Communications to 1560 Broadway, New York City

AUG. 18, 1934

WATCH RKO-RADIO NEXT SEASON!

RKO-Radio made remarkable strides during the last three years and we believe that 1933-34 was the greatest year they ever had. Those who still have their SRT issue of Aug. 26th, 1933, will find that we said, "Keep an eye on Radio Pictures next season . . . we will be very surprised if they fail to live up to the promise . . . their new product holds out."

Our judgment, apparently, was pretty accurate for this company when we analyzed their product for the season now drawing to a close. They were headed, to all appearances, for a big year and those who played their pictures will testify that they achieved what they were going after.

So much for the announcement book of the new 1934-35 product. But again we say, "What about past performances? RKO-Radio's was O. K. For two straight years they have delivered strong product. They seem destined to continue their upward stride.

At this stage of the game we are predicting a tremendous year for them.

Excerpts from Chick Lewis' analysis of the new RKO-Radio Product in Showmens Round Table Issue of Aug. 18th

—and RKO-RADIO starts with

THE BIGGEST SCOOP IN THE EXISTENCE OF

PATHE NEWS

FIRST TIME ON ANY SCREEN!

THE FAMOUS CANADIAN DIONNE QUINTUPLETS

EXCLUSIVE IN PATHE NEWS NO. 9

•

Exclusive and comprehensive pictures of the FIVE BABIES that all the world wants to see! How they live, how they eat, how they bathe, intimate glimpses of their home, their mother, their father, their nurses, guardians and themselves.

•

A BOX-OFFICE FEATURE UNPARALLELED IN THE HISTORY OF NEWS REELS!

LABOR DAY WEEK ATTRACTION AND 200 LEADING THEATRES



The one story chosen from thousands to open a year of finer screen entertainment! Charles Morgan's notable novel of three lives caught in a whirlpool of passions . . . a glorious woman and two men who loved her!

A HUMAN DRAMA THAT LEAPS FROM THE DEEPEST WELLSPRINGS OF YEARNING HEARTS!

ANN HARDING

with

BRIAN AHERNE
PAUL LUKAS
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CHARLES MORGAN'S GREAT NOVEL BROUGHT TO THE SCREEN AT THE HEIGHT OF ITS WORLD ACCLAIM!...

DIRECTED BY JOHN CROMWELL

A PANDRO S. BERMAN PRODUCTION

AT RADIO CITY MUSIC HALL OVER THE COUNTRY!



Twenty minutes of enchantment! . . . The Little Feature in radiant Color that is the year's big screen sensation! Romance, melody, drama, dance and ravishing beauty!

La Cucaracha

Produced in the Perfected NEW TECHNICOLOR

Scenes created in color by
ROBERT EDMOND JONES
World's Foremost Designer of Stage Settings

with STEFFI DUNA

DON ALVARADO • PAUL PORCASI
EDUARDO DURAND and His Orchestra

"YOU WILL PLAY IT AGAIN AND AGAIN!"



Produced by Kenneth McGowa
Directed by Lloyd Corriga

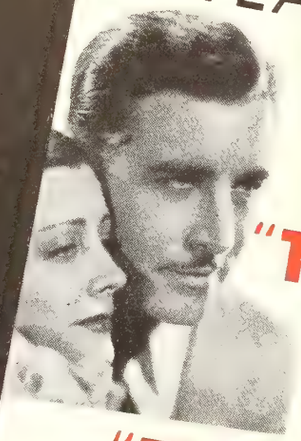
A PIONEER PICTURE PRODUCTION

•

RKO-RADIO PICTUR

Reasons why—

PRESS AND EXHIBITORS ALIKE ARE PREDICTING A TREMENDOUS YEAR FOR RKO-RADIO . . . . .



IRENE DUNNE and JOHN BOLES in
"THE AGE OF INNOCENCE"

•

MIRIAM HOPKINS
"THE RICHEST GIRL in the WORLD"

•



FRED ASTAIRE . . . GINGER ROGERS
"THE GAY DIVORCEE"

•

J. B. PRIESTLEY'S WORLD FAMOUS PLAY
"DANGEROUS CORNER"

•

THE "LITTLE WOMEN" OF THE NEW SEASON
"ANNE OF GREEN GABLES"

•

THE ARISTOCRAT OF ALL MUSICAL SHOWS
"ROBERTA"

•

HEPBURN . . . "THE LITTLE MINISTER"



ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THERE IS A DRAMATIC STORY behind the recent vote of the Code Authority which resulted in the elimination from zoning and clearance schedules of all penalties against exhibitors engaging in the practice of double bills. It is a story that is a highly flattering indication of the integrity of some people in this business and the sacredness of a gentleman's promise. The vote was a victory for both independent distributors and independent exhibitors.

The story goes back to last summer, when, during the code drafting proceedings at Washington, Robert H. Cochrane, sterling vice-president of Universal, fought the larger companies against the inclusion of any dual bill ban in the code. There were other vexatious questions which arose in the secret chambers of conference, and in many of these Universal's position was opposed to several others of its large colleagues. Universal's agreement was necessary, and so Sidney R. Kent, president of Fox, and Nicholas M. Schenck, president of Metro-Goldwyn, pledged their word to Mr. Cochrane that if he would vote their way on the other questions, they would vote his way on double featuring.

When the question of doubles eventually came up again at the recent Code Authority hearing in New York, the promise made by Mr. Kent and by Mr. Schenck to Mr. Cochrane was wholeheartedly recalled by them, and they both redeemed their promises one hundred per cent, voting against the inclusion of any penalties for exhibitors showing two features.

The vote was a close one. Had Mr. Kent and Mr. Schenck voted to penalize duals, the future of some independent distributors and the operations of some double bill theatres would have been in jeopardy.

▽

More than a dozen years ago, the lanky and aging Charles Ray—he's now 43—brought to Hollywood the first English butler, to preside over the domesticities of the Ray household when his home was one of the show places of the movie capital, and Charlie's money bags were well lined with gold. The film folk about town used to sneak up, ring the front doorbell and then hide in the bushes just to see the swankily attired butler open the door. Ray has had some tough sledding since then and now he opens front doors the while trying to make a comeback in Paramount's "Ladies Should Listen," in which he has a small part as a hotel doorman.

▽

'Member "Baby Marie" Osborne?—that sweet and chubby little "Shirley Temple" of some few years ago? Well, she's now the "stand-in" for the sophisticated, fiery Ginger Rogers; that is, Marie has grown tall enough to stand in the place during preparation for production where Ginger eventually stands after the cameras are set for position and focus.

▽

George Raft, the Franco-Italian screen star, has petitioned the Los Angeles Supreme Court to change his name to George Raft. He doesn't like the family name of Ranft.

▽

Hollywood producers, says Joe Cook, the funnyman, are going as far as possible to obtain stories that will be nice and sweet. "They have arranged to take the entire Cuban sugar crop," he advises. "The sugar will be made into syrup and used to fill the scenario writers' fountain pens."

Nathan Burkan, general counsel for the American Society of Composers, answered exhibitors' complaints against the Society's publicly announced intention of raising the scale of music royalties, with the statement: "Exhibitors are under no compulsion to use music. If the price is too high, let them leave it alone."

If any exhibitor taking Mr. Burkan's advice literally has any trouble separating the music from the words on the sound tracks of the prints, write to him at 1501 Broadway, New York. He will no doubt be glad to explain how it can be done.

▽

Fox studio property men, needing a Japanese bazaar for authentic scenic material in "Marie Galante," rented the entire store of a Japanese merchant in Los Angeles and transported it to Movietone City intact, which caused the Jap owner to post the following notice in the store window:

MY STORE HE HAVE GONE IN MOVIES. I HAVE GO FISHING. OPEN IN ONE MONTH. THANK YOU, PLEASE.

▽

Tall, bronzed, athletically-constructed Charles W. Bunn, Erpi's general sales manager, has turned his keen business eye to the commercialization of frogs for marketing, having set aside a sizable plot on his rural place in the quiet of Milton, New York, where he will raise these tailless leaping amphibians of the genus Rana *to satisfy the tony taste of the tony who hold the frail legs of the frog so highly in esteem as a delicacy of their flowered dining tables.*

Frog-farmer Bunn is in the market for a wide-range frog that has good possibilities for amplification.

▽

The tabloid gossip column of Jacob Winchell's son, Walter, will be 10 years old on Tuesday. It first appeared in the unsuccessful Bernarr MacFadden tabloid *Graphic* on the afternoon of September 4, 1924.

▽

There still prevails a deep sense of superstition in Hollywood. No producer would accept the Production Code Administration's certificate No. 13 from Joe Breen.

▽

This is Director King Wallis Vidor's 18th year in Hollywood. Comments *Time:* He arrived on the coast in a rattletrap Ford, borrowing gas and tires on the way.

▽

William Fox, who complained so bitterly that the bankers forced him out of Fox Film, is currently accredited with possessing some $200,000,000. *Hardly enough to make both ends meet.*

▽

A dozen dead stars are acting again. Warner Brothers have brought them back in a short, showing glimpses of Marie Dressler, Rudolph Valentino, Fatty Arbuckle, Lilyan Tashman, Lew Cody, Milton Sills, Mabel Normand, Dustin Farnum, Jack Pickford, Larry Semon, Gladys Brockwell and William Russell.

▽

Cecil Blount DeMille still remembers when he walked around Hollywood some 20 years ago with a pocketful of money which local banks refused to accept for deposit, because they would not do business with "those wicked movie people."

"TABLECLOTH MILLIONAIRES"—that gay coterie of motion picture magnates who, in the lusty days of the industry's infancy, ate each day in the Hunting Room of the Hotel Astor at New York's Times Square, and kept a young army of waiters busy changing the tablecloths as they figured out the earning possibilities of future mergers in zeros counting into millions, now have a chapter of that organization in Hollywood.

Daily at lunch a group of producers and studio generals foregathers at the eating place on La Brea near Wilshire, known as Ray's Delicatessen (advt.). In the corners, over salami, herring, or cheese cake, the tablecloth linen fills with fancy figures—production costs, star salaries, royalties, dividends, bonuses and whatnot.

In the evening the scene changes, however. Being one of the better eating places in Hollywood, dinner at eight and after-preview supper at midnight usually finds some of the town's epicureans partaking of their favorite dishes, which are authentically reported as follows:

MANNY COHEN, Knadel Soup and Gedempfte Brust.
JOE SCHENCK, Borst and Blintzes,
ARCHIE MAYO, Kiske and Gefilte Fish.
JOE REILLY, Roast Duck and Apple Strudel.
LOUIS B. MAYER, Kishke.
AL KAUFMAN, Gedempfte Brust.
EDDIE CANTOR, Smoked Whitefish, Borsht and Blintzes.
EDDIE SMALL, Gefilte Fish.
JEAN HARLOW, Chicken Soup and Strudel.
NILS ASTHER, Wieners and Sauerkraut.
IRVING CUMMINGS, Calf's Liver, Lots of Onions.
MERVYN LE ROY, Chicken and Noodles.
FANNY BRICE, Herring, Blintzes and Strudel.

▽

Thirty Mexican radio crooners, announcers and air performers of station XEAL, at Mexico City, are on a hunger strike and are determined to croon themselves to death by continuously broadcasting, day and night, until they receive four months' back pay. The crooning, music and dialogue goes on and on without a pause for even a pretzel. What a splendid opportunity they offer Bromo Seltzer for a headache-powder tieup.

We sympathize with the Mexican public. They are becoming a passive people. A few years ago an endless broadcast would have started a revolution. But, then, maybe they're getting some encouragement from the knowledge that the end may not be far.

▽

Old, but clean, and apropos of the effect of the Legion of Decency drive, is the story going the Broadway rounds about an elderly lady who purchased a ticket to see "Cleopatra," celluloid vamp, on the Paramount theatre screen, and was passing the doorman when he noticed that she had a dog tucked in her arm under her coat. "Sorry, madam," he said, "but it's against the rules to bring the dog into the theatre." The old lady sniffed contemptuously. "How absurd," she retaliated. "What possible harm can 'Cleopatra' have on my dog?"

Hollywood Alert To Air Influence On the Box Office

(*Continued from page* 11)

KFWB, and over this its stars regularly advertise Warner pictures. The studio has tied up on commercial programs, always with the proviso that the Warner players "plug" Warner pictures. In the case of Dick Powell and his regular broadcasts Warners insist that he feature music from either his own or other Warner musical pictures. Al Jolson, on the air for the greater part of the season, always manages to get in a word for a Warner film.

RKO Radio's own Hollywood-on-the-Air program every Sunday night uses this time to advertise not only its own pictures and personalities, but the entire industry. The programs are open to any studio wishing to participate.

MGM does not permit its contract players to broadcast, believing, it is said, that this is an imposition on exhibitors' time and is another and alluring form of competition that keeps people away from theatres. Despite this, Jimmie Durante substitutes regularly for Eddie Cantor on his broadcasts, due to prior contractual obligations.

Universal does not object to its players broadcasting and is, in fact, in favor of it "inasmuch as radio takes film personalities into people's homes," which, it believes, is one way to build up talent, especially newer talent such as Margaret Sullavan and June Knight.

Columbia allows its players to broadcast only when the broadcast will offer advantages to a Columbia picture or personality. In this case, Grace Moore has been the focal point, having appeared on the Fleischmann's Yeast hour, when she featured some songs and part of the story of "One Night of Love."

20th Century pictures will not permit its players to broadcast. The only experience it had in this line was when Constance Bennett appeared on Louella Parsons' corset program. In that case, the songs from "Moulin Rouge" and a definite plug for the picture was the price of the studio's consent. It was reported that Miss Bennett thought the interview "rather silly."

Samuel Goldwyn has never made a definite statement on the question of player broadcasts. Of course, he has only Anna Sten and Eddie Cantor under contract and to date there has been no occasion for a Sten appearance. In the case of Cantor, the star "plugs" Goldwyn and Cantor pictures with the consent of his sponsor, Chase & Sanborn coffee. Cantor being an established radio personality who makes 26 broadcasts a year and only one picture, Mr. Goldwyn is said to believe that "his radioing keeps him in the limelight." Cantor starts a new contract with Pebecco on January 1.

Fox-Wilson Theatres Taken Over on the Coast

The Fox-Wilson theatre properties at Fresno, Calif., have been taken over by the newly organized Fulton-Stanislaus Company, following foreclosure proceedings.

The Fulton-Stanislaus Company, whose directors are Charles H. Turner and William H. Noble, of San Francisco, and William A. McKee, of Oakland, was formed for the express purpose of taking over the property. Foreclosure of the trust deed was ordered when the L. W. Wilson Company, which erected the theatre building, defaulted on its bonds. The Wilson company also filed an assignment of all leases to the new corporation.

Corporate Identity of First National Ended

Certificates terminating the corporate existence of First National Productions Corporation, First National Pictures Distributing Corporation and Vitaphone Distributing Corporation were filed in Albany, N. Y., on Tuesday in the office of the secretary of state by Warner Brothers Pictures, Inc.

This action has no bearing on the operation of the company in production and distribution. The subsidiaries named above are wholly-owned by Warner and their elimination is in line with the current Warner policy of consolidation of such corporations for simplification of the tax structure. Last week the various Stanley theatre companies were merged into the Stanley Company of America.

Independents Are Back of Clean Pictures Drive

Independent producers have "fallen solidly into line" behind the drive for morally clean pictures, W. Ray Johnston, president of Monogram Pictures, and a member of the Code Authority, said Monday in Seattle.

The independents, at a late hour last Wednesday, finally agreed to accept the code certificate and machinery of the Production Code Administration, headed by Joseph I. Breen.

Members of the Independent Motion Picture Producers Association have agreed to combine their strength to maintain right moral standards with the MPPDA members and to this end they last week appointed I. E. Chadwick as official representative of the independents to sit with the Production Code Administration at all times.

Mr. Breen's department has approved 73 feature pictures of all companies since the reinforced formula became operative under his administration July 13. Eighty short subjects and six serials likewise have received the approval seal. In New York, Vincent Hart, eastern assistant to Mr. Breen, has approved 11 features, 92 shorts.

Johnston Given Luncheon During Tour of Exchanges

W. Ray Johnston, president of Monogram Pictures, touring Monogram exchanges, was tendered a luncheon this week at the William Taylor Hotel in San Francisco, attended by leading circuit operators and independent exhibitors. Floyd St. John, western district manager, arranged the luncheon. From San Francisco Mr. Johnston is touring the Sheffield exchange system in the west.

A. G. Edwards has joined Monogram as manager of the Denver office in the Sheffield exchange system. James R. Keitz and J. H. Sheffield have been named salesmen working out of the Denver office and F. W. Sheffield will act as booker.

Columbia Dividend

Columbia Pictures, Inc., has declared a regular quarterly dividend of 25 cents on its common stock, payable October 1.

Status of Fox Theatre Circuit Still in Doubt

This week's principal development in the Fox Theatres bankruptcy situation was the filing of a petition requesting the removal of the corporation from receivership in order to reorganize under Section 77-B of the new Federal bankruptcy laws by three of the corporation's creditors.

In U. S. District Court, New York, Louis L. Seidman presented claims for $35,000, the Theatre Builders' Corp., Inc., claimed $400,000 for alleged breach of contract, while the third creditor instituting the petition, Merriam Rogers, claimed $430,941. The petition was filed by Charles L. Kelby, New York attorney.

The creditors asked that the company be removed from receivership on the ground that it could be more economically operated under a plan of reorganization and that it would be faced with fewer difficulties than under a receivership.

The petition of the trio listed current assets as $1,050,751 and set the book valuation of the stock of $17,045,152, with $10,465,631 as the receiver's valuation. Total liabilities were listed at $5,774,398 as of December 31, 1933. The current deficit was given in the petition as $25,842,846.

Three other creditors this week filed an answer to a petition questioning its good faith, opposing the petition with the allegation that debts of Fox Theatres aggregate $40,000,000 and that current assets are virtually without value. The answer alleges that any reorganization is impossible.

Alleging that its ownership of all of the capital stock of Fox Metropolitan Playhouses constitutes a valuable claim against that corporation, Fox Theatres on Tuesday filed an answer to the involuntary petition for reorganization.

The creditors who filed response to the petition are Newsprint Publishers, Inc., Baldwin Piano Company and R. C. Cherry.

Meanwhile, new short-term operating contracts for Fox Metropolitan Playhouses, on a revised basis, are being negotiated in New York with Skouras Brothers and Randforce by the circuit's bondholders' committee. The new contracts are understood to provide for a six-months' operating arrangement to cover the period of the Fox Metropolitan reorganization under the new bankruptcy laws.

The future status of the Fox Metropolitan circuit is still undecided. So far there have been no further bids for the 87 theatres in the chain, although it is expected Warners may make another offer for the Fox New Jersey houses, in which territory Warners have considerable interest.

Other theatre deals in the New York territory included the acquisition of two more theatres by Harry Brandt, thus increasing his total local holdings to 26 houses.

Si Fabian's remaining interest in the Stanley, Jersey City, was sold last week to the Stanley Co., a Warner subsidiary.

Under the terms of negotiations completed this week arrangements have been made for the merging of the Brill circuit of nine Staten Island houses with the Paramount, St. George.

Paramount and Warners last week concluded a pooling arrangement binding together the Paramount and the Strand, Brooklyn, and making available to both houses the product of each company.

Denver Police Stop Lotteries

Denver theatres indulging in the practice of lotteries and other give-away devices last week received a setback when the local police department ordered an immediate cessation of such activities. A letter addressed to Harry Huffman, exhibitor, by the department, similar to letters sent to all local owners, follows in part:

"Our attention has been called to the fact that you are conducting an automobile lottery in your group of theatres. This is in violation of the laws of the state of Colorado and the ordinances of the city and county of Denver. Therefore, we wish to advise that if any such lottery is conducted in the future, you will be prosecuted according to law."

Within the past nine months, the Huffman group of eight theatres has given away 31 Ford cars, with a value in excess of $22,000.

Wisconsin Amusement Plans Acquisitions

Acquisitions planned by the Wisconsin Amusement Enterprises, Inc., Milwaukee, on operating agreements, include the Paradise and Allis theatres in West Allis; the Fox and Strand theatres in Marinette; the Lloyd in Menominee; the Rex in Oshkosh and the theatre in Menasha.

Gene Phalen will serve as resident manager of the West Allis houses, while Martin Thomas is slated to preside over the Marinette and Menominee theatres. The Rex in Oshkosh has been operated by Etta Weisner. Charles Loewenberg, advertising and publicity manager for the circuit, will supervise the circuit's state houses, and Robert Frenzel, who recently joined the organization, will serve as supervisor of suburban theatres.

Receiver Is Named for Two Cincinnati Houses

Ben L. Heidingsfeld, Cincinnati attorney, has been named by the U. S. district court at Columbus as receiver for the Shubert-Cox Theatres Company, Cincinnati, upon petition of Trebuha Realty Company, New York. The petition indicates that, while the company's assets exceed liabilities by nearly $500,000, it is not in a position to meet maturing obligations.

Creditors will be enjoined from bringing suit to satisfy their claims in order to prevent dissipation of the assets. Assets are listed at $1,500,000 and current liabilities at $1,149,107.88. The Shubert and Cox, legitimate houses, also play pictures during the regular season.

More Theatres Joining Detroit Booking Group

Tom Lancaster, operating the Grande theatre, Delray, Mich., and the Lancaster, River Rouge, has joined Ray Moon's Co-operative Theatres of Michigan, formerly Midstates Theatres, in Detroit.

The booking combine is moving to larger quarters in the Fox Theatre Building, new accounts and additional business making the move necessary. The eight Sam Brown theatres are now being booked by the combine.

NEW WAR BREWING OVER DUAL FEATURES

California Owners Threaten to Take Their Fight Against the Practice to the President

Ben Berinstein's powerful southern California exhibitor group will take its fight against the double bill practice to the President, if necessary, in order to retain penalties against dual shows in code clearance schedules. The Code Authority recently ordered that all penalties for double feature theatres be removed from the new schedules.

Mr. Bernstein was en route to New York from the headquarters of his Associated Exhibitors organization in Los Angeles, with orders from his independent theatre members to carry the fight to a "last ditch stand."

The Code Authority's recent ruling that theatres playing double bills must not be penalized in clearance schedules, was based on the point that the motion picture code does not make any mention of duals as a trade practice and, therefore, clearance boards stipulating penalties for theatres indulging in the practice are exceeding their authority.

Golden Attacks Dual Ban

In Atlantic City, at a convention of Allied States Association, Edward Golden, sales manager for Monogram Pictures, launched an attack at the exhibitor organization for cooperating with the Motion Picture Theatre Owners of America in its fight to eliminate duals.

"The time is coming shortly when there will be a showdown. If you conspire with the MPTOA on elimination of duals you are destroying the independent," Mr. Golden said.

Mr. Golden told the convention that the MPTOA's agitation against double bills is the most destructive force in the fight of the independents for their salvation.

Meanwhile, Mr. Berinstein, passing through Kansas City, declared that if the Code Authority rejected the California exhibitors' demanded provision for penalizing duals in clearance schedules "we will take the fight directly to the President, because relief is imperative in view of the dual bill situation involving both circuits and independents."

Believes Code Authority Will Shift

In commenting on the Code Authority's resolution invalidating double bill penalties in the recent Milwaukee board case, Mr. Berinstein said he anticipated the Authority would reverse itself.

"If the Code Authority is playing politics, we want to find out about it," he said. "Elimination of duals was agreed to by all but 22 theatres in the Los Angeles territory, independents preponderantly favoring the ban, while the circuits are holding out. California exhibitors have been threatened by women's clubs with single feature legislation unless duals are eliminated, because of their effect on children."

At the Code Authority hearing, scheduled for Thursday, the Berinstein group will set forth a demand for clearance penalties for film theatres showing vaudeville in conjunction with pictures.

The double feature situation in other sections of the country during the week involved the threat of a campaign against the practice in Buffalo by the local Legion of Decency. The Buffalo group cited three reasons why duals should be done away with: (1) Double features usually mean at least one bad picture and people who want to patronize a theatre to see the good one hesitate to do so because they wish to avoid the other; (2) Double feature programs are too long and tire the audiences, and (3) They make a double demand in the industry for product, which must fill in the gap with "cheap trash."

In Kansas City dual bills were abolished at all first runs on Friday, according to prearranged schedule.

In Milwaukee, the scene of the Code Authority's clearance ruling, Warners' Strand first run was slated to reopen September 1 with a dual feature policy. Indications are that before the end of the year 75 per cent of the houses in Milwaukee county will be playing double features.

In St. Louis, another duals fight was brewing, with the decision of three first runs—the Missouri, Ambassador and Fox—to cut prices and feature two pictures on one bill. These houses are operated by Fanchon and Marco, and their decision to return to twin bills is considered to definitely end all attempts to ban duals in that city. Warners is the only holdout on the agreement signed by all other theatres and Fanchon and Marco, charges that Warner is responsible for cutting the prices and the return to duals.

DeMille Hits Censor Boards at Luncheon

The general public does not want censorship, Cecil B. DeMille said at a luncheon in his honor at the National Press Club in Washington last week. Mr. DeMille intimated that censor boards were too much concerned with the formality attached to their jobs to function with much real efficiency.

"The public wants clean pictures, not censorship," the director said. "The churches have done the industry a great service in forcing the deletion of inexcusable vulgarity from the screen."

Mr. DeMille deplored the mass of misinformation now purveyed to the public through the screen. If produced in good taste, he said, any subject can be filmed and producers lacking such taste will be automatically eliminated through the "inherent decency" of audiences.

Form Merger Company

Tri-Consolidated Corporation of New York City has been chartered at Albany with capital of 20 shares no par value stock. Broadcast Pictures has also incorporated, to exhibit. The Tri-Consolidated Company covers the joint operation of the Consolidated Circuit, operated by Lawrence Bolognino, and the Springer and Cocalis houses.

Famous Canadian Takes House

Famous Players Canadian, with headquarters in Toronto, has purchased the Capitol Theatre, Welland, Ont., from the S. L. Lambert Estate, for $60,000. It is indicated the circuit is in the market for acquisitions.

Lewis Jones, An Eastman Official, Dies in Rochester

Lewis B. Jones, vice-president of the Eastman Kodak Company, and a Rochester, N. Y., civic leader for many years, died suddenly last week at his country home near the city of a heart attack. He was 68 years old. Though apparently in good health when he left his office to go to his country place, Mr. Jones had been suffering from a heart ailment for some time. His body was found in one of the barns at his farm, indicating the swiftness with which death had struck.

Born in Dansville, N. Y., in 1866, Mr. Jones attended Dansville School, the Fairfield Academy and the University of Rochester. He came to the Eastman Kodak Company in May, 1892, as advertising manager, and in 1918 was named vice-president in charge of sales and advertising, a position he held at the time of his death. He was regarded as the one individual in the organization, with the exception of George Eastman himself, who was responsible for the international popularity of the Eastman Kodak name.

It was Mr. Jones, who, finding little advertising being done when he came with the organization, developed that phase of Eastman Kodak promotion. He was active in developing foreign distribution and the establishment of stores in all parts of the world. He was director of the audit bureau of circulations and consequently his name was widely known.

Personally, he had a great interest in cattle breeding, and operated a large dairy farm, giving personal attention to his most modern equipment. He was also one of the most prominent members of the Rochester Yacht Club, and was the owner of the schooner Naomi III.

Surviving are a daughter, Mrs. Horace S. Thomas, and a son, Robert F. Jones, a broker, and three grandchildren. His wife, Alice French Jones, died a year ago.

Mr. Jones was a member of the Genesee Valley Club, Country Club, Rochester Chamber of Commerce, Phi Upsilon fraternity, Rochester Historical Society and Association of National Advertising.

Mrs. Felix Feist Dies; Was Author

Mrs. Bertha E. Feist, wife of Felix F. Feist, general sales manager and director of Metro-Goldwyn-Mayer, died late last week at their New York home, after an illness of several months. She was 48 years old. The funeral, held early this week, was attended by numerous film executives, headed by Nicholas M. Schenck, president of MGM and Loew's.

Mrs. Feist was the author of numerous children's books, including "Grunty Grunts Indoors," "Grunty Grunts Outdoors," "Smiley Smiles Indoors" and "Smiley Smiles Outdoors," which met with considerable favor. She was also an authority on sports, and wrote several articles on golf, including some for "The Metropolitan Golfer." Her poetry appeared in many leading magazines, and she was also a talented painter, several of her portraits having been exhibited in local galleries.

She was a member of the Mount Vernon Club and the Metropolitan Country Club. Surviving, besides Mr. Feist, are a daughter, Mrs. Myron Nast, and a son, Felix, well known in Hollywood production.

Warners' Mother Passes; Aged 76

Mrs. Benjamin Warner, mother of the Warner Brothers, died on Monday of this week at her home in Hollywood of a cerebral hemorrhage. Seventy-six years old, she had just celebrated her fifty-eighth wedding anniversary with her husband. At the bedside when death came were one of the four remaining brothers, Jack L., and his sister, Mrs. Louis Halper. David, Harry and Albert, en route by chartered plane from New York, which they boarded when informed of the serious condition of their mother, arrived after Mrs. Warner had died. With them were two other sisters, Mrs. Harry Charnas and Mrs. David Robbins.

Mrs. Pearl Warner was born in Poland, and came to America with her husband, Benjamin, after her son Harry, now president of Warner Brothers, was born. In Youngstown, Ohio, at the home of the mother, the brothers' entrance into the motion picture business was decided upon 27 years ago. A fifth brother, Sam Warner, who had been in the bicycle business in Youngstown prior to the motion picture venture, died several years ago.

From her home in Beverley Hills, where they had lived for the past 10 years, Mrs. Warner had in recent years interested herself in various charities, of which her favorite was said to have been the clinic of the Los Angeles Sanitorium.

Funeral services were to be held Thursday at B'nai Breth Temple, Los Angeles. Simultaneous services were to be held at the New York Warner office, which was to be closed for the afternoon. Interment was to be in the Warner mausoleum at Home of Peace Cemetery, Los Angeles.

Griffith, Falls Plan Circuit Gain to 103

Within a short time R. E. Griffith and Horace R. Falls of the Griffith Amusement Company, R. E. Griffith Theatres, Inc., and Consolidated Theatres, Inc., operating in Oklahoma, Texas and New Mexico, plan to increase the circuit from 97 to 103 theatres.

Recently they have opened the New Lindsay, Lubbock, Texas; New Rex, Hobbs, N. M.; New Cactus, Carlsbad, N. M. A consolidation was recently effected between Griffith and Hodge in Midland, Texas. The six houses to be acquired will be in Texas and Oklahoma.

Takes Fourth Theatre

Louis S. Bach has leased the Ponce de Leon theatre in Atlanta, which will be remodeled and refurnished immediately. Mr. Bach operates the Hilan, Alpha and Bankhead theatres in Atlanta.

Universal Plans More Production In Hungary City

During a recent visit to Budapest, Carl Laemmle, president, surveyed Universal's Central European production and appeared so greatly satisfied with the results of Joe Pasternak's producing activities, in Budapest particularly, that he intends to concentrate European production in that city increasingly in the future. Expenses, Mr. Laemmle declared, were about 50 per cent lower than in most other available places and more advantageous even than in Vienna.

Of the 22 German films and one Hungarian picture produced by Universal during the last four years, there has been a profit of 30 to 40 per cent. This average has been reached mainly since Francesca Gaal, Universal's Hungarian star, started work in German pictures, of which "Miss Paprika" and "Farewell Veronica" as well as "Scandal in Budapest" have been lucrative hits.

Mr. Pasternak's latest production with Miss Gaal, "Spring Parade," was previewed by Mr. Laemmle in Budapest and judged so satisfactory that he intends to have an American version made in Budapest with American actors next spring. The next picture scheduled for production is an adaptation of a Hungarian one-act play in which Miss Gaal had a huge success on the stage. It is called "Little Boy in Big Shoes" and is to be done in German and Hungarian versions.

Joseph M. Schenck, United Artists executive, was also in Budapest recently and arranged for establishment of an East European distributing center locally, where all prints for Roumania, Yugoslavia and Poland will be made and titled, for reasons of economy.

Four Theatres Pooled In New Cleveland Deal

The Allen theatre, until recently Cleveland's only independently operated first run, will be operated by a local committee under a pooling arrangement between RKO and Warner. Affected are the RKO Palace, the Allen, Warner's Hippodrome and Warner's Lake. All are downtown first run houses.

It is understood they will share losses and profits. Warner, Fox and Radio pictures are to be played. The booking committee for the four houses will include Nat Holt, RKO; Nat Wolf, Warner, and Herbert Greenblatt, local RKO branch manager. The Allen will reopen early in September.

RKO Leases More Space

RKO Radio Pictures has leased additional space in the RKO Building, Rockefeller Center, New York, in order to afford adequate mailing facilities for various departments.

Warner Java Firm Chartered

Warner Brothers-First National Pictures (Java), Inc., has been incorporated at Dover, Del., with a capitalization of $10,000.

Warners Launch "America" Series

Some 100 government officials, film executives and others gathered in Washington on Tuesday to attend a preview of the first four motion pictures in the Warner series entitled "See America First," followed by a luncheon held at the Mayflower Hotel. The subjects were photographed by E. M. Newman.

The reception and showing was attended by cabinet members, army and navy officers, officials of patriotic societies, educators and others. Among those who attended were: Secretary of Commerce Daniel C. Roper, Lewis T. Brauninger, president of the Kiwanis Club of Washington; Dr. Stephen C. Kramer, superintendent of schools of the District of Columbia; Honorable Faye Bentley, Judge of the Juvenile Court; Brigadier Frank T. Hines, Administrator of the Veterans' Bureau; Brigadier Alfred P. Smith of the Military Intelligence Division of the War Department; Clarence McDonough of the Public Works Administration; Col. James A. Moss, President-General of the United States Flag Association; Major General Amos A. Fries of the National Society of Sons of the American Revolution; Fleming Newbold, publisher of the Washington Evenue Star; Joseph Melia, business manager of the Washington Post; Mrs. William Smith, former president of the Parent-Teachers' Association, and others.

The "See America First" series comprises 13 one-reel Vitaphone shorts each one based on an historical period in American history, the entire series covering the founding of the country and important events leading up to present-day America. The four films shown at the national capital were "Pilgrim Days," "The Boston Tea Party," "Hail Columbia" and "Dixie Land."

Germans Censored 221 Films; 68 Were American

Germany censored 221 feature films during the 1933-34 season, according to a report to the United States Department of Commerce from trade commissioner George R. Canty, at Berlin. Of the total, 117 were German, 68 American and 36 other foreign pictures.

In the 1932-33 season, 205 were censored, including 133 German, 43 American and 29 other foreign films. The 1931-32 season found 237 censored, of which 139 were German, 62 American and 36 other foreign films. During the past season foreign films accounted for 37 per cent of the total as against 35 per cent in the previous season and 42 per cent in the 1931-32 season.

Seattle Circuit Changes

Frank L. Newman, Jr., former manager of the Fox in Seattle and more recently manager of Evergreen State Amusement Company houses in Spokane, has assumed direction of the Mt. Baker and American theatres in Bellingham, Wash. He succeeds Arthur Hile, resigned. Morrie Nimmer, assistant to Harry Woodin, of the Paramount, replaces Marc Bowman as manager of the Liberty in Wenatchee.

MGM Renews Brown Contract

Clarence Brown, director, has signed a new three-year contract with MGM. He leaves shortly for a European trip, in search of stories and screen personalities.

INVESTIGATION OF CODE IS DEMANDED BY ALLIED

Independents Sitting on Local Code Boards Urged to Resign, as Eastern Convention Ends

Allied States Association brought its three-day eastern regional convention to a close at Atlantic City over the weekend with a demand for a thorough Congressional investigation of the motion picture NRA code. At the same time it was urged upon the independent exhibitor members and upon all unaffiliated units to withdraw from any participation in the code and that all such members sitting on Local Grievance or Clearance boards resign.

The Allied's resolution demanded that Congress "look into all phases of negotiation, drafting and administration" of the code and that, in its enactment of legislation extending the NRA, "it provide for negotiation for a new and fair code for the film industry with the aid and assistance of fair and unbiased representatives of the government." Allied's tirade against the code was not a new one.

Myers Calls for Action

The convention pledged itself to work "unceasingly" to this end and called upon independent exhibitors throughout the country, whether affiliated with Allied or not, to join that organization in its fight for Congressional investigation of the code.

Last Thursday, at the meeting, Abram F. Myers, chairman of the board and general counsel, called upon the nation's exhibitors "to rise up in arms against their enemies."

"Action must be taken," said Mr. Myers, "if the independent exhibitors are to survive. They must roar like lions."

Mr. Myers asserted that the motion picture code had been imposed upon the independent exhibitors and that they "must never again allow themselves to be ravished in this fashion."

A second resolution pledged the independents to seek revision of the copyright law, "which will neutralize the arbitrary and destructive power possessed and exercised by such combinations as the American Society of Composers, Authors and Publishers, and restrict copyright owners to privileges and protection reasonably contemplated by constitutional grant."

Asks All Independent Support

A third resolution asked for the unified support of all independent units, while a fourth urged that further erection or licensing of dog racing tracks be stopped, that no giveaways be distributed and that the racing season be limited to four weeks, with betting restricted and racing be confined exclusively to afternoons.

Sidney E. Samuelson, president of the national Allied, was re-elected president of Allied of New Jersey, at a salary of $5,000 annually. This is the first time that that post was made to carry a salary.

During the session considerable discussion was given to the sales practices of three companies which were said to be insisting that exhibitors buy all short subjects and pay for them on a weekly basis regardless of the number played. Heretofore, payments for shorts were made only when the subjects were played. The three companies accused are Fox, Paramount and MGM. The convention registered its protest unanimously, charging violation of the code, and insisting that some action be taken to halt the practice of tying in shorts with features.

Little hope was seen by many Allied members of effecting a single feature policy in New Jersey. The original starting date of a dual ban in Jersey—agreed upon by the state unit for September 3—already has been set back to September 20. The Skouras Circuit, which signed the agreement, has double bill bookings already dated until October 16.

Discuss Double Features

The double feature question was discussed at the banquet on Thursday night by Edward Golden, Monogram sales manager, who accused Allied of cooperating with the Motion Picture Theatre Owners of America policy of "driving independent producers and distributors out of business" by favoring elimination of doubles.

Mr. Golden hit the MPTOA's agitation against duals as the most destructive force in the fight of independents for their own salvation.

Aaron Saperstein, head of the Chicago Allied unit, proposed a plan which would set up six district appeal boards under the code to hear and dispose of appeals in territories covered by these special boards, the idea being to eliminate much of the current delay involved when appeals are sent by the field boards to the Code Authority in New York. Only in the event an exceptional case comes up for final decision should the Authority be concerned, said Mr. Saperstein.

Would Provide Special Boards

The Chicago leader's plan would provide for appointment of special boards to be represented by exhibitors and distributors from surrounding territories. One man from each of the following localities—Chicago, Iowa, Milwaukee, Minneapolis, St. Louis and Indianapolis—would, for example, make up the Chicago district board. Districts should be set up in the west, north, south, east, middle west and probably New England. Each board would sit once weekly. Decisions should be final, but where there is a difference of opinion and the vote is divided, the Code Authority would be the final arbiter.

In addition to being re-elected president of Allied of New Jersey, Mr. Samuelson was named business manager. Jerome Kridel, East Orange, was named a fourth vice-president, and Louis Levin, Newark, assistant treasurer. W. C. Hunt, Wildwood, and R. Wilkins, Pittman, were re-elected directors for a three-year term, while Frank P. Gravatt, Atlantic City, replaced P. Mortimer Lewis on the directorate. Other officers were returned to office.

The next eastern convention of the Allied units will be held, possibly next month, in Boston.

BRITISH CENSOR SEEKS ANIMAL FILM CONTROL

Annual Report Stresses Need For Action; More Scripts Are Submitted; Newsreels Defined

By BRUCE ALLAN
London Correspondent

Two points of special interest to American producers are obvious in the report of the British Board of Film Censors for the year ending December 31, 1933, which has just made its somewhat belated appearance. The delay, it is probable, has been due partly to the difficulty of arriving at a satisfactory policy on one of the matters which concerns Hollywood, the permissibility of "animal films" which reveal or suggest cruelty. No less than 6½ of the 23 pages of the report are devoted to this problem.

The final conclusion of the Board is that international action is the only method by which a complete control of animal films can be established, and it is therefore convening a conference of interested organizations. In the meantime, the policy of the B.B.F.C. is to allow no incident to be screened which either depicts cruelty, or which can reasonably be assumed to have involved cruelty in production. On the other hand, it is expressly declared that the board has no power to prohibit a film on the grounds that cruelty has been employed unless the fact is revealed on the screen.

Board Congratulates Itself

Another feature of this section of the report on which some rather pungent criticism may be expected is the self-congratulation in which the authors (Edward Shortt, president, and J. Brooke Wilkinson, secretary) indulge in regard to the number of objectionable scenes which have been eliminated.

"The Board is judged by what is seen in the cinemas throughout the country, but it is a little unfortunate that it cannot also be judged by what it saves the public from seeing," they remarked proudly—and somewhat naively. The objection to the animal film is not that it shocks the public, but that it hurts the animal. Censorship which conceals the abuses of this type of production while allowing the producer to retain his profits and his reputation is not likely to meet the desires of the animal welfare organizations of England.

The board's references to this question are, in general, far behind public opinion in this country, as well as being slightly disingenuous, but the fact that they go so far as they do should carry its own warning to Hollywood.

American Firms Submit Scripts

The other outstanding feature of the report is the indication of the extent to which producers are submitting scripts to the board for approval before production. "Three years ago," it is stated, "it averaged about one in every four or five weeks, whereas today it averages three a week and the number is steadily rising. American producers have also become alive to the advantages of this system, with the result that more and more scenarios are being submitted from overseas." Out of 139 scripts submitted during the year, 32 were regarded as being definitely unsuitable for exhibition, it is stated.

A more rigid definition of newsreels is another feature of the report. As a result of legal advice, the board is to regard as outside the newsreel category (and therefore subject to censorship) any combination of old newsreel scenes which have been strung together with a commentary in order to provide a "story." It is incidentally revealed that the inclusion of a commentary in any newsreel legally removes it from that category and renders it liable to censorship. The point is of considerable future interest, owing to the tendency to use "news" films for propaganda purposes, but the board does not at the moment intend to ask for a general censorship of newsreels which include commentaries.

An interesting part of the general statistics regarding censorship is the revelation that in 1933 only one silent feature film was certificated. Of 673 features passed, 253 obtained "universal" certificates and 420 "A" or adult certificates. Totally rejected subjects numbered 23, out of 504 to which objection was taken in their original form.

Reasons for Rejections

"Things the censor does not like" are indicated in the following list of reasons for rejection:

Offensive burlesque of the marriage service.
Procuration.
"First Night" scenes.
Maternity homes and intimate details thereof.
Matrimonial complications coming within the prohibited degree.
Comic suicides.
Extreme vulgarity and suggestiveness.
Cruelty to animals.
Crime methods capable of imitation.
Industrial unrest and violence.
Physiological arguments treated too frankly.
Promiscuous immorality.
Bestiality.
Misrepresentation of the British Empire.
British officers in reprehensible situations.

New W. E. Studio Installation

A significant indication of the extent to which American producing concerns are expected to use British studio space in 1935 is to be found in the announcement that the Worton Hall Studio, Isleworth, is to be re-equipped by Western Electric. It will be the fourth British studio to install W. E. recording equipment, and, according to the managing director of the owning company, Mr. E. R. Gourdeau, the expenditure is being incurred with a direct view to placing the studio on a "service" basis.

There is a possibility that MGM may use the Worton Hall plant in connection with its expected policy of making films here for full world release.

In the English Studios

Marcel Varnel is to direct Somerset Maugham's "The Tenth Man" for B. I. P. Frederick Kohner is writing the adaptation.

* * *

Merle Oberon and Leslie Howard have done first scenes for "The Scarlet Pimpernel," Roland Brown directing, at London's stage at B. & D. studio, Elstree. The opening set, showing the Paris conciergerie in which condemned aristocrats waited the call to the guillotine, is one of the biggest ever built at Elstree.

* * *

Stanley Lupino is starring in "All's Fair in Love" at B. & D. for Allied Film Productions, Ltd., who have secured distribution through United Artists.

* * *

Sixteen juvenile roles, mostly filled by promising newcomers, are a feature of "The Girl in the Crowd," current production at Warner First National, Teddington.

TRAVELERS

MERIAN C. COOPER and his wife, DOROTHY JORDAN, arrived in Hollywood after an extended European vacation.

FREDRIC MARCH, accompanied by FLORENCE ELDREDGE, who is MRS. MARCH, sailed this week for Tahiti, where they will spend a month before returning to Hollywood.

PHIL REGAN, who has been in New York on a brief holiday, returned to Hollywood.

DAVE GOULD, dance director for RKO Radio Pictures, is in New York.

EVA LE GALLIENNE arrived in New York from Europe. On the same ship were BURNS AND ALLEN.

MORT BLUMENSTOCK returned to his Warner office in New York after spending two weeks in Philadelphia.

JOE SKIRBOLL, Majestic franchise holder in Pittsburgh, is in New York.

JAMES A. FITZPATRICK will return to New York September 5 from his vacation.

MILTON WEISS, of MGM's home office staff, returned from Bermuda.

BETTY COMPSON is en route to China, where she will direct pictures with native casts for a newly-formed company.

THOMAS P. DREW, sales manager of General Register, arrived in New York from London to take up his duties.

I. E. CHADWICK arrived in New York for a special meeting with the Code Authority on Los Angeles clearance.

STUART ERWIN, comedian, is in New York.

C. R. TIGHE, editor and publisher of *Radio Art*, returned to his New York headquarters from a Chicago business trip.

W. P. LIPSCOMBE and R. J. MINNEY, authors of "Clive of India," left for Hollywood to do the screen adaptation of their book for 20th Century Pictures.

AL ADAMS, United Artists exploitation department aid, is enjoying a two-weeks holiday at Lake Placid.

R. C. SHERRIFF, having completed the adaptation of MARGARET AYER BARNES' novel, "Within This Present," for Universal, has returned to London.

MARC CONNELLY, well known playwright who wrote "Green Pastures," arrived in New York from a Mediterranean cruise via the Grace Line.

LOU HALPER, southern California division manager for Warner Theatres, is in New York.

JOHN E. OTTERSON, president of *Erpi*, returned to New York from Europe.

CLARENCE BROWN is in New York.

VAL LEWTON, novelist and short story writer, left New York for the MGM studios to start a contract as a scenarist.

FRANK CAPRA, Columbia director, is vacationing in New York.

EDWARD GOLDEN, Monogram sales manager, flew back and forth between Atlantic City and New York last week.

ROLAND YOUNG left for the Paramount studios in Hollywood to start work on "Here Is My Heart."

JOSEF MOSKOWITZ, of United Artists, left for the Coast.

LEONARD M. SPIGELGASS, Universal story editor, is in New York for the next six weeks.

J. P. MCEVOY arrived in New York from the Coast.

GRACE MOORE, operatic star under contract to Columbia, returned to New York from the Coast.

PETE SMITH, MGM commentator for short subjects, will return to New York next month for the first time in seven years.

JACKIE COOPER sailed for a Panama vacation.

ANITA LOOS and her husband, JOHN EMERSON, are vacationing in New York.

FRANK LAWTON left New York for the Metro studios to start on "David Copperfield."

MIRIAM HOPKINS left Hollywood for New York.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Girl of the Limberlost

(Monogram)

Drama

The talking version of the famed classic novel by the late Gene Stratton Porter comes to the screen with all the down-to-earth, homely dramatic elements of the story intact, thereby making of the picture something which the exhibitor, especially in the smaller situations, definitely can sell. It is certain that the hosts of readers of the original novel form a large potential audience for the film, and these should not be ignored. Drama, some comedy and many tears characterize the narrative.

Adults will remember the story well, and likewise the silent picture version of some years back. To these the showman has to offer a version, which in its use of the talking medium should add new interest to an old and tried story. Also, in the fact that the film, under the current circumstances, most certainly would meet with the complete approval of the most strait-laced community, there is a selling point. It is a picture for the entire family, an important item to stress in the campaign.

As far as the younger generation is concerned, many of them will have read the story; most of them at least will know of it. Selling the story strongly should have the effect of attracting that classification of the patronage to the theatre. This requires, and should get, no circus ballyhoo, but rather a dignified and quiet, but emphatic campaign, designed to harmonize with the type of production offered. Mother-love, or the lack of it, is of course a dominant theme, that and the struggle of a young girl, disliked by her mother for no reason of her own, who, with the aid of kind neighbors, makes her way to happiness and security, and eventually, into the love of her mother, whose bitterness evaporates when she learns the truth of a situation of the past.

The cast, though not particularly strong in marquee drawing names, is none the less highly competent, the leads being taken by Louise Dresser as the mother, Ralph Morgan as the neighbor, who is like a father to the girl, Marian Marsh in the title role. Helen Jerome Eddy, Edward Nugent, Betty Blythe and H. B. Walthall take minor roles satisfactorily.

The story must be too well known to require detailed recounting. Briefly, in opening prologue sequences is told the story of the perfidy of Miss Dresser's husband, and his drowning just before the birth of their child. Unaware of his duplicity, she somehow holds the child accountable for his death, feeling that but for her condition she might have saved her husband.

The girl, years later, is the badly treated child whose efforts to go to school, to better herself are harshly frowned upon by the embittered mother. She finds her comfort with Morgan and Miss Eddy, childless neighboring couple, and later, when they help her with her school costs, with Miss Blythe, wealthy woman who takes an affectionate interest in the young girl. She meets, and loses her heart to Nugent, nephew of Walthall, the community physician, but learns that Nugent is engaged.

Then follow heartaches and home difficulties, until eventually, when the money which Miss Nixon had saved for her college course is stolen, and Miss Dresser goes to retrieve it from a suspect, she suddenly learns of the duplicity of her husband. She begs forgiveness of her child, and the romance of Nugent and Miss Nixon is finally completed.—AARONSON, New York.

Produced and distributed by Monogram. Produced by W. T. Lackey. Novel by Gene Stratton Porter. Directed by Christy Cabanne. Edited by Carl Pierson. Adaptation by Adele Comandina. Photographer, Ira Morgan. Recording by John Stransky, Jr. Running time, 76 minutes. Release date, October 15, 1934.

CAST

Katharine Comstock	Louise Dresser
Wesley Sinton	Ralph Morgan
Elnora Comstock	Marian Marsh
Dr. Ammon	H. B. Walthall
Phillip Ammon	Edward Nugent
Edith Carr	GiGi Parrish
Margaret Sinton	Helen Jerome Eddy
Mrs. Parker	Betty Blythe
Elvira Carney	Barbara Bedford
Frank Comstock	Robert Ellis
Billy	Tommy Bupp

Charlie Chan's Courage

(Fox)

Mystery

The wholly engaging and delightful Mr. Charlie Chan, Chinese detective from Honolulu, and otherwise known as Warner Oland, once again comes to the screen, this time uncovering the nefarious activities of criminal practitioners in and about San Francisco. In that he offers the well developed solution of a crime and protects a valuable necklace, provides pleasant humorous relief by his indulgence in his now famous aphorisms, and on the side, watches and lends his aid to a subordinated romance, the exhibitor has pleasant and attractive entertainment to sell to his patronage.

In addition the fact that the film is the screen adaptation of the late Earl Derr Biggers' novel, "The Chinese Parrot," is worth exhibitor attention, since many thousands undoubtedly have read that particular adventure in the series of Charlie Chan investigations. The selling, obviously, will take the line of the mystery picture, with the emphasis, of course, on the fact that here is another in the Charlie Chan series, again with the suave and capable Oland in the leading role. In support of Oland are Drue Leyton and Donald Woods, attractively maintaining the romance, with Woods as unofficial assistant to the investigation of Chan.

Warner Oland, as Charlie Chan, needs no introduction to the patronage. In all probability mere mention of his name in the story connection, should serve as sufficient drawing power. The development of the yarn itself should hold the attention of the audience without difficulty, and though the mystery is not particularly involved, at least in the later stages of the investigation, the film as a whole is entertaining, and for the most part will defy ready solution.

A very valuable necklace is sold to Paul Harvey, wealthy San Francisco business man, by Woods' father, jeweler, acting as agent. Charlie Chan is the messenger who brings the necklace from Honolulu to its owner in San Francisco. Harvey orders it delivered in New York on a specified date, but a later phone call, in Harvey's voice, orders the necklace brought to the Harvey ranch, located in a deserted part of the western desert. Chan is commissioned to deliver the necklace safely, and to no one but Harvey. Woods goes on ahead to make certain there is no complication, since suspicion dawns early that all will not be smooth in the closing of the necklace deal.

Woods arrives at the ranch in the company of Miss Leyton, who is location agent for a motion picture company, seeking Harvey's permission to shoot scenes at the ranch. They are mutually attracted to one another. Chan arrives, disguised as a cook out of work and is employed by Murray Kinnell, claiming to be Harvey's secretary. Chan and Woods discover evidence pointing to the murder of a visitor to the ranch, and when Harvey's Chinese-speaking parrot, capable of divulging important information to the willing ears of Chan, is found poisoned, and the former cook at the ranch is also rapidly disposed of on his return, the mystery takes a more active turn.

From that point things move rapidly until the revelation, worked out by Chan, that the man posing as Harvey is in reality his double, working in cahoots with Kinnell, to obtain the necklace. The real Harvey is discovered kidnaped and a prisoner in a nearby deserted mine, where also is released the kidnaped Miss Leyton. Chan solves the mystery and Woods and Miss Leyton complete the romance.—AARONSON, New York.

Produced and distributed by Fox Films. Produced by John Stone. Directed by George Hadden. Screen play, Seton I. Miller. Based on novel, "The Chinese Parrot," by Earl Derr Biggers. Photographed by Hal Mohr. Sound, Alfred Bruzlin. Settings, Duncan Cramer. Musical director, Samuel Kaylin. Running time, 71 minutes. Release date, July 6, 1934.

CAST

Charlie Chan	Warner Oland
Paula Graham	Drue Leyton
Bob Crawford	Donald Woods
J. P. Madden	Paul Harvey
Martin Thorne	Murray Kinnell
Professor Gamble	Harvey Clark

Chained

(MGM)

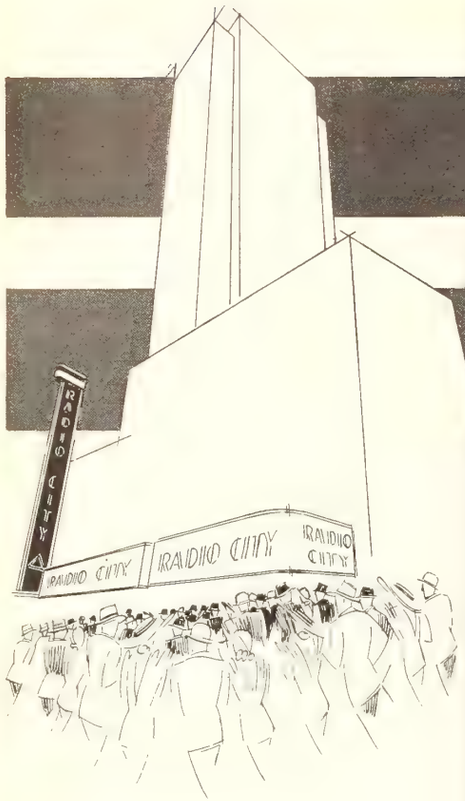
Drama

The showmanship value of the entertainment elements with which this picture deals is long and solidly established. The leading players, Joan Crawford and Clark Gable, are among the foremost exponents of the type of romantic theme which is its motivation.

"Chained" is the love story of one woman—and two men. Elaborately and colorfully presented, it includes many salable assets in addition to name and story quality. Modernly timed, the locales being New York, shipboard, a ranch in Argentina, New York again and an Adirondack hunting lodge, it concerns itself with a condition that is peculiarly modern.

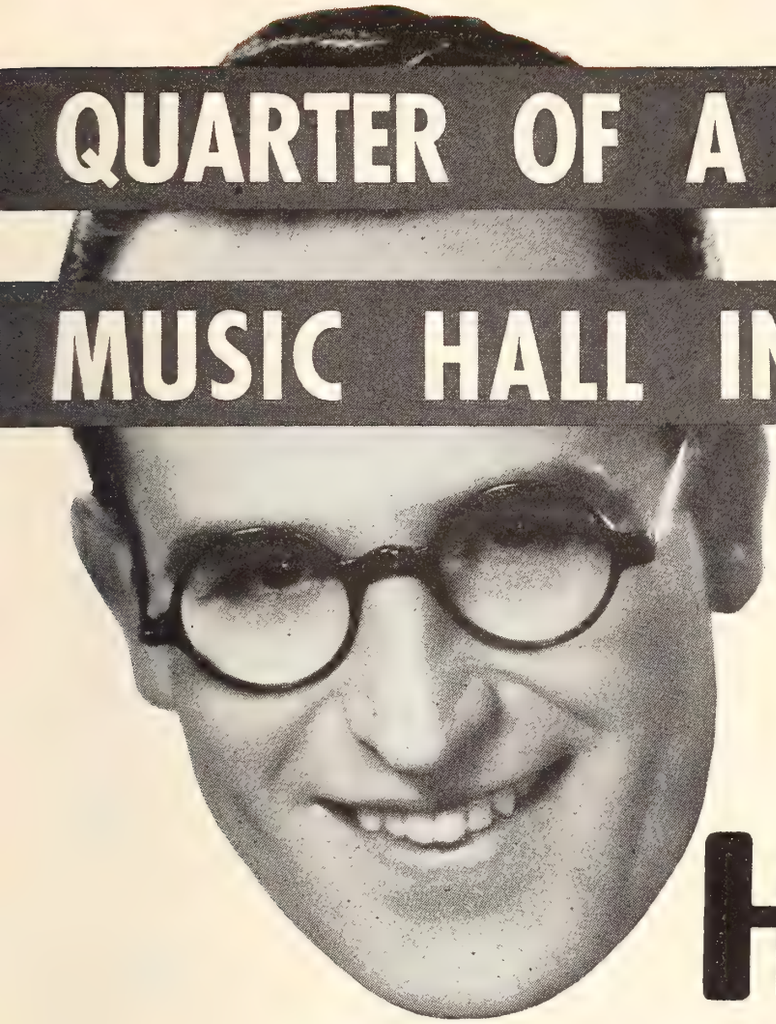
Treating the now delicate subject of divorce, no effort is made at justification or condemnation. In its triangle, which has a fourth angle, a man prevails upon his wife that he might marry another woman. As complications arise, the woman is sent on an ocean voyage to South America. Aboard ship she meets another man. At his ranch she falls in love with him. To play square with the first man, she returns to New York to tell him of her new love. This man, now divorced, sweeps her off her feet and only a curt note tells the second of their marriage.

A year passes. The now married woman again meets the second man. Although both combat it momentarily, the old affection flames. The woman, realizing her folly, insists that her husband take her to his mountain lodge immediately. The man, no longer willing to deny himself of what he thinks is rightfully his, follows. In a dramatic sequence the two men meet; the girl corroborates the story that the second man tells her husband. Although unwilling to surrender that which is his, the hus-



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- IN EVERY LOCALITY . . . with every type of audience . . ."The Cat's Paw" is proving Harold Lloyd's mightiest hit.



QUARTER OF A MILLION PEOPLE*

MUSIC HALL IN TWO WEEKS!

** According to authorized estimate*

HAROLD LLOYD

in

The Cat's Paw

From the Saturday Evening Post story
by **CLARENCE BUDINGTON KELLAND**

PRODUCED BY THE
HAROLD LLOYD CORPORATION

A FOX release



band decides that lest three lives be wrecked it is best that he consent to divorce.

Of the value of the lead names and the story, it is only necessary to remember that they, personally, and similar yarns, have been the occasion of sensational box offices.

Under the current circumstances, the film's moral significance is one that only a thorough understanding and appreciation of local temper can evaluate. Selling it for what it is, a modernly premised romance drama, without succumbing to any temptation to make it a challenge of any viewpoint, appears to be the most logical means of presenting it to the public.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by Clarence Brown. Screen play by John Lee Mahin. From an original story by Edgar Selwyn. Film editor, Robert J. Kern. Musical score, Herbert Stothart. Recording, Douglas Shearer. Art director, Cedric Gibbons. Cameraman, George Foley. Release date, August 31, 1934. Running time, 74 minutes.

CAST

Diane Lovering.....Joan Crawford
Mike Bradley.....Clark Gable
Richard Field.....Otto Kruger
Johnnie Smith.....Stuart Erwin
Amy.....Una O'Connor
Mrs. Field.....Marjorie Gateson
Pablo.....Akim Tamiroff

She Was A Lady

(Fox)

Drama

A down-to-earth story of a girl who had to fight a background not of her own making, in order to prove to herself, as well as to an exacting prospective father-in-law, that she was a lady, despite a lowly beginning, this picture has the elements of attractive entertainment. Romance, drama, comedy have their places in the story, with the locale shifting from the western desert country in the earlier sequences to a circus background, then New York, a touch of England and New York again.

It is a story which likely will have its greatest appeal to the feminine element of the patronage, but the western portions, as well as the active circus sequences, should offer something to all patrons, of whatever sex. A tying-in of the story's theme as indicated with the title should immediately remove any possibility of wrong construction placed on the title line, and at the same time convey sufficient of the theme to make the picture attractive, especially to the women.

Heading the cast is Helen Twelvetrees, with Donald Woods and Ralph Morgan leading the support. Other familiar names are Monroe Owsley, Irving Pichel, Halliwell Hobbes and young Jackie Searl. Since the names are not of the strongest for marquee purposes, the selling should concentrate more on the story itself, with the emphasis on the element indicated by the title interpretation. The fight of the girl to maintain the heritage which her dead father left her offers the way for attractive copy lines in the selling of the picture.

The film opens in a small ranch town in the west, with Morgan, disavowed son of a wealthy English family, living in a state of more than occasional inebriation, with his henpecking wife, who was his mother's lady's maid, and their three children. The oldest child, played by Karol Kay, is the thoughtful, retiring youngster who is the favorite of the father. She develops a background through her father's stories of his home in England, and the study of English classics of literature. As a young woman, some years later, she, an expert horsewoman, obtains a position on a neighboring dude ranch, and there meets the happy-go-lucky, too wealthy Woods. They fall in love, despite the objections of the mother, who warns the girl against marrying out of her class, as Morgan had done. Morgan is killed trying to save a horse in a stable fire, and the girl leaves.

She joins a circus, while Woods, in South America, is making good for her and his father. Enough money accumulated, she goes to England to visit Morgan's mother, as he had wished. There, finding the mother dead, she meets a cold reception, returns to New York, is again approached by the unscrupulous Owsley, whom she had met in the circus. She goes with Woods to meet his father, who registers stern objection to the marriage, claiming the girl's background will not fit the station in life which would be her's if she were to marry Woods. Woods insists on marrying her anyway, but she refuses, without his father's consent. They quarrel, and she becomes a hostess in Owsley's night club. Woods meets her there one night, falls into an inebriated brawl and is taken home by Miss Twelvetrees. As she is about to leave, his father asks her to reconsider her refusal to marry Woods, and a three-cornered reconciliation concludes the film in the expected fashion.

Though the picture is in the main rather more an adult attraction, there is nothing in it objectionable for youngsters.—Aaronson, New York.

Produced and distributed by Fox Films. Produced by Al Rockett. Directed by Hamilton MacFadden. Screen play by Gertrude Purcell. Based on the novel by Elisabeth Cobb. Photographed by Bert Glennon. Sound, W. D. Flick. Settings, Max Parker. Gowns, William Lambert. Musical direction, Louis De Francesco. Running time, 77 minutes. Release date, July 20, 1934.

CAST

Sheila Bane.....Helen Twelvetrees
Tommy Traill.....Donald Woods
Stanley Vane.....Ralph Morgan
Jerry Couzens.....Monroe Owsley
Marco.....Irving Pichel
Alice Vane.....Doris Lloyd
Daisy.....Kitty Kelly
George Vane.....Halliwell Hobbes
Lady Diana Vane.....Mary Forbes
Herbie Vane.....Jackie Searl
Moira.....Barbara Weeks
Sheila, the child.....Karol Kay
Jeff Dyer.....Paul Harvey
Yank.....Harold Goodwin
Iris Vane.....Anne Howard

The Case of the Howling Dog

(Warner)

Mystery

This is a detective-crime show with several times the amount of mystery ordinarily incorporated in this type entertainment. Romantic love-interest is negligible. The drama, principally because of the manner in which it is handled in dialogue, action and situations by the leading player, a lawyer-detective, provides its own comedy.

Without being a terror picture, it is chockful of wierd and sometimes eerie mystery. As such, it is a novel and unusual attraction for the baffling-crime addicts and satisfactory entertainment for that class of fans who appreciate something a little different in cleverly constructed melodrama.

A dog's howling is the idea on which the yarn is premised. Cartwright, driven mad by the ominous yowling, prevails upon lawyer Perry Mason to do something to stop it. He then writes a will, leaving his property to the woman living next door, the spot where the dog is kept. Suspense, generated at the start, is intensified as Mason takes a strange interest in the case, which leads him into conflict with Clinton Foley, owner of the dog, and Drumm, the district attorney.

As Mason has a date with Foley, his agents having the place "covered," a woman precedes him into the house. She has a short quarrel with Foley. Two shots are fired and the dog and Foley are dead. The woman has vanished when Mason enters. From then on, it is super-detective work. Mason has no difficulty in establishing contact with the mysterious woman. First making himself her lawyer, the situation creating unusual comedy, he tips the police off to her whereabouts. As she awaits trial, he indulges in some hard-to-understand detective work and at the trial succeeds in confounding prosecutor Drumm until that worthy has practically no case.

Demanding that the case be recessed to the Foley residence, he first demonstrates that housekeeper Lucy was in cahoots with the dead Foley and then has the floors of a garage dug up at the spot on which the dog did his howling, to uncover the bodies of Cartwright and his wife, whom Foley had stolen from the frantic victim of the dog's howling sometime previously. The case being dismissed, it appears that the audience will never know who Mary Astor is and who killed Foley and the dog. But it's done in a way that puts a smart kick in the story.

Supplementing the usual exploitation features adapted to mystery pictures, the fact that the original was both a published novel and a Liberty Magazine serial, the readers of which constitute a potential audience, should not be overlooked in introducing the attraction.—McCarthy, Hollywood.

Produced and distributed by Warner Brothers. Directed by Alan Crosland. From the story by Erle Stanley Gardner. Screen play by Ben Markson. Dialogue director, Arthur Greville Collins. Supervisor, Sam Bischoff. Photography, Wm. Rees. Film editor, James Gibbon. Art director, John Hughes. Production Code Administration Certificate No. 137. Running time, 74 minutes. Release date, September 22.

CAST

Perry Mason.....Warren William
Bessie Foley.....Mary Astor
Della Street.....Helen Trenholme
Sgt. Holcomb.....Allen Jenkins
Claude Drumm.....Grant Mitchell
Elizabeth Walker.....Helen Lowell
Lucy Benton.....Dorothy Tree
Arthur Cartwright.....Gordon Westcott
Sam Martin.....Harry Tyler
Bill Pemberton.....Arthur Aylesworth
Clinton Foley.....Russell Hicks
Dr. Cooper.....Frank Reicher
Judge Markham.....Addison Richards
George Dobbs.....James Burtis
Ed Wheeler.....Eddie Shubert
David Clark.....Harry Seymour

Good Luck—Best Wishes

(Educational)

Entertaining

Featuring the Pickens Sisters, popular on the radio, this musical subject has considerable entertainment, with Ferde Grofe and his orchestra also of importance in the lineup. One of the sisters is engaged to a young man whose father is the partner in business of the girl's father. The latter, to save the expense of a large wedding, stages a fight over the marriage with the partner, hoping the couple will elope. It works, but the plan is almost spoiled by the inadvertent actions of the butler. An entertaining subject, with the sisters singing several numbers.—Running time, 21 minutes.

The Orphans' Benefit

(United Artists)

Good

As Mickey Mouse entertains a crowd of orphans at a benefit show in this animated, Papa Disney takes the opportunity to introduce a new cartoon character to his public, Donald Duck, who recites in quacking fashion, becomes angry very easily, and is wholly enjoyable. An adagio by Miss Cow, Mr. Horse and a third party, and an operatic rendition by Miss Cluck, the large hen, are amusing parts of Mickey's show. The subject is certain to meet with approval, especially of the younger set.—Running time, 9 minutes.

Picnic Perils

(Universal)

Fair

Featuring the gangling Sterling Hollaway, this comedy is productive of a few laughs, but in general it rates little better than fair. For those who have a fondness for the comic antics of Hollaway, however, it may be found more enjoyable. Sterling and Sylvia Picker are secretly married, attempt to keep it from her folks, and plan a picnic just for the two the next day. But mama and papa go along with the beau mother has cut out for Sylvia. They run into bandits, there is considerable excitement in an empty house, and the folks change their minds about Sterling when he wins a reward.—Running time, 21 minutes.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending August 25, 1934, from 96 houses in 19 major cities of the country, reached $1,089,921, an increase of $150,306 over the total for the preceding calendar week, ended August 18, when 94 houses in 19 cities reported an aggregate gross of $939,615.

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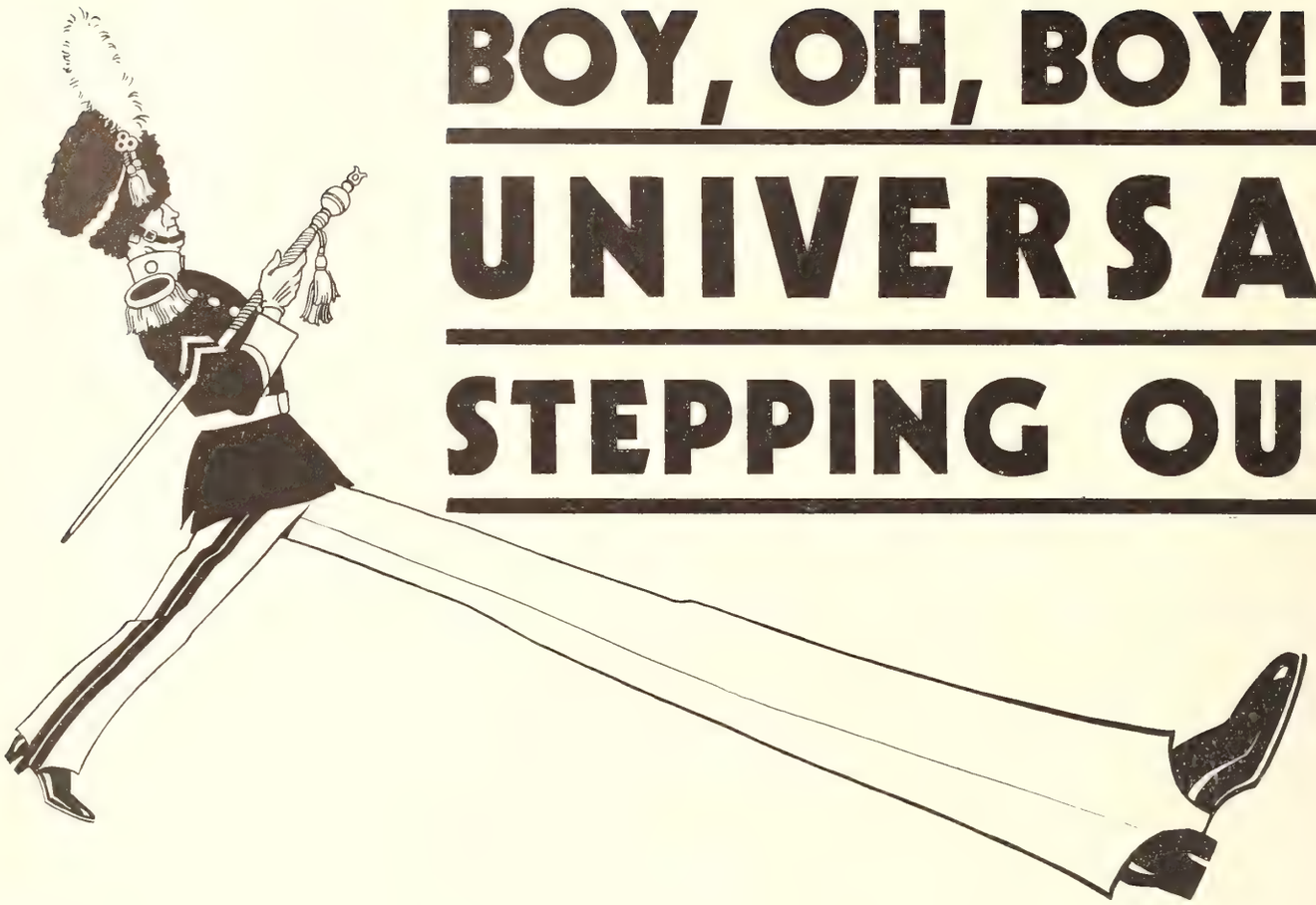
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Adventure Girl" (Radio) and "Their Big Moment" (Radio)	16,000	"Hat, Coat and Gloves" (Radio) and "Manhattan Love Song" (Mono.)	14,500	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"She Was A Lady" (Fox) and "Crime Without Passion" (Para.)	9,000	"Housewife" (W. B.) and "She Learned About Sailors" (Fox)	6,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Romance in the Rain" (Univ.) (30c-65c)	15,000	"One More River" (Univ.)	15,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Treasure Island" (MGM) (2nd week)	15,000	"Treasure Island" (MGM) (1st week)	16,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Dames" (W. B.)	28,000	"She Loves Me Not" (Para.)	28,000	High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"She Was A Lady" (Fox) and "Crime Without Passion" (Para.)	8,000	"Housewife" (W. B.) and "She Learned About Sailors" (Fox)	7,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"The Old Fashioned Way" (Para.)	21,000	"Girl from Missouri" (MGM)	17,100	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"A Very Honorable Guy" (F.N.) and "Laughing Boy" (MGM)	7,200	"Melody in Spring" (Para.) and "Finishing School" (Radio)	6,100	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"Murder on the Blackboard" (Radio) and "Keep 'Em Rolling" (Radio)	1,100	"The World in Revolt" (Mentone) and "Their Big Moment" (Radio)	800	.....	
Hippodrome	2,100	25c-40c	"The World Moves On" (Fox)	6,800	"She Loves Me Not" (Para.)	8,800	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"Whom the Gods Destroy" (Col.) and "Embarrassing Moments" (Univ.)	6,900	"I Give My Love" (Univ.) and "The Party's Over" (Col.)	5,100	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Chicago	4,000	35c-68c	"Man With Two Faces" (F.N.)	42,000	"She Loves Me Not" (Para.) (2nd week)	43,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"Operator 13" (MGM)	18,500	"The Great Flirtation" (Para.)	23,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"The Lady Is Willing" (Col.)	15,000	"Hat, Coat and Glove" (RKO)	17,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Treasure Island" (MGM)	21,000	"Paris Interlude" (MGM)	6,000	High 8-25-34 "Treasure Island"	21,000
							Low 8-18-34 "Paris Interlude"	6,000
State-Lake	2,776	20c-35c	"Let's Try Again" (Radio)	16,500	"Hell Cat" (Col.)	14,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	25c-60c	"Affairs of Cellini" (U. A.) (30c-60c)	20,000	"The World Moves On" (Fox)	14,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Hippodrome	3,800	30c-44c	"Man With Two Faces" (F.N.)	8,000	"Handy Andy" (Fox) (2nd week)	12,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"The Lady Is Willing" (Col.)	9,500	"Jane Eyre" (Mono.)	11,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Treasure Island" (MGM) (30c-40c)	20,000	"She Loves Me Not" (Para.)	13,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Notorious Sophie Lang" (Para.)	4,000	"Paris Interlude" (MGM)	3,800	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Last Gentleman" (U.A.)	5,500	"She Learned About Sailors" (Fox)	1,700	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love"	1,200
Denham	1,500	25c-50c	"Ladies Should Listen" (Para.) (6 days)	3,500	"The Scarlet Empress" (Para.)	3,750	High 10-28 "I'm No Angel"	16,000
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"Dames" (W. B.)	10,500	"Girl from Missouri" (MGM)	6,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Grand Canary" (Fox)	8,000	"Man With Two Faces" (F. N.)	7,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Paris Interlude" (MGM) (4 days)	800	"Wild Gold" (Fox) (3 days)	600	High 4-1 "The Kid From Spain"	7,000
			"Sing and Like It" (Radio) and "Let's Try Again" (Radio) (3 days)	700	"Housewife" (W. B.) (4 days)	1,100	Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200
Detroit								
Fisher	2,975	15c-50c	"Friends of Mr. Sweeney" (W. B.)	6,300	"Ladies Should Listen" (Para.)	5,900	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Cockeyed Cavaliers" (Radio)	18,200	"Charlie Chan's Courage" (Fox)	17,500	High 9-16 "Sing, Sinner Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,100	15c-50c	"She Loves Me Not" (Para.)	21,600	"Notorious Sophie Lang" (Para.)	27,000	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,070	25c-50c	"Treasure Island" (MGM)	11,500	"Midnight Alibi" (F. N.)	7,800	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Pantages	3,000	25c-40c	"Grand Canary" (Fox) and "Romance in the Rain" (Univ.)	4,800	"One More River" (Univ.) and "Who Was Who in the Movies" (S.R.)	4,800	High 1-7 "Handle With Care" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	13,000 1,500
W. B. Hollywood	3,000	25c-55c	"The Man With Two Faces" (F. N.)	12,000	"Here Comes the Navy" (W. B.) (2nd week)	11,000	High 3-25 "42nd Street" Low 1-27-34 "The Big Shakedown"	26,000 7,000
Indianapolis								
Apollo	1,100	20c-40c	"Handy Andy" (Fox) (4th week)	2,500	"Handy Andy" (Fox) (3rd week)	3,500	High 8-4-34 "Handy Andy" Low 7-28-34 "Grand Canary"	7,000 2,000
Circle	2,800	20c-40c	"Housewife" (W. B.)	4,000	"Man With Two Faces" (F. N.)	4,000	High 8-19 "She Had to Say Yes" Low 3-4 "The Sign of the Cross" (2nd run)	12,000 2,500
Lyric	2,000	20c-40c	"Romance in the Rain" (Univ.)	3,500	"One More River" (Univ.)	3,500	High 7-22 "College Humor" Low 11-11 "Saturday's Millions"	9,500 3,000
Palace	3,000	25c-40c	"Treasure Island" (MGM)	5,500	"Straight Is The Way" (MGM)	3,500	High 2-3-34 "Sons of the Desert" Low 8-18-34 "Straight Is The Way"	12,500 3,500
Kansas City								
Mainstreet	3,049	25c	"Return of the Terror" (F. N.) and "Their Big Moment" (Radio) (7 days and Sat. late show)	4,900	"Man with Two Faces" (F. N.) and "Bachelor Bait" (Radio) (7 days and Sat. late show)	6,500	High 6-23-34 "Glamour" Low 5-20 "Sweepings"	23,000 4,000
Midland	4,000	25c	"Hideout" (MGM) (7 days and Sat. midnite show)	12,900	"Straight Is The Way" (MGM) (7 days and Sat. midnite show)	7,500	High 1-7 "Strange Interlude" Low 4-15 "Perfect Understanding"	30,000 4,900
Newman	1,800	25c	"Ladies Should Listen" (Para.) and "Call It Luck" (Fox) (7 day sand Saturday late show)	3,600	"Notorious Sophie Lang" (Para.) and "Let's Try Again" (Radio) (7 days and Sat. late show)	4,700	High 10-21 "I'm No Angel" Low 5-27 "Picture Snatcher"	20,000 2,800
Tower	2,200	25c	"The Defense Rests" (Col.) (7 days and Sat. midnite show)	8,100	"Side Streets" (F. N.) (7 days and Sat. midnite show)	7,800	High 8-25-34 "The Defense Rests" Low 5-5-34 "Let's Fall in Love"	8,100 4,000
Uptown	2,000	25c	"Romance in the Rain" (Univ.)	2,500	"She Learned About Sailors" (Fox)	3,400	High 1-6-34 "Mr. Skitch" Low 7-1 "Lilly Turner"	8,500 1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Treasure Island" (MGM)	20,000	"Stamboul Quest" (MGM)	10,780	High 4-7-34 "Riptide" Low 2-24-34 "Coming Out Party"	28,500 4,870
Paramount	3,596	30c-55c	"The Scarlet Empress" (Para.)	17,890	"She Loves Me Not" (Para.) (2nd week)	21,108	High 1-7 "No Man of Her Own" Low 3-18 "King of the Jungle"	30,000 10,000
RKO	2,700	25c-40c	"The Lady Is Willing" (Col.)	4,000	"His Greatest Gamble" (Radio)	4,000	High 3-31-34 "Little Women" Low 9-30 "Brief Moment"	15,500 1,700
W. B. Downtown	3,400	25c-55c	"Here Comes the Navy" (W.B.) (3rd week)	10,000	"Here Comes the Navy" (W. B.) (2nd week)	12,000	High 3-25 "42nd Street" Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	19,000 5,000
Minneapolis								
Century	1,650	25c-40c	"Stamboul Quest" (MGM)	4,000	"Girl from Missouri" (MGM)	4,500	High 4-22 "Secrets" Low 3-11 "Secret of Madame Blanche"	5,500 2,500
Lyric	1,238	20c-25c	"She Learned About Sailors" (Fox)	1,500	"Charlie Chan's Courage" (Fox)	1,700	High 4-1 "20,000 Years in Sing Sing" Low 7-28-34 "Kiss and Make Up"	3,000 1,000
RKO Orpheum	2,900	25c-50c	"The Lady Is Willing" Col. (4 days) "Blind Date" (Col.) (3 days)	2,700 2,800	"Hat, Coat and Glove" (Radio)	6,000	High 1-7 "Animal Kingdom" Low 3-11 "Cynara"	14,000 3,000
State	2,300	25c-40c	"Dames" (W. B.)	6,500	"She Loves Me Not" (Para.)	7,000	High 4-29 "Cavalcade" Low 3-11 "King of the Jungle"	8,000 3,500
World	400	25c-75c	"Halsingar" (Swedish)	2,500	"Thunder Over Mexico" (Principal)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week) Low 11-25 "Vi Som Gar Koksvagen"	4,300 1,000
Montreal								
Capitol	2,547	25c-60c	"Blue Danube Nights" (British) and "I Give My Love" (Univ.)	8,000	"Stamboul Quest" (MGM) and "Let's Talk It Over" (Univ.)	7,500	High 2-24-34 "Queen Christina" Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	13,500 6,500
Imperial	1,914	25c-50c	"Emma" (MGM)	5,000	"The Man They Couldn't Arrest" (British)	3,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 7-8 "Les Bleus d'Amour"	6,500 1,300
Loew's	3,115	25c-65c	"Murder in the Private Car" (MGM) and "All Men Are Enemies" (Fox)	7,000	"Man With Two Faces" (F. N.) and "Friends of Mr. Sweeney" (W. B.)	5,500	High 1-21 "The Mask of Fu Manchu" Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	25c-75c	"Wonder Bar" (F. N.) and "We're Rich Again" (Radio) (2nd week)	6,000	"Wonder Bar" (F. N.) and "We're Rich Again" (Radio) (1st week)	8,500	High 2-18 "The Sign of the Cross" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,500 6,000
Princess	2,272	25c-65c	"Bulldog Drummond Strikes Back" (U.A.) and "His Greatest Gamble" (Radio)	8,000	"Whom the Gods Destroy" (Col.) and "College Coach" (W. B.)	5,500	High 1-7 "The Kid from Spain" and "Speed Demon" Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	12,000 5,000
New York								
Capitol	4,700	35c-$1.65	"Treasure Island" (MGM)	32,000	"Girl from Missouri" (MGM) (2nd week)	30,000	High 4-7-34 "Riptide"	63,373
Mayfair	2,300	35c-65c	"She Was A Lady" (Fox)	6,600	"Side Streets" (F. N.)	7,500	Low 2-10-34 "You Can't Buy Everything" High 1-7 "The Half Naked Truth"	15,500 24,750
Palace	2,500	25c-75c	"One More River" (Univ.)	10,500	"The Lady Is Willing" (Col.)	11,000	Low 7-14-34 "Call It Luck" High 7-21-34 "Of Human Bondage"	3,150 16,200
Paramount	3,700	35c-99c	"Cleopatra" (Para.)	72,000			Low 4-15 "Parole Girl" High 10-21 "I'm No Angel"	4,500 83,450
Rialto	2,200	25c-65c	"The Defense Rests" (Col.)	12,000	"Adventure Girl" (Radio)	8,000	Low 8-11-34 "Elmer and Elsie" High 4-7-34 "The Lost Patrol"	10,500 32,800
Rivoli	2,200	40c-99c	"Bulldog Drummond Strikes Back" (U. A.)	29,000	"House of Rothschild" (U. A.) (4th week-6 days)	18,656	Low 4-15 "Destination Unknown" and "The Fighting President" High 12-30 "Roman Scandals"	5,800 48,000
RKO Music Hall	5,945	35c-$1.65	"The Cat's Paw" (Fox)	83,000	"One More River" (Univ.)	86,000	Low 8-5 "The Rebel" High 11-25 "Little Women"	7,200 109,000
Roxy	6,200	25c-55c	"Handy Andy" (Fox) (3rd week)	19,800	"Handy Andy" (Fox) (2nd week)	29,500	Low 6-17 "Ann Carver's Profession" High 11-25 "The Invisible Man"	44,938 42,000
Strand	3,000	25c-$1.10	"Dames" (W. B.)	41,231	"Housewife" (W. B.) and (6 days) "Dames" (W. B.) (1 day)	17,321	Low 1-28 "Air Hostess" High 10-14 "Footlight Parade" Low 12-23 "Sin of Nora Moran"	9,100 55,190 6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Born to Be Bad" (U.A.)	2,100	"The Old Fashioned Way" (Para.)	2,000	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Treasure Island" (MGM)	5,500	"Girl from Missouri" (MGM)	5,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"The Defense Rests" (Col.) (4 days)	2,000	"Friends of Mr. Sweeney" (W.B.) (4 days)	2,200	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Return of the Terror" (W.B.) (3 days)	1,000	"Billy the Kid" (MGM) (3 days)	800	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Dames" (W. B.)	6,300	"She Loves Me Not" (Para.)	5,300	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"Man With Two Faces" (F.N.) and "Blind Date" (Col.)	5,200	"Return of the Terror" (F. N.) and "The Lady Is Willing" (Col.)	3,900	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"She Loves Me Not" (Para.) and "Embarrassing Moments" (Univ)	11,200	"Girl from Missouri" (MGM) and "Friends of Mr. Sweeney" (W. B.)	8,000	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-35c	"One More River" (Univ.) and... "Paris Interlude" (MGM) (25c-40c)	4,000	"No More Women" (Para.) and.. "The Thin Man" (MGM)	5,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"The Old Fashioned Way" (Para.) (6 days)	2,100	"Kiss and Make Up" (Para.) (6 days)	1,900	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 6-2-34 "The Trumpet Blows"	1,500
Boyd	2,400	40c-65c	"Cleopatra" (Para.) (6 days)	14,000			High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet"	8,000
Earle	2,000	40c-65c	"Housewife" (F.N.) (6 days)	12,000	"Friends of Mr. Sweeney" (W. B.) (6 days)	12,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions."	10,000
Fox	3,000	30c-60c	"The World Moves On" (Fox).. (6 days-2nd week)	14,500	"The World Moves On" (Fox).... (6 days-1st week)	21,000	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"Let's Talk It Over" (Univ.).... (6 days)	2,200	"Elmer and Elsie" (Para.) (6 days)	2,700	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over"	2,200
Stanley	3,700	40c-65c	"Treasure Island" (MGM) (6 days)	10,500	"Of Human Bondage" (Radio).... (6 days)	12,000	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"The Defense Rests" (Col.) (6 days)	5,200	"Whom the Gods Destroy" (Col.) (6 days)	6,500	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Bulldog Drummond Strikes Back" (U. A.)	7,000	"Straight is the Way" (MGM) and "Romance in the Rain" (Univ.)	4,800	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Bachelor Bait" (Radio)	3,000	"Of Human Bondage" (Radio)....	3,900	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Stingaree" (Radio)	2,500	"Little Man, What Now?" (Univ.)	3,500	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Dick Turpin" (Gaumont)	1,600	"Orders Is Orders" (Gaumont)....	1,700	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Handy Andy" (Fox) and..... "Ladies Should Listen" (Para.)	6,500	"She Learned About Sailors" (Fox) and "Notorious Sophie Lang" (Para.)	5,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Treasure Island" (MGM) (2nd week)	7,500	"Treasure Island" (MGM) (1st week)	7,500	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Moonstone" (Monogram) and.... "City Park" (Chesterfield) (10c-25c)	5,000	"Sin of Nora Moran" (Majestic).. and "Along Came Sally" (Gaumont)	4,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"Romance in the Rain" (Univ.)..	12,000	"His Greatest Gamble" (Radio)..	13,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Paramount	2,670	15c-65c	"Murder in the Private Car" (MGM) and "Ladies Should Listen" (Para.)	10,000	"Paris Interlude" (MGM) and.... "Notorious Sophie Lang" (Para.)	10,500	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Housewife" (W. B.) and..... "Pursued" (Fox)	5,000	"Here Comes the Navy" (W. B.)	6,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"She Loves Me Not" (Para.).....	23,500	"Girl from Missouri" (MGM).....	23,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
United Artists	1,200	15c-55c	"House of Rothschild" (U.A.).... (3rd week)	8,000	"House of Rothschild" (U. A.).... (2nd week)	11,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Seattle								
Blue Mouse	950	15c-35c	"Their Big Moment" (Radio) and "Return of the Terror" (W. B.)	3,200	"Friends of Mr. Sweeney" (W. B.) and "The Love Captive" (Univ.)	3,100	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"The Cat's Paw" (Fox)	7,300	"Girl from Missouri" (MGM).....	7,600	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Countess of Monte Cristo" (U.) and "Man from Utah" (Mono.)	3,500	"Sisters Under the Skin" (Col.).. and "The Big Race" (Showmen's)	3,800	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"One More River" (Univ.).....	3,900	"Here Comes the Navy" (W. B.)..	4,200	High 11-11 "Footlight Parade"	8,000
							Low 6-16-35 "The Black Cat"	2,900
Music Hall	2,275	25c-55c	"Bulldog Drummond Strikes Back" (U. A.)	6,000	"Bachelor Bait" (Radio).....	4,100	High 5-26-34 "Wild Cargo"	11,500
							Low 8-18-34 "Bachelor Bait"	4,100
Paramount	3,050	25c-35c	"Grand Canary" (Fox)	5,200	"The Old-Fashioned Way" (Para.)	5,300	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000



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A 30-Star musical screenshow, with EDMUND LOWE, RUTH ETTING, Gloria Stuart, Phil Baker, Chester Morris and dozens of other famous names of screen, stage and radio.

The Human Side

Starring ADOLPHE MENJOU, with Doris Kenyon, Dickie Moore, Joseph Cawthorn, Reginald Owen, Betty Lawford, Charlotte Henry. Directed by Edward Buzzell.

Romance in the Rain

With ROGER PRYOR, HEATHER ANGEL, Esther Ralston, Victor Moore, Ruth Donnelly, Paul Kaye. Directed by Stuart Walker. A Stanley Bergerman Production.

There's Always Tomorrow

With FRANK MORGAN and the radiant new star, BINNIE BARNES; Lois Wilson, Elizabeth Young, Louise Latimer, Alan Hale. Story by URSULA PARROTT. Directed by Edward Sloman.

Imitation of Life

FANNIE HURST'S novel. Starring CLAUDETTE COLBERT, with WARREN WILLIAM, ROCHELLE HUDSON, Ned Sparks, Henry Armetta. A JOHN M. STAHL PRODUCTION.

One More River

JOHN GALSWORTHY'S NOVEL. Starring DIANA WYNWARD, with Colin Clive, Frank Lawton, Jane Wyatt, Mrs. Patrick Campbell, Lionel Atwill, Reginald Denny, C. Aubrey Smith, Henry Stephenson, Alan Mowbray. A JAMES WHALE PRODUCTION.

Night Life of the Gods

THORNE SMITHE'S novel. A Great Novelty Comedy. A LOWELL SHERMAN PRODUCTION, with Alan Mowbray, Florine McKinney, Peggy Shannon, Henry Armetta and many others.

Million Dollar Ransom

DAMON RUNYON'S Cosmopolitan Magazine story. With PHILLIPS HOLMES, EDWARD ARNOLD, MARY CARLISLE, Andy Devine, Wini Shaw. Directed by Murray Roth.

Wake Up and Dream

With RUSS COLUMBO, ROGER PRYOR, JUNE KNIGHT, Catherine Doucet, Henry Armetta, Andy Devine, Wini Shaw. Story by John Meehan, Jr. Directed by Kurt Neumann. A B. F. Zeidman Production.

THE HOLLYWOOD SCENE

ZANUCK IN PRAISE OF ENGLAND
SIDNEY KENT SCOTCHES REPORTS
NINE FILMS START, SIX FINISH

By VICTOR M. SHAPIRO
Hollywood Correspondent

Names carry the news out of Hollywood this week.

Darryl Zanuck, just back from hunting lions, elephants, and rhinos in Africa and traveling over twelve thousand miles by aeroplane, birdseye-viewing all of Europe, visiting the film capitals and getting first-hand the film facts on the continent, said:

"England is the 'white hope' of the film business. The English, today, are as movie-minded as the Americans used to be. Admission prices are high and British producers show profits from distribution in the British Isles alone.

"Twentieth Century, with eight pictures of last season suitable for release in England, will take out over five million dollars from the British Isles, exclusive of Canada, New Zealand and Australia. Ronald Colman and George Arliss, big favorites there, are largely responsible for that figure.

"Some English films are grossing close to a million dollars in native gross. English producers do not need to depend on their foreign business for profits.

"If it weren't for our foreign business, every American company would show losses. Something must be done about raising American admission prices to make American films self-sustaining in America.

"We'll get $200,000 out of Italy on 'Rothschild' alone—that's like found money.

"My first three pictures for Twentieth Century for this season will reflect life in England, France and America. 'Clive in India,' with Ronald Colman, is a sort of 'Cavalcade' of India. It's being adapted from the stage play now running in London. 'Folies Bergere' is our French contribution. Wallace Beery in 'The Great Barnum' will cover America.

"We plan to make 10 this season, and have entered into an exchange agreement with Korda films for plays and players.

"My hunting trophies are being stuffed and shipped here for final taxidermy. No, I don't intend to display them in the lobby of the Chinese."

▽

United Artists To Release 21

Joe Schenck, another international traveler, scouted the recurrent idea that Mary and Charlie may not make further films for United Artists, by his flat statement that their contractual obligations are such that all films they appear in are for that company's release.

Inasmuch as all the United Artists owner-members are now in Hollywood, with Doug and Mary holding secret conferences, Schenck will call the annual meeting as soon as Chaplin gets back from his vacation.

For next season, United Artists expect to release 21 and maybe 22 films. Twentieth Century will provide 10, Samuel Goldwyn three, Reliance two, Korda three, British Gaumont two, Chaplin one, and if Doug Fairbanks finishes his Chinese production in time his will be the twenty-second.

"Chaplin's film is promised for January, 1935," said Mr. Schenck, "or it may be 1936."

▽

Kent Denies Rumors

Sidney Kent, here for about three weeks, is working out current studio problems, getting pictures started, and giving production units value of sales and theatre contacts. He said he was not going fishing, which story was spread locally.

Commenting on his reported resignation from Fox and his taking over another unnamed organization, he said: "The entire fabrication is a series of vicious lies without the least foundation in fact. These stories were palpably circulated for the purpose of creating trouble, but have been unsuccessful in shaking the morale of this organization. I emphatically deny all the scatter-brained effusions being broadcast here by agitators.

"The statement that Fox intends distributing through Paramount or vice versa has never been discussed in either the Paramount or Fox councils. We are pleased with our distribution, and I feel certain that Paramount is with theirs.

"Fox today is distributing at a cost lower than at any time in its history. There are more accounts on our books today and more being added each week than at any time since Fox started in the business. Facts such as these give the lie to any intended distribution mergers."

With rumors rife, Adolph Zukor scotched the one about Manny Cohen's resignation in blunt fashion by stating:

"Rumors such as this crop up every day and I am sure I would like to put an end to them by stating definitely and finally that Paramount does not want to lose Mr. Cohen, and I am sure Mr. Cohen does not want to leave Paramount."

▽

News Flashes

Both "Chained" and "The Green Hat" were previewed by MGM for the press without the Code Committee passing them first.

In both cases the response from the preview audiences suggested "added scenes." Both films were later cleared and Code seals granted.

* * *

After Zeppo Marx departed from the four Marx Brothers act to become an agent, Groucho, the report goes, went into Manny Cohen's office and demanded double the salary for the three remaining Marx Freres—now that Zeppo was out of the troupe.

* * *

Hal Roach and the Los Angeles County Park Commissioner are in a huddle about the city making use of the huge set now being used at the Roach Studio for "Babes in Toyland."

The entire set was created by the members of the Roach art department.

* * *

Following several sessions during which the Independent producers argued the pro and con of code seals, they finally agreed to get their picture okays from Joseph I. Breen. For a while it looked like there would be a split in the independent ranks on this matter. However, I. E. Chadwick is now firmly ensconced at a Breen desk on a salary, to aid in the quick issuing of seals. In view of Mr. Chadwick's long activity as an independent, the appointment constitutes formal recognition of that sector of the industry in the Breen office.

▽

Nine Pictures in Work

Nine pictures were started and six completed during the past week. Currently there are 39 pictures in work as compared with 43 during the same period last year. Paramount and Warner have two of the newly started pictures; singles being credited to Universal, MGM, Columbia, Liberty and the newly formed Beacon Productions. Of the finished product, Warner has two, with one each at MGM, Radio, Universal and Paramount.

Of interest in the new product at Paramount is the actual starting of the long deferred "Lives of a Bengal Lancer." The cast includes Gary Cooper, Henry Wilcoxon, Guy Standing, Colin Tapley, Monte Blue, Katherine DeMille and C. Aubrey Smith. Second feature is "Limehouse Nights," teaming George Raft and Jean Parker in the leads, with Anna May Wong, Montagu Love and Billy Bevan heading the support.

At Warner, "Babbitt," adapted from the Sinclair Lewis novel and featuring Guy Kibbee, Aline MacMahon, Glen Boles and Maxine Doyle, was put before the cameras. Another one started for James Cagney, "Perfect Week End," with Patricia Ellis, Allen Jenkins, Robert Barrat and Dorothy Dare.

Universal's new one, "Tailspin Tommy," is a serial, featuring Maurice Murphy, Patricia Farr, Noah Beery, Jr., and Grant Withers.

Beacon Productions makes its bow with a western, "Thunder Over Texas," in which Big Boy Williams and Marian Shilling are featured.

With "Evelyn Prentice" starting, MGM continues the "Thin Man" team as William Powell and Myrna Loy are starred. Columbia's new activity is "Police Ambulance," with John Mack Brown, Sally Blane, Bradley Page and George Meeker heading the cast. Liberty Pictures started "Without Children," with Bruce Cabot, Marguerite Churchill, Evelyn Brent, Dickie Moore and Cora Sue Collins as the important players.

Finished at Warner are "The Firebird," featuring Veree Teasdale, Ricardo Cortes, Lionel Atwill, Anita Louise, Spencer Charters and Dorothy Tree. Also "Gentlemen Are Born," in which Jean Muir and Franchot Tone are starred, and Ann Dvorak, Margaret Lindsay, Charles Starrett and Marjorie Gateson are featured.

MGM finally completed "Sequoia," a story of California wild animal life, featuring Jean Parker and Russell Hardie, but with a deer and mountain lion being the actual stars. Radio completed and previewed "The Richest Girl in the World" this week. Leading players are Miriam Hopkins, Joel McCrea, Henry Stephenson and Fay Wray. The completed Universal feature, "What Ladies Dream," has Binnie Barnes starred with Neil Hamilton, Paul Cavanagh and Grant Mitchell in support. Paramount's "Lemon Drop Kid," teaming Lee Tracy and Helen Mack in the leads, with Baby LeRoy featured, winds up the list of completed pictures.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

SEQUOIA

MGM

Adapted from a book by Vance Holt, noted author of animal and nature stories, this is an unusual kind of outdoor picture. Fundamentally it is the drama, comedy, thrill, danger and the peculiar human interest attached to the struggle of wild creatures in native habitat. Adaptation was by Ann Cunningham and Sam Armstrong, with dialogue contributed by Carey Wilson. Direction was divided between Chester Franklin and Edwin Marin.

Two animals, native of California's High Sierra Mountains, the locale, are the principal figures. The humans who are a part of their story interpretation are Jean Parker, currently in "Caravan" and "Have a Heart"; Russell Hardie, seen in several MGM pictures of which "Men in White" is most recent; Paul Hurst, Samuel Hinds, Ben Hall, Harry Lowe, Jr., Willie Fung and Edward Brophy.

First demonstrating that natural enemies can become friends as Jean Parker, finding a cougar cub and a fawn, raises them to maturity in companionship, the animals are released again to the redwood forests. When danger comes to the doe, the cougar saves her. As her mate is killed, the doe leads her fawn to Jean Parker's cabin with the protecting cougar tagging along. When hunters, rounding up a herd of deer, would kill the deer and fawn, it is the vicious lion that rushes to their rescue.

Accompanying these features is a human interest love story between Jean Parker and Russell Hardie. For spectacle, there is the beautiful photography of the wild Sierra Mountain country, the excitement of animal conflict and the spectacles of nature as it is unleashed in blizzards, thunder and lightning storms, forest fires and floods. One publicity feature that should not be overlooked in connection with this is the recent radio address made by President Roosevelt calling attention to the national park.

THE FIREBIRD

Warner

An advance consideration of this indicates it to be one of the most dramatic and unusual subjects to be utilized for screen purposes in some time. It is adapted from a play that was sensational in Europe and as produced by Gilbert Miller in New York a popular metropolitan success. The screen play is by Charles Kenyon, recently credited similarly on another continental vehicle, "Dr. Monica," and previously "Journal of a Crime," "Mandalay" and "I Loved a Woman." William Dierterle, originally trained in Europe, but maker of "Adorable," "Grand Slam," "Fashions of 1934" and "Fog Over Frisco," is the director.

The cast is composed almost entirely of well known screen names. Verree Teasdale, Lionel Atwill, Ricardo Cortez and Anita Louise are the featured principals. In support are C. Aubrey Smith; Hal Dawson, a stage actor seen in MGM's "Another Language"; Spencer Charters, Hobart Cavanaugh, Etienne Giradot, Helen Trenholme, Robert Barrat, Russell Hicks, Florence Fair and Nan Gray.

Modernly timed, locale is Vienna. In theme, the ultra modern story reveals the secret love of a young girl, who, shielded by her conventional aristocratic family, creates a situation charged with dramatic tenseness by falling in love with a man who has been spurned by her mother. As the man is murdered, the mother not knowing of her daughter's relations with the man, confesses the crime, only to have the daughter, who has been long repressed, acknowledge her responsibility. Court trial proving that the killing was accidental, and actually justified, the daughter casts off the family shackles and announces that she will live her own life.

The value of the story, its situations and moral, indicate the type of applicable showmanship.

WEDNESDAY'S CHILD

Radio-Macgowan

This picture is adapted from a stage play of the same title which had a successful New York run. It is a modern dramatic study of a poignant social condition. Its principal character is a boy, the son of divorced parents whose life is bereft of all home influences, and the effect this circumstance has on his character and nature. The screen play is by Willis Goldbeck, recently credited with the screen play on "Murder on the Blackboard." The director, John S. Robertson, made "One Man's Journey" and "Family Man."

Frankie Thomas, who created the legitimate stage role, but who is unknown to picture fans, has been brought here to play the lead character. The chief supports are Karen Morley, featured in "Gabriel Over the White House," "Dinner at Eight" and "The Crime Doctor," which Robertson directed; Edward Arnold, whose work in "Sadie McKee" made him definitely known to many who passed him without notice previously, and Robert Shayne, a newcomer, who was seen in a bit part in "Keep 'Em Rolling."

In character, the story indicates a strong appeal to mothers and fathers, yet being rather deep, possessing a quality, because of the boy, that should interest juveniles. The boy, shown every kindness by his mother and step-father, thinks only of the happiness he could have with his real father who forgetfully disappointed him on some little association he had planned. Sent to military school, his life is not the vibrant exciting thing of his playmates. The father, visiting him, sees and understands, takes him home, deciding never to marry again and keep his love undivided for the boy.

The father love theme has long been a standby entertainment element. Thus, while there is certain value to cast names, the story and its moral is the outstanding showmanship feature.

KENTUCKY KERNELS

Radio

In this, the familiar comedy Wheeler-Woolsey antics which continually get them in and out of fun provoking troubles are enacted against a different background. Authors of the original and screen play are Bert Kalmar and Harry Ruby, whose adeptness in comedy is attested to by "Duck Soup," "Hips, Hips, Hooray" and "The Circus Clown." George Stevens, long experienced in handling comedy subjects such as "The Boy Friends" series of shorts, "Cohens and Kellys in Trouble," and the current "Bachelor Bait," is directing.

Principal supports to Wheeler and Woolsey are "Spanky" MacFarland, seen in the "Our Gangs" and also the child who taught Baby LeRoy those funny tricks in "Miss Fane's Baby Is Stolen"; Mary Carlisle, now in "Handy Andy"; Noah Beery, last with W. and W. in "Cockeyed Cavaliers," and Lucille LaVerne, seen recently in "Pilgrimage" and "Beloved." Additionally there are scores of character players and extras.

Music and girl glamour being eliminated in this yarn, the story is straight comedy drama. While the title suggests something with a political twist, the picture is rather the exciting adventures of the pair getting mixed up in one of those gory Kentucky mountain feuds. Their adoption of a child, Spanky, whom they eventually learn is the scion of the wealthy, but quick-on-the-trigger Milfords, puts them right in the line of fire of the battles which they generate between the Milford and Wakefield clans. The possibilities for novel comedy being evident, there is of course an accompanying light romance that becomes complicated, but its outcome establishes peace between the wild-warring factions. One of the adaptable showmanship running gags in the story, supplementing the natural Wheeler-Woolsey draw, is the delight with which Spanky smashes any kind of glass he comes in contact with. At this time, the story looks to be one of the best vehicles which the fun pair have had.

WHAT LADIES DREAM

(Tentative)

Universal

This story, second American picture for Binnie Barnes, is a modern comedy romance. The yarn of an exotic female jewel thief, it is tinged with light but exciting drama. It is modernly timed and located in a continental city. Production is commensurate with the color of the story. Screen play is by William Hurlburt, who did "Secrets of the Blue Room" and "Ladies Must Live," with added dialogue by Samuel Ornitz. Ernst L. Frank is the director.

Miss Barnes, one of the principals in "Henry VIII," who made her American screen debut in "There's Always Tomorrow," is the star. In support are Neil Hamilton, Paul Cavanagh, currently in "The Notorious Sophie Lang"; Grant Mitchell, now in "The Cat's Paw" and Eugene Palette in "Dragon Murder Case";

The story pursues the trail of a fascinating woman, who steals valuable jewelry just for the pleasure of stealing it. In her wake she carries both clever and dumb detectives, a super-crook and, of course, romance. The film flashes with humor, is gay with love interest that is both intriguing and deceptive in the love interest of a woman who will take anything she can lay her hands on but keeps her heart for herself. To the tune of these, it builds to exciting drama. These elements, combined with the production the story is being given in sets and backgrounds, plus the unusual number of ultra-stylish gowns worn by Miss Barnes, suggest a type of showmanship that should capitalize upon both entertainment quality in the story and the value of the personalities interpreting it.

READY FOR LOVE

Paramount

In this story, the motivating element—an innocent girl crucified by small town gossip and later subjected to the torture of narrow minded Puritanism—is not only illustrative of its quality, but vividly indicative of the manner of

PICTURES IN THE CUTTING ROOM

showmanship that can be adapted to its selling. Based on a published novel, titled "The Whipping" by Roy Flannagan and Eulalie Spence, it was adapted to the screen by J. P. McEvoy, noted humorist; Virginia Van Upp and William Slavens McNutt, a trio which individually and in association have worked on many Paramount pictures. With drama, which does not ignore dialogue and situation comedy or romantic love interest, predominating direction is by Marion Gering, who made most of the Sylvia Sidney pictures.

The story gives Ida Lupino, young British actress seen in two Paramount's "Come on, Marines," in which she was teamed with Richard Arlen for the first time, and "Search for Beauty," a chance to definitely establish herself inasmuch as everything revolves about her. Arlen is making his first appearance since "She Made Her Bed." In support are Marjorie Rambeau, Trent (Junior) Durkin, Beulah Bondi, Esther Howard, Ralph Remley, Charles Sellon and Fred Santley.

The modern story has a definite entertainment and showmanship merit in its premise. As a punishment for running away from boarding school Miss Lupino is sent to her small town aunt by vaudeville star mother Marjorie Rambeau. Because of the circumstance and relationship, malicious tongues start to waggle. As Editor Arlen falls in love with her, the town wants to banish her and he is none too enthusiastic in her defense as the fanatic women give the girl an old-fashioned ducking-stool treatment. The incident and Arlen's reporting of it make both famous, and as she leaves him temporarily for a stage career, both get together again for the expected happy ending.

ORCHIDS AND ONIONS

Columbia

Something new in the line of exciting modern comedy looks to be on the fire in this production. In story content, the character personalities and the atmosphere of its motivation, it appears to be of the quality of "Lady for a Day," the picture which zoomed May Robson to stardom.

Original story is by Dwight Taylor, author of "Today We Live" and "Long Lost Father." Screen play is by Jo Swerling, who did "Man's Castle," "No Greater Glory" and "Sisters Under the Skin." David Burton, maker of "Let's Fall in Love" and "Sisters Under the Skin," is directing.

Carole Lombard, currently in "20th Century" and "We're Not Dressing," has the lead, sharing the spotlight with May Robson. Included in the support are Roger Pryor, now in "Belle of the Nineties"; Walter Connolly, currently in "Whom the Gods Destroy" and "20th Century"; Arthur Hohl, in many Warner pictures and now in "Bulldog Drummond Strikes Back"; Raymond Walburn, in "Monte Cristo" and "Great Flirtation," and Kathleen Howard, seen in "Death Takes a Holiday" and "You're Telling Me."

Farce comedy motivating, Miss Robson is cast as a frowsy hag whose continued appearances in police court finally land her in the old ladies' home. Miss Lombard is a fan dancer whose press agent-inspired brazenness has also made her a public nuisance. On Mother's Day as a publicity gag, the p. a., Walburn, sells Carole the idea of adopting a mother and reforming. Miss Robson, for whom Carole has formed a bond of attachment, is selected. As they get along fine, Robson starts a romance between Miss Lombard and Pryor. The former would do a little golddigging with wealthy Pryor and when the affair goes on the rocks, Miss Lombard would go back to fan-dancing only to have her adopted mother fake an arrest, the sentence for which is marry Pryor or go to jail.

The showmanship and exploitation of this show can be keynoted to the two principals and Miss Robson's cast name.

365 NIGHTS IN HOLLYWOOD

Fox

This is a different kind of story about Hollywood. While it has much behind the scenes material, it is more a topical romantic drama than a satire or burlesque of the town and its folk. Yarn is based on a book of short stories by James Starr, well known syndicate columnist. Screen play is by William Counselman and Henry Johnson, recently teamed on the "Handy Andy" and "She Learned About Sailors" scripts. Direction is by George Marshall, who made "She Learned About Sailors" and "Wild Gold." Music and lyrics, featuring two numbers for Alice Faye, "Yes to You" and "You're My Future Star," are by Richard Whiting and Sidney Clare. Girl dance sequences are directed by Sammy Lee.

The principal players are well known screen personalities. Alice Faye, previously seen in "Scandals," "Now I'll Tell" and "She Learned About Sailors," is starred. James Dunn, last in "Baby Take a Bow,' is the hero. Fox's new comedy team, Mitchell and Durant, seen in "She Learned About Sailors," are featured, as are John Qualen, seen in "Servants' Entrance," Grant Mitchell in "The Cat's Paw," John Bradford and Frank Melton.

Given a comedy motivation, the while not ignoring romantic love interest, being colorful in action and situations, yarn deals with a passe star. Becoming the professor of a screen training school, story dips into the manner in which the film-struck potential stars are given the works as long as their money lasts. He has for his pupils Miss Faye, Mitchell and Durant, ice men, but nevertheless embryo headliners, and Bradford. A would-be producer roped and taken for a sucker, ostensibly, but with Dunn keeping a watchful eye open, a picture is made and shown to a big exhibitor. All is okay but the climax. Dunn showing the star how it should be done is photographed in the part and upon its preview, he is again acclaimed a great star.

Story is one making possible all that familiar and colorful ballyhoo associated with Hollywood-based pictures.

WHAT EVERY WOMAN KNOWS

MGM-Thalberg

Consideration of this production, what it is, who's in it and those who are behind it, should establish its potential entertainment quality. The original story is by Sir James M. Barrie, author of "Peter Pan," "Kiss for Cinderella," "The Admirable Crichton" and "Sentimental Tommy," and as popular here as in his homeland. The screen play is by Monckton Hoffe, who did "The Mystery of Mr. X," and John Meehan, responsible for the scenarios on "When Ladies Meet," "Sadie McKee" and "Let's Talk It Over." The director is Gregory LaCava, who made "Gallant Lady" and the current "Affairs of Cellini."

Helen Hayes, the star of "Sin of Madelon Claudet," "Arrowsmith," "White Sister," "Another Language" and "Farewell to Arms," is the central figure. Opposite her is Brian Aherne, who was with Dietrich in "Song of Songs" and now is in "The Fountain." Included in the cast are Madge Evans, "Stand Up and Cheer" and "Grand Canary"; Lucille Watson; Dudley Digges, now in "Caravan"; Donald Crisp, recently in "Vergie Winters"; David Torrence, Henry Stephenson and Boyd Irwin.

Fundamentally the story is one of potent appeal to woman. Located in Scotland, it deals with a woman who knew she didn't have "it" and consequently philosophically accepted the manner in which men passed her by. However, as a result of a family business deal she marries. Her mate, a rabid egomaniac the object of her inspiration, encouragement and sympathy, climbs political heights. So effectively does the woman remain in the background that he considers that he has accomplished everything himself. Even when he would dally with the elite, his wife permits, knowing full well what the result of his self-centered rantings will be. When it is revealed to him that his wife has managed everything he did, he rages, but even in that she is able to bend him to her way.

From provocatively valuable title tone, through story merit to the prestige of the star and principal players, the potential merit of this production is evident.

MENACE

Paramount

This is one of those suspense-packed mystery thrillers. Many things in connection with it indicate that that element is going to be developed to the limit. Its author, Phillip MacDonald, wrote "The Lost Patrol" and "Charlie Chan in London." The screen play is by Anthony Veiller, who did the current "Notorious Sophie Lang." It is being produced by Bayard Veiller, who wrote "The Trial of Mary Dugan" and "Within the Law." The director, Ralph Murphy, recently made "Private Scandal" and previously "She Made Her Bed" and "Great Flirtation."

In the cast Gertrude Michael, the menace of "Murder at the Vanities" and recently teamed with Paul Cavanagh in "The Notorious Sophie Lang," is again featured with Cavanagh. In support are Henrietta Crosman, Berton Churchill, Montagu Love, John Lodge and Halliwell Hobbes.

A disarming opening prologuing the story's real character, a young construction engineer, building a dam in the jungles, is invited to a social gathering. A storm comes up, the engineer is notified that the dam is weakening. Taking a plane, he is lost in a storm and killed before reaching his destination. Time elapses. Then the principals at the party get notes from the brother of the man that he holds them responsible for the tragedy, and that he will be revenged. Eventually all are gathered in a house, the avenger gives them but an hour to live unless the one whom he believes is responsible for his brother's death confesses.

Therein is both the entertainment and showmanship of the picture. As it is worked out, it promises something new and different in the line of mystery thrillers inasmuch as the climax and revelation is something that even the shrewdest crime-sleuths will have difficulty in anticipating.

Mexican Company Starts

The Compania Impulsora Cinematografica, new Mexican producing company, with headquarters at Mexico City, has already started in work with its first film, "Cancion de Ayer" ("Yesterday's Song").

Joseph Axt Dead

Joseph Axt, 73, father of William Axt, musical arranger for MGM, died in Hollywood last week.



Have you heard about our new feature "Babes in Toyland"? You will!

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 238.—(A) How would you calculate the amount of keystone distortion, projection distance and projection angle being known? (B) How would you determine the amount of distortion due to side view of screen, angle of view being known? (C) How would you calculate the added height of screen image due to projection angle, projection distance and projection angle being known?

Answer to Question No. 232

Bluebook School Question No. 232 was: (A) What is the speed of light per second? (B) In an electrical formula, what do the letters E, I and R represent? (C) Suppose $\frac{E-20}{I}$ *I wrote, what would it mean? (D) Suppose I wrote .125÷7, how would you solve it? (E) In a common fraction what does the horizontal line mean? (F) What is the "rule o' thumb" and how is it applied to Ohm's law calculations? (G) What is the length, in fractions of an inch, of one mil?*

These made good: S. Evans and C. Rau; G. E. Doe; D. Danielson; T. Van Vaulkenburg; C. Oldham; R. J. Arntson; A. F. Sprafke; L. J. O'Melia; J. Wentworth; H. Edwards; L. Cimikoski; T. F. Bochert; J. J. J. Dal; C. E. Wainscott; D. L. Sinklow; R. Geddings and L. Grant; F. Simms and O. L. Daris; R. and K. Wells; C. Umphrey; M. L. Spooner; T. Turk; U. L. Danielson; M. and J. Devoy; D. L. Patterson; D. Breaston and D. Habor; L. M. and C. B. Traxler; F. L. Benton and A. L. Dodson; C. Martin and J. Collins; F. Halor and G. Harrison; G. Mason; J. Gensen; L. Klar and F. H. Klar; F. L. Lirral; B. Doe; B. R. Walker; J. Lansing and R. D. Oberleigh; P. and L. Felt; M. F. Fallon; L. N. Haynes and A. Richardson; O. Allbright; P. Itt; L. T. Jones and G. L. Bancroft; L. R. O'Leary; T. T. Golley; L. B. and D. T. Palmer; T. E. Mantol and H. Hughes; B. S. Howard; J. Lansing; S. Spooner and B. H. Tahller; P. O. Brent; G. R. Squires; D. L. Samuels; L. U. Genesen and B. True; M. Henderson and K. L. Knight; G. Thompson; B. L. White and I. H. Lifton; G. Lathrope and N. L. Tomlinson; D. U. Granger; R. G. Crews and T. T. Davidson; N. M. Hall; G. N. Guidotti and F. L. Savlor; F. H., S. and P. Dalbey; D. D. Davis and L. Thomas; G. L. Hutchinson; H. L. Smith; F. Ferguson and D. Lally; T. R. Roache.

(A) D. Danielson says that light travels at a speed of 186,360 miles per second in air. I believe modern scientific research has altered the figures somewhat. C. Oldham says it travels 186,380, very many say approximately 186,000, and J. J. J. Dal puts it at 2.9989×10^{10}, which figures out approximately 190,000 miles per second.

Well, gentlemen, I'm not going out and count 'em, but as Danielson says: "Quite recently new figures, differing somewhat from the formerly generally accepted ones, have been set up." Exactly what they are I have as yet been unable to ascertain, save by newspaper statements, which I would not regard as sufficiently reliable to be quoted.

(B) In stating this question I inadvertently stated it as E, C and R. It should have been E, I, R. I therefore alter the "C" to an "I" in the answer. So many hundreds answered correctly that it would be unfair to single out any one of them for publication. I therefore will reply to Section B myself, as follows:

In electrical formulas the letter *E* represents electromotive force, or voltage; *I* represents current flow, or amperage; and *R* represents resistance, in ohms.

(C) S. Evans and C. Rau say: "The equation $\frac{E-20}{I}$ means that after 20 has been subtracted from the applied voltage the remainder must be divided by *I*, which is the current flow in amperes.'

L. J. O'Melia says $\frac{E-20}{I}$ would mean that after 20 had been subtracted from the voltage represented by *E*, the remainder is to be divided by the current in amperes, the latter being what is represented by *I*.

(D) S. Evans and C. Rau say, "To solve this problem it would be better to make both divisor and dividend whole numbers, which would be accomplished by making the dividend 125 and the dividend 7,000 (multiplying each by 1,000). We then have 125÷7,000, which carried to four decimal places, would result in .0178."

D. Danielson gave .01785714285714285 as the result, which is wrong, for he omitted the plus sign! However, he gave proof by multiplying that mess of figures by 7, which resulted in .12499999999999, and so on *ad infinitum* if the division be carried forward.

G. E. Doe says, "To multiply a fraction, say .125, by a whole number, say 7, we divide the 125 by 7 as in whole numbers. Then in the dividend affix a decimal point as many figures to the left as the decimals in the dividend exceed those in the divisor; in this case, regardless of how far the division be carried, the point would come before one cipher placed to the left of the left-hand figure. It really is exactly the same as with whole numbers, except for affixing a decimal point. The answer is .01785+."

J. J. J. Dal says, "To divide .125 by 7, I would divide .125 by 7. It might be written $\frac{1}{8} \times \frac{1}{7}$, which would equal $\frac{1}{56}$, or .017857142+."

And that is that. My idea was to have the exact method of making such a division set forth, and Brother Doe came much the closest to doing that.

(E) The answer to this one was unanimous. The horizontal line in a common fraction signifies that the number above it is to be divided by the number below it.

(F) C. Umphrey answers thus: "The rule o' thumb is designed as a convenient guide to memory in applying Ohm's law. It is written $\frac{E}{I\ R}$. If one desires to know one of the factors, one covers the letter representing it up and what remains tells how to obtain it. For example, did I wish to know the resistance I would cover up the *R*, whereupon I would see that *E* (voltage) divided by *I* (current flow in amperes) would be the answer. Were it voltage I wished to calculate, I would cover the *E* and see that $I \times R$ would produce the value of *I*."

L. J. O'Melia answers, "The rule o' thumb as applied to Ohm's law is $\frac{E}{I\ R}$. In the event one desires to calculate one item, it may be done by covering up the letter representing it and proceeding according to the directions of the formula. Covering *E* we see its value would be equal the current in amperes times the resistance in ohms. In using the formula, all that is necessary is to cover the letter representing the desired quantity and proceed. However, in making calculations in which the projection light source is involved, a change must be made, as follows: $\frac{E - \text{arc voltage}}{I\ R}$.

(G) Again the answer is unanimous, as follows: One mil is equal to one one-thousandth (.001) of an inch.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Say Ezra, and you too, Gertie, how would you like to sit in your B.V.D.'s and write this colyum when it was 90 in the room and no breeze and while you were having the intestinal flu and felt like a dishrag? Well, that's our case, and we had resolved not to write this colyum at all, knowing that there would be so little sense in it that you would get along as well without it, but knowing also that if we didn't write it Ernie would be sending us a special air mail letter wanting to know how the fishing is and when we expected to go back to work.

Yes, we are right in the midst of the intestinal flu, on top of everything else we have had, and for 15 days the mercury has ranged from 90 to 100 between the hours of 10 a.m. and 10 p.m. and it has not rained enough to lay the dust for three weeks and it looks like it wouldn't rain until after the ducks started south.

Can't Raise Enough for Chickens

Listen, people, this long protracted dry and hot spell has played — with the crops out here in the breadbasket. In most places they won't raise enough to feed a chicken. The corn has about all dried up and is practically dead, except in a few spots, and the farmers are getting rid of their cattle because of the scarcity of feed and the people are pretty generally broke, or badly bent, and if you can see any very brilliant outlook for the theatre business in this kind of a condition you have better eyesight than we have, and this condition we are told covers the most of Iowa, Missouri and Kansas and just about all of Nebraska outside of the irrigated districts. Then there is South Dakota, but she can tell her own story, if we'd tell it you wouldn't believe it anyhow. We are holding night schools teaching one another the history of Job.

▽

Supporting Clean Pictures

A few weeks ago we called on a lady who is operating a theatre in a town that is composed mostly of Catholics. They have a local priest and a Catholic school of importance and, of course, her picture audiences were made up mostly of Catholics and because the Catholic ladies were instrumental in forming the "Legion of Decency" she became very much excited because she thought they were going to ruin her business.

We asked her if she wanted to play sexy, dirty and suggestive pictures and she said she didn't. Then we asked her what she was kicking about, that that was just what the Legion was going to try to prevent.

We called on this same lady last week and asked her if the Legion of Decency had put her out of business, and she said, that on the contrary, her business had improved because the Catholic father was cooperating with her and that he was urging his congregation to support decent pictures and that she had eliminated the off-color ones as far as she could ascertain what they were and that, on the whole, she thought her receipts had increased and would increase so long as she played clean pictures.

That's the answer to objectionable pictures in this spot. We don't know what it will be in other places, but we do believe that it is not the intention of the Legion to hurt the picture business, but rather to help it, as they see it, and we believe that it is their intention to support clean entertainment just as this Catholic father and his congregation do in the town we just mentioned.

Sometimes we get unduly excited and can't wait for the train, and we are apt to forget that the train seldom comes in ahead of schedule, but it comes in. Sometimes we thought we saw a nigger in the woodpile when it was only Jake splitting kindling for the morning fire. Prevention kills more bedbugs than flea powder.

▽

George Couldn't Remember

According to a report in the press today, Mrs. George Bancroft has brought suit against George Bancroft, the film star, for $1,000 a month as temporary alimony pending her divorce action. It seems to have developed that George had a former wife whom he had neglected to divorce before taking on the second one.

On examination it developed that George's memory must have had some holes in it since he said he could not remember to whom he was married and when and where they were married, but he did remember that he had secured a divorce from her previous to his second marriage. His first wife must have been a dinger if George couldn't remember her.

▽

If Reno doesn't watch her step Juarez, Mexico, is liable to take first place as a popular divorce center. The press today carries a report from Hollywood that Mr. and Mrs. Conrad Nagel have been separated by divorce brought by Mrs. Nagel in Juarez on the grounds of "protracted absence" by her husband. It seems that this couple were the ones generally known in Hollywood as "the ideally married couple" and the report says that they have agreed to always remain "good friends."

We are glad to know that they are going to remain "good friends," it sounds so good and sensible to the public to know this. Usually one or the other has given sufficient cause for the court to grant a separation, and that cause is most generally such as to prevent them from remaining "good friends." As we see it, if they are going to continue to be "good friends" why not continue to be husband and wife. If the stars want to obtain and hold the confidence and respect of the public there is a better way of doing it than through the divorce courts.

▽

Paying a Tax Twice

The current issue of the HERALD reports that the Society of Authors and Composers have determined to increase the tax heretofore imposed upon the exhibitors. It seems to have dawned upon this Society that there are a few exhibitors yet able to bear another increase in taxation.

The most of the distributors impose a score charge on the exhibitors, which score charge is said to be the tax they are required to pay this music society for the use of the music used in their films. This is probably just and fair, but on top of it this Society exacts ten cents a seat from all theatres using their music in addition to the score charge. This makes twice the exhibitor has to pay the tax and now we understand that this Society contemplates raising their tax as high, in some cases, as 1,000 per cent, but raising it as against all theatres using their music in proportion to seating capacity and number of performances weekly.

If the N.R.A. means anything to the public, and if Mr. Johnson means anything to the N.R.A., it would seem that here is an opportunity for another "investigation" in the interest of justice and fairness. Outside of the big houses in the cities there isn't one-half of one per cent of the theatres using any music in their theatres except that on the film, so why penalize those not using their music at all other than what is on the film and for which they have already paid. We are a little curious to know what the N.R.A. will do about it.

▽

Public Must Be Entertained

Just how the theatres can keep open and running out here in this dried up district is more than we can understand, but they do, and in some cases we are informed that business is a little better. It probably is accounted for by the fact that the public must be entertained, especially during depressing times, and for the further fact that the moving picture has been, still is and most likely always will be, the best and cheapest entertainment that can be found for the price, and we know of no place the public could go to get as much enjoyment for two bits as it could from the moving picture theatre. Perhaps that's why the theatres are doing so surprisingly well under such adverse conditions out here among the "Indians and Cowboys."

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

"CANNOT OPERATE WITHOUT THE HERALD"

With a special invitation to J. C. Jenkins to visit Georgia, with a fine trout stream only a mile from the theatre, and huckleberry pie at his home, C. H. Simpson of the Princess theatre at Millen, Ga., writes:

"Please notify J. C. Jenkins of Neligh, Neb., that we have not failed to pay our subscription for the past 14 years.

"Also tell him if we stay in the picture game 14 more years we will be a regular subscriber for the HERALD.

"We cannot operate without the HERALD."

MONOGRAM PICTURES

Presents

Louise

DRESSER

Marian

MARSH

Ralph

MORGAN

in





GENE STRATTON-PORTER'S

"A GIRL of the LIMBERLOST"

A WILLIAM T. LACKEY PRODUCTION

Directed by CHRISTY CABANNE

Screen Play by ADELE COMANDINI

WHAT THE PICTURE DID FOR ME

Chesterfield

BY APPOINTMENT ONLY: Lew Cody, Aileen Pringle—Just a bit below the average picture. Played Aug. 7-8.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Columbia

BLACK MOON: Jack Holt, Fay Wray—I did not expect much and got a little more than I expected.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

HELL BENT FOR LOVE: Tim McCoy, Lilian Bond—Very good action picture that pleased nearly 100 per cent. Clean and entertaining from start to finish. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HELL BENT FOR LOVE: Tim McCoy, Lilian Bond—A very good action picture. Better than the average.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

IT HAPPENED ONE NIGHT: Claudette Colbert, Clark Gable—I can probably add nothing new to a report on this one as it was very well liked here, but we do thank Columbia for their pictures this year. Played Aug. 11-12.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—This one is a peach. Buy it, play it, advertise it, and then see them walk out really entertained.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

MAN'S GAME, A: Tim McCoy, Evalyn Knapp—If you want action this is it. McCoy better in this type than he is in a western. Good business two days.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

MAN TRAILER, THE: Buck Jones, Cecelia Parker—Good action western. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook, Richard Cromwell—A very good picture, but how a mother could keep away from her son and not let him know who she really is, besides the hired help, is beyond me. Running time, 70 minutes. Played Aug. 5-7.—Albert McCormick, Rialto Theatre, Hot Springs, New Mexico. Small town patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—This is a good mystery story. Good plot. Pleased on bargain nights.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

ONE IS GUILTY: Ralph Bellamy, Shirley Grey—Fair program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—Very nice little picture. Did a marvelous business on bargain show nights, Wednesday-Thursday, Aug. 15-16.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—What a flop. I have had more kicks on this show than I have had in the last six months. Running time, 65 minutes. Played Aug. 12-14.—Albert McCormick, Rialto Theatre, Hot Springs, New Mexico. Small town patronage.

POLICE CAR 17: Tim McCoy, Evalyn Knapp—Lots of favorable comments on this picture. Pleased everyone. Ideal for family night or Friday-Saturday. Play it.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard, Walter Connolly—This picture did not draw or give satisfaction and I came to the conclusion it was not so good. Possibly over our heads. Anyway, it was a loser in this town. Played Aug. 12-13.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WHOM THE GODS DESTROY: Walter Connolly—A fine sea story, good action and an interesting piece of entertainment. Running time, 70 minutes. Played Friday and Saturday, Aug. 10-11.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD

1790 Broadway, New York

First National

CIRCUS CLOWN, THE: Joe E. Brown—I believe this to be Joe's best picture. If Joe means anything in your locality, then shoot the works to get them in. It cannot fail to please. Joe does some flying trapeze work that is good. Patricia Ellis was sure equal to her part and did some fine flying, too. The picture finishes with a kiss and a laugh when Joe leaves his face paint on Patricia's nose in the last fade out. Running time, 64 minutes. Played Aug. 2-3-4.—V. W. Fisk, Blue Water Theatre, Kincardine, Ont., Can. Small town and country patronage.

CIRCUS CLOWN, THE: Joe E. Brown—The best that Joe has turned out in a long time. Drew above average Friday and Saturday. The kids will go wild when you give them this one. Running time, 64 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

FOG OVER FRISCO: Bette Davis, Donald Wood, Lyle Talbot, Margaret Lindsay—Good picture. Action, thrills, love interest. It has all that is necessary to furnish an evening's entertainment. Good picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FOG OVER FRISCO: Donald Wood, Bette Davis, Lyle Talbot, Margaret Lindsay—A mighty good crook story, well acted and gave good satisfaction to them that like action pictures. Played Aug. 14-15.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MANDALAY: Kay Francis, Ricardo Cortez—Good picture with fine music but a little too hot. Ricardo Cortez does some fine acting. He's coming back. Played Aug. 12-14.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich.

MERRY FRINKS, THE: Aline MacMahon—The story of the Frink family, their joys and sorrows. Full of good, clean fun. Should be ideal for Friday and Saturday. We used it Sunday.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

MIDNIGHT ALIBI: Richard Barthelmess, Ann Dvorak—Fair picture, but not up to Barthelmess' standard. This star not so hot recently.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

REGISTERED NURSE: Bebe Daniels—A good action picture with nothing to recommend it. That's why I fail to understand why we did such a big business with it. The star is no draw but they came anyway. Oh, well, that's why this business is a lot of fun. Played July 28.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

RETURN OF THE TERROR: Lyle Talbot, Mary Astor—Very common. Poorest attempt at a thriller for long time. Running time, 65 minutes. Played Friday-Saturday, Aug. 17-18.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

SIDE STREETS: Aline MacMahon—Excellent program which pleased. A real story of a forgotten woman. Running time, 64 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—Pat O'Brien walks away with the honors, and Mills Brothers, Ted Fio Rito's band score a hit. Did not draw as we expected. Running time, 80 minutes. Played July 22-23-24.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and county patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—One of the best musicals I have every played. By far the most complimentary remarks from the patrons of any show for a long time. They said, "Sweet," "Very good," "Best show for a long time," "Let's have more like that." Played Aug. 5-6.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small towr patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—The entire cast seemed to enjoy making this picture and our cash customers enjoyed it, too. One smash song hit. Don't pass this one. Running time, 90 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

WONDER BAR: Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio, Kay Francis—Very good, with good box office draw. The picture could have done without Jolson. No one would have missed him. Played July 29-31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Fox

BOTTOMS UP: "Pat" Patterson, Spencer Tracy, John Boles—Note that other exhibitors are rating this one high. I say it is not so hot and I believe I'm right. Program caliber.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

CALL IT LUCK: "Pat" Patterson, Herbert Mundin—A very fair race track story that pleased but did not bring in the customers. Plenty of hokum in it but they liked it. Running time, 65 minutes. Played Aug. 5-6-7.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Nice picture. However, don't think as good as previous ones. Gaynor always good for me. Fair attendance with bad weather two nights. Running time, 76 minutes. Played Aug. 12-13-14.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Drew fair at box office. Pleased a very few Many disappointed in such a weak story for this star. Not a special.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

DAVID HARUM: Will Rogers—All reports on "David Harum" are pretty much the same. The picture gave us the best receipts in two years. Everyone paid an advanced admission willingly. Played July 26-27-28.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

DOCTOR BULL: Will Rogers—Will Rogers is a sure hit. Pleased 100 per cent. Played Aug. 9-11.—Albert McCormick, Rialto Theatre, Hot Springs, New Mexico. Small town patronage.

DOCTOR BULL: Will Rogers—In point of numbers this old one outdrew "David Harum" but not so many dollars. A typical small town feature with its country scenes and homely comedy. Folks came in strong from country. You can't go wrong on a Rogers. Running time, 73 minutes. Played Aug. 10-11.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—Being in a Catholic community, and playing this on a Sunday-Monday-Tuesday, it ruined me.—A. G. Miller. Lyric Theatre, Atkinson, Neb. General patronage.

HEART SONG: Lilian Harvey, Charles Boyet—Pay for it if necessary but do not play it. It is absolutely the worst picture I have ever played in my ten years in the show business, and I had more walkouts on this picture than I have ever had. I had from forty to fifty walkouts which is very unusual for this town, which seldom has even one.—Abe P. Werbner, Princess Theatre, Lewiston, Ill. Small town patronage.

LAST TRAIL, THE: George O'Brien—Very different from the general run of westerns. One of O'Brien's best. It gets them in. Played Aug. 12-14.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SMOKY: Victor Jory—Proved a good draw though rather old. Local pictures of folks about town helped bring them in. Running time, 65 minutes. Played July 20-21.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

STAND UP AND CHEER: Warner Baxter, Shirley Temple, Madge Evans, Jimmy Dunn—Fox does not have the knack of keeping a musical running smoothly. They drag in too much stuff that does not really belong in the picture, where they repeated song after song. In "Scandals" they drag in two acrobats that don't have a thing to do with the picture and neither did the sequence of Stepin Fetchit and the penguin as Jimmy Durante. Durante is a pain to 90 per cent of our audiences and this penguin doing Jimmy's stuff did not help any. To cap it off, the story is preposterously silly. Something wrong with their direction. They had a chance to make a real picture with the cast. Boles with his marvelous voice and Shirley Temple. The possibilities were there but it missed fire with the audience and Fox missed through dragging in too much stuff that did not belong in the picture in any way. The thing that bored them most was the penguin and Fetchit. Top price picture and not worth it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Majestic

WORLD GONE MAD, THE: Pat O'Brien, Evelyn Brent—Fair picture, good cast. Something short in these pictures; what is it? Recording not so good either. Running time, 74 minutes. Played Aug. 10-11.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

MGM

HOLLYWOOD PARTY: All Star—Not much of a party; too many stars, and no entertainment. Mickey Mouse was very good. Durante seems to be through or at least my customers feel that way. Just a fair program picture. Running time, 75 minutes. Played Aug. 4-5.—Wm. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

LAUGHING BOY: Ramon Novarro, Lupe Velez—We read somewhere that the church had condemned this show and after seeing it we agreed with them. Recording not so good. Show dragged in places. Do not care to run this type of picture. Many dissatisfied patrons. Played Aug. 17-18.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

LAUGHING BOY: Ramon Novarro, Lupe Velez—This is another picture that should make Leo bow his head in shame. If Metro is trying to kill Novarro, this is one way of doing it. Entirely too sexy even for adults and all of my patrons were displeased. This could have been a great picture with a few changes, but the great Metro does not care to please the public. Played on bargain day to poor business. Running time, 79 minutes. Played Aug. 17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAZY RIVER: Jean Parker—Leo didn't holler much about this one. Hardly took in film rental for one day. I coudln't sit through it myself. Pretty bad for Leo's reputation to make them like this one. Played Aug. 7.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy, William Powell—Excellent topnotch acting. The kind of a picture that in the old days would have meant standout business, but those days are past. What with the drought and the farmers with no money and not much feed for their cattle to carry them over the winter, it is slowing down business in the small towns. But you can't make the salesmen believe that.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—This is certainly a great picture. Big story and handled in a big way. Satisfied them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—An excellent picture that should please the masses. It is a drama, located in New York, and is a human story of two boys. It is modern, romantic and presents many bits of comedy and is good entertainment for the whole family. Powell turns in the best performance and steals the entire show. Both Gable and Miss Loy are wonderful in their roles. Business below expectation. Running time, 95 minutes. Played Aug. 13-14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—A rather unusual sort of plot but it is so skillfully unfolded that it does not seem unreasonable. The acting is superb and the play holds their undivided attention to the end. Far above the average in merit and drawing power. Running time, 95 minutes. Played Aug. 10-11.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell—We played this two days after Dillinger saw it and accordingly cleaned up. It's a swell show with good drawing power and everything it takes to make one. Business excellent. Played July 25-26-27.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

FIVE ARE ADDED TO CONTRIBUTORS

The reportorial staff of the "What the Picture Did for Me" department continues its rapid growth, as five new contributors send in their initial reports this week. The new and welcome reporters are:

R. W. Corbin, Grand Theatre, Desloge, Mo.

H. J. Stallings, Moon Theatre, Henderson, N. C.

E. W. Kundert, Ryan & Kundert, Empress Theatre, Beresford, S. D.

Albert McCormick, Rialto Theatre, Hot Springs, N. Mex.

Abe P. Werbner, Princess Theatre, Lewistown, Ill.

MYSTERY OF MR. X: Robert Montgomery—Montgomery was fine in this one. Why don't they give him more down to earth stories similar to this. Fine picture. Played Aug. 1-2.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

OPERATOR 13: Marion Davies, Gary Cooper—A fine production and I think that it is the best that Miss Davies has done since "Marianne." It has about everything for entertainment. Romance, a little war as its setting is the Civil War. "Sleepy Head" with the Mills Brothers is the high spot in the music. These boys are good. Popularized over the radio and one of the teams that really mean something to the public, which is the exception.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OPERATOR 13: Gary Cooper, Marion Davies—Good picture. Good cast. Good story. Good sound. Good business.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

RIPTIDE: Norma Shearer—This picture is one of the reasons the censors are in the air. I don't blame them. It's so immoral it smells. Played Aug. 5-7.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—This is a splendid picture. Fine story. The star always fine, and a great cast. They all liked it and told us so as they walked out. Played Aug. 5-6.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SADIE McKEE: Joan Crawford—A good picture except for Franchot Tone. MGM thinks he is a second Gable, but the customers don't. Who's right, Leo? The picture did a big business, though, and that's all there is to say. Who cares how good a or how bad it is if it brings them in and pleases when they get there. Played Aug. 1-2.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—Drew well and patrons seemed pleased. But many said "Overdone," "Impossible." Played Aug. 10-11.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—Here is a picture that will please. Good story, acting and everything it takes to make a dandy show. Did not hear a word of complaint and they stopped at the box office to tell how good it was. Hot weather hurt attendance. 42 days of 100 to 113 degrees temperature. Southern Iowa just has to take it this year; no crops of any kind. Running time, 86 minutes. Played Aug. 11-12.—Wm. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

THIN MAN, THE: Myrna Loy, William Powell—One of the cleverest we have seen in some time. Moves right along and the high spot of this is the dog with the lamp posts and fire hydrants. This sequence is very funny. I suppose that will be out when the purity league has its way. Myrna Loy is coming along fast. Every picture that we have had of her has had a great performance. She is right in every role for all she is worth.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—Good cast, good story. Very well received. Played Aug. 10-11.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

VIVA VILLA: Wallace Beery—So many adjectives have been used up by reviewers of this one that it seems hardly worth while to add to them. Whether I, personally, care for this type of show or not, it is the kind that causes you to refuse to sell more tickets before it is time to start the show, because there is no room for more people, and that is the sort of show the exhibitor needs. Running time, 112 minutes. Played Aug. 17-18.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

VIVA VILLA: Wallace Beery—A great picture despite its extraordinary length. We did a pretty good business on it for three days in the hot weather and that is saying something in these times. Played Aug. 8-9-10.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

Monogram

BROKEN DREAMS: Randolph Scott, Buster Phelps—A very nice, clean family picture, the kind you can boost and know everyone will agree with you. Only fair business but it sure pleased. Running time, 70 minutes. Played July 29-30.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

CITY LIMITS: Ray Walker, Sally Blane, Frank Craven—A very good program picture. Lots of action and interesting story.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HE COULDN'T TAKE IT: Ray Walker, Virginia Cherrill—Another very mediocre picture from Monogram. I don't for the life of me see what Monogram sees in this fellow Walker. Sound very bad on the print we received. Business below average. Running time, 68 minutes. Played Aug. 7-8.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

LUCKY TEXAN, THE: John Wayne—A western with more than the usual amount of action in it. Pleased the Saturday crowd. Business average. Monogram westerns would be okay if they were about 5 to 10 minutes longer. Running time, 58 minutes. Played Aug. 11.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—Above the average Monogram picture. Recording also better than the ones we have had lately from this company. Not an outstanding picture but it will get by as acceptable entertainment. Business slightly below average. Running time, 62 minutes. Played Aug. 16-17.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MONTE CARLO NIGHTS: Mary Brian, John Darrow—This is a fair program picture that will please the average picture fan. It is the story of a young man who, though innocent, is accused of murder, tried and sentenced to the penitentiary, but escapes and proves his innocence by trapping the real murderer. The scenes in this are not concise and do not connect thoroughly, but otherwise okay. Business good for one day. Running time, 62 minutes. Played Aug. 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MOONSTONE, THE: David Manners, Phyllis Barry—Not very good. Too much repetition and slow dialogue. Just as well not use this one. Running time, 68 minutes.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

MYSTERY LINER: Noah Beery—Fair mystery picture but failed to draw in the customers. Guess they are fed up on mystery pictures. Running time, 70 minutes. Played Aug. 12-13.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

SAGEBRUSH TRAIL: John Wayne—Dandy action western for your Saturday crowd. Pleased everyone.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

SWEETHEART OF SIGMA CHI: Buster Crabbe, Mary Carlisle—Not an extravagant show, but a clean little show that will have your customers complimenting you and asking for more like it, as they leave. The best showing in the box office for some time. An honest, clean, true to life picture. Played Aug. 19-20.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

Paramount

GREAT FLIRTATION: Elissa Landi, Adolphe Menjou—Not an extra good play. Not much to it. Adolphe Menjou does his best, but even with his good acting the play was a flop. Running time, 62 minutes. Played July 24-25.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

GREAT FLIRTATION, THE: Elissa Landi, Adolphe Menjou—This is very poor entertainment and one of the worst pictures of the year. The few patrons we did have either walked out or just stayed to see how sorry a picture could be. Not one favorable comment on this one. It is just a waste of time, money and talent. Why Paramount ever made this will always remain a mystery. Played one day

to worst business in twelve months. Running time, 71 minutes. Played Aug. 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HERE COMES THE GROOM: Jack Haley—Funny play. Jack Haley was comic. He is a good comedian and should be in more plays. The supporting cast was good. This is an all around good play and everyone should see it. Running time, 65 minutes. Played July 31-Aug. 1.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

HERE COMES THE GROOM: Jack Haley, Patricia Ellis—Hit low mark with this and glad of it. Nothing to the plot. Hero posing as a husband, when the real husband walks out, believing bride's father has lost fortune. Some "double meaning" conversation, of which we were ashamed. Haley sings one good song. Played Aug. 5-6.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HERE COMES THE GROOM: Jack Haley—A nice little program picture that pleased most everyone. Nothing to rave about but you won't lose by running it. Business average. Running time, 64 minutes. Played Aug. 9-10.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

KISS AND MAKE UP: Genevieve Tobin, Cary Grant—Nothing bad, but pretty weak story of the male beauty doctor and his matrimonial troubles, when she marries his prize patient. Cary Grant wasted on this kind of junk. Played August 10-11.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LITTLE MISS MARKER: Shirley Temple, Dorothy Dell, Adolphe Menjou—They fell for this bewitching little lady in a big way. Business was good and everyone went out smiling. All were capable and the story, one of Damon Runyon's, was good even without Shirley. Played Aug. 8-9.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LITTLE MISS MARKER: Shirley Temple—This is one of the finest pictures that I ever had the privilege of offering to my patrons. I can't imagine any location where it would not please. Business was above average. Many thought it necessary to thank me personally for their splendid evening. Running time, 78 minutes. Played Aug. 13-14.—V. W. Fisk, Blue Water Theatre, Kincardine, Ont., Canada. Small town and country patronage.

LITTLE MISS MARKER: Adolphe Menjou, Dorothy Dell, Shirley Temple—Here is a real show! Shirley Temple, the greatest kid actress the screen has even seen, in our estimation. Business good. Played Aug. 15-16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LITTLE MISS MARKER: Shirley Temple—My first picture with this little bundle of heaven. I did not advertise it big, but it did an excellent business and pleased all who saw it. This little Shirley Temple already is established. The picture is very good and my advice to every exhibitor is to advertise it big and it will do the business. Congratulations, Paramount, you gave me a good picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LITTLE MISS MARKER: Shirley Temple—This one brought them in and pleased them too. Monday was good, which is unusual. But Paramount makes so many flops they don't even average up with a good one like this. Played Aug. 5-6.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—Nice picture, wonderful music, good comedy. Audience reaction good. Running time, 65 minutes. Played Aug. 8-9.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

MANY HAPPY RETURNS: George Burns, Gracie Allen, Guy Lombardo's Band—Clever comedy, but without much rhyme or reason. Clean fun. Gracie turns her Pa's store into a bird sanctuary and he ships her to Hollywood, where she does some more crazy things. Guy Lombardo's band furnishes some wonderful music. Played Aug. 12-13.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MANY HAPPY RETURNS: Gracie Allen, George Burns—This picture is funny. The audience laughed most of the way through and were still laughing when they came out. Running time, 65 minutes. Played Aug. 6-7.—V. W. Fisk, Blue Water Theatre, Kincardine, Ont., Can. Small town and country patronage.

MANY HAPPY RETURNS: Burns and Allen—A foolish line of chatter all through it and it was just what you can expect of this pair. Our patrons enjoyed it and went out of their way to say so. Running time, seven reels.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

MELODY IN SPRING: Lanny Ross, Charlie Ruggles, Mary Boland—"Melody In Spring" has enough of that illusive something called "it" to make very pleasing entertainment. Lanny Ross has a nice voice. Charlie Ruggles is extra good in his part. Played Aug. 2-3-4.—Rubel Hutchings, Allen Theare, Allen, Neb. Small town patronage.

MELODY IN SPRING: Charles Ruggles, Mary Boland, Lanny Ross—A very pleasing production. Business a little above normal. Played Aug. 1-2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—Good play. Good singing. Carl Brisson, Victor McLaglen and Jack Oakie were the ones who really put this play over. We had several comments on their good acting. Good play and good business. Running time, 82 minutes. Played August 4-5.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—Would call this a good picture, yet after showing the big musicals from Warner will say that there was something left out. Running time, 90 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—This picture to me was not up to the Fields standard of entertainment in spots and failed to please the younger crowd as some of the previous ones did. However, it is very acceptable entertainment and did average business. Nice clean show and no kicks from that source. Running time, 65 minutes. Played August 12-13.—H. M. Johnson, Avon Park, Fla. General small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—Pretty good picture. Oakie does well in his part and it's a fair story with music. No kicks.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—A rather thin story, but it is a nice little program picture with Miss Sidney doing a dual role. Clever photography helps a lot. They will like it if you can get them in on a story of a mythical kingdom that is after a bond issue and the princess campaigning for the issue. We have had better and we have had worse.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—Very good program picture which did not draw rental. It is very interesting, well directed and acted. Running time, 70 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—A mighty fine show and one that pleased my audience. Leon Errol and Ethel Merman exceptionally good. Crosby better than in most of his shows. There is one bad mistake I think producers make in most of these semi-musicals. They take a good cast, fine acting and then hurt it by lack of continuity, jumping from one situation to an other with no explanation whatever. The picture does not show an orchestra at any time, but every time Bing sings one comes on. For instance, they are shipwrecked on a tropical isle, the audience is interested and living the scene, partly forgetting that it is just a picture, but the minute Bing starts to sing, a 10-piece orchestra breaks out, and the effect is spoiled. If the guy has to have an orchestra to sing with, then why not shipwreck an orchestra with them? Nevertheless, it's a good show and the above is no fault of the actors, but shows lack of brains in direction and story, which seems to be quite common. Played August 12.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—Good picture, good songs, good acting. Would like to have more of the kind. There is only one fault to find with Bing: he spoils our chances with the girls for weeks after. As for Carole Lombard, hm, hm—such women are dangerous. Guess the girls, too, didn't have many chances with the local boys for some time after this showing. Played July 22-23-24.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

RKO

ACES OF ACES: Richard Dix—Personally I did not like it, but it surely pleased the Friday-Saturday crowds and that's all that counts.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

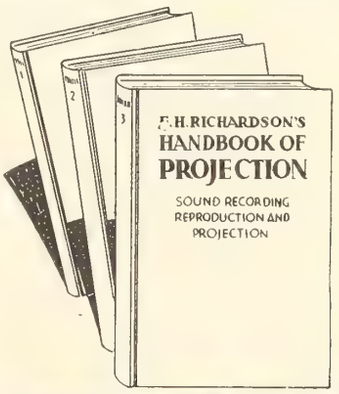
COCKEYED CAVALIERS: Wheeler and Woolsey—Starts out as though it would be light opera with the cast singing their dialogue better than their last two, but audience divided on this pair and they appear to be wearing out with the public. Average business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HIPS, HIPS, HOORAY: Wheeler and Woolsey—This is a satisfactory Saturday night show. Pleased most of regular patrons. Business slightly above what we have been receiving on Saturday nights. Played August 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MAN OF TWO WORLDS: Francis Lederer, Elissa Landi—Some good acting, but did not appeal. The few that saw it were dissatisfied.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

MEANEST GAL IN TOWN: ZaSu Pitts, Port Kelton—Fair comedy. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RIGHT TO ROMANCE: Ann Harding, Nils Asther—A good program picture that gave general satisfaction. The star always fine. Story good, but our busi-



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QUIGLEY BOOKSHOP

1790 Broadway **New York**

ness was rotten. No fault of the picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SCARLET RIVER: Tom Keene—A very good horse opera. The western fans liked it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SCARLET RIVER: Tom Keene—A very nice western that should please any audience who enjoys this type of picture. Has plenty action and comedy and is somewhat different. Played August 16.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

SPITFIRE: Katharine Hepburn—Did not give satisfaction on account of the talk. I would rate this as only fair entertainment. Running time, 88 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STINGAREE: Richard Dix, Irene Dunn—Very good program picture. Irene Dunne's singing was wonderful. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WE'RE RICH AGAIN: Edna May Oliver, Buster Crabbe, Marian Nixon—Mighty good program comedy drama that drew and pleased. Edna May Oliver runs away with the show, as the polo playing grandmother. Played August 3-4.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WILD CARGO: Frank Buck—"Wild Cargo" is a true picture of the daring feats that Frank Buck went through to capture these wild animals. Pleasing picture that any one would be glad to see. Running time, 96 minutes. Played July 28-29.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

WILD CARGO: Frank Buck—Much the same as the last one, and as it followed closely that synthetic picture that Fox put out, "Devil Tiger," that was so apparent in the faking with its rubber python and the poor story dragging sex into an animal picture. "Wild Cargo" did not do the business it deserved, for it was good. Then there is the old cycle thing coming in. There is a question, on such pictures as "Bring 'Em Back Alive" and Radio's pictures dealing with "Kong," if two of them are not one too many. I think they are. Frankly I think that another of Buck's pictures will not go over at all. The decreased business on "Wild Cargo" to what "Bring 'Em Back Alive" grossed bears out my contention. Anyway, I would not run another. There is too much similarity in the pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy—Fair newspaper story with gang angle. Not worth the money we paid for it. Good Friday-Saturday booking. Played August 1-2.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BOWERY, THE: Wallace Beery, Jackie Cooper—Very good picture that did not click at the box office. We came out even on this one. Running time, 92 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BROADWAY THRU A KEYHOLE: Russ Columbo, Constance Cummings—Very fine picture with excellent music and fine singing.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie—A very funny program picture, good entertainment, but did not draw film rental.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MOULIN ROUGE: Constance Bennett—Another picture from United Artists not suitable for the average small town. This is okay for New York, London, Paris or Berlin, but if you live in the average small town it's just a pain in the neck. Beautiful sets, wonderful gowns, lavish production, poor sound and poor story. Acting okay.—S. H. Rich, Rich Theatre, Monepelier, Idaho. Town and rural patronage.

PALOOKA: Jimmy Durante—Good. Plenty of action and laughs. Children went for it. Played August 3-4.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CATHERINE, THE GREAT: Douglas Fairbanks, Jr., Elizabeth Bergner—Absolutely worthless in a small town. The sooner the distributors stop pushing these English pictures down the small town exhibitors' throats, the better off both will be. Running time, 93 minutes. Played August 5-6-7.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

CATHERINE, THE GREAT: Douglas Fairbanks, Jr., Elizabeth Bergner—Another Korda production made in England. All the characters except Fairbanks speaks with a broken dialect, which is almost impossible to understand. Miss Bergner may be okay for foreign audiences, but she has no appeal to the average movie fan in America. Pictures of this type have no entertainment value here, and as a result we played to the poorest business in two years. I could well afford to pay for pictures of this type without using them, and be money ahead. My losses were heavy, not because of film rental, but lack of patronage. This film did not draw 50 per cent average business, and pleased less than 10 per cent of those who came. United Artists have some wonderful pictures, such as "Roman Scandals," "House of Rothschild," "Palooka," "Kid from Spain," "The Bowery," "The Gallant Lady." My advice to every exhibitor is to run the above named pictures. On the other side of the ledger the following pictures have been from fair to poor, and very poor: "Blood Money," "Sorrell and Son," "Bitter Sweet" (I paid for this without using it), "Emperor Jones," "Advice to the Lovelorn," "Nana," "Private Life of Henry VIII." Where does this company get the idea that their product is worth twice the price of any other. As a group they have never been above average for me, and I think this holds good for every small town theatre. They are not made for small towns.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

APPRECIATION FROM CANADA

From Douglas Miller, of the Rex theatre, Taber, Alberta, in Canada, comes a brief word of appreciation of "What the Picture Did for Me" Department:

"I surely appreciate the HERALD, *especially the department called 'What the Picture Did for Me'. I never have contributed to this department because I am in a small town and not able to get them so early. However, I want you to know that this department means a lot to me and I hope that it grows."*

We suggest to Mr. Miller that reports from him would be welcome even though he gets his pictures late.

Universal

BLACK CAT, THE: Boris Karloff, Bela Lugosi—This picture was bought special to satisfy requests, and while business was all right, I can't say that there were many that enjoyed themselves. In fact, it aroused the ire of our local editor of the paper so much that he saw fit to write an editorial on "Misleading Movies" with "The Black Cat" as his theme song. Running time, 60 minutes. Played August 10-11.—V. W. Fisk, Blue Water Theatre, Kincardine, Ont., Canada. Small town and country patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—Good entertainment. Liked by about 50 per cent of our audience. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—A foreign story. Poe readers complained it did not follow the book at all. Drew average. Running time, 65 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

EMBARRASSING MOMENTS: Chester Morris, Marian Nixon—An extra good program picture. Interesting story well acted. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HALF A SINNER: Joel McCrea, Sally Blane—Very good. Above average crowd on this one. Played Aug. 9-10.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HALF A SINNER: Joel McCrea, Sally Blane, Berton Churchill—We thought this a clever comedy drama and business was above average, so patrons must have agreed. Built on plot "Alias the Deacon." Played July 29-30.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HALF A SINNER: Sally Blane, Joel McCrea—This is an average program picture. Berton Churchill steals the show. Played July 19-20-21.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

HALF A SINNER: Joel McCrea, Sally Blane—Here is a very clever comedy which pleased 100 per cent. The title did not seem to attract our patrons, so business was below standard. Played August 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HALF A SINNER: Joel McCrea, Sally Blane—A mighty good program picture. The actor that played the deacon stole the picture. A very funny picture. Played August 2-3.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—A very good picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—Pretty good program picture. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan—We did better with "Registered Nurse" for one day than with this special for three. No draw to the star and nothing to pull them in. They don't read novels in small towns. Played July 29-30-31.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

LOVE CAPTIVE, THE: Nils Asther, Gloria Stuart—Fair program picture. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MADAME SPY: Fay Wray, Nils Asther—Pleased about 80 per cent. Business normal. Played August 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles, Reginald Denny—A wonderful film. Denny with his piano playing added much to the show.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

POOR RICH, THE: Edna May Oliver, Edward Everett Horton—As good a comedy as I have shown in some time. Is well put up. Moves fast and gets a lot of laughs. Clean show. Played August 9.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

STRAWBERRY ROAN: Ken Maynard—A good western that pleased every one and brought lots in. Personally I can't sit through a western, but the customers pay for it, so what do I care. Played Aug. 3-4.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

Warner

DR. MONICA: Kay Francis—The ladies enjoyed this very much, and it did a good business for three days. Kay Francis is very popular here.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FRIENDS OF MR. SWEENEY: Charlie Ruggles, Ann Dvorak—Extra good comedy. This is the type picture for the average American audience. It's full of life and appeals to the whole family. I call it good entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GAMBLING LADY: Barbara Stanwyck—A fair picture with the leading lady at her prettiest. Our straight laced citizens, though, don't seem to care for pictures like that. The gross showed they didn't take a chance. Played July 21.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

HAROLD TEEN: Hal LeRoy—Good clean comedy. Pleased all. Running time, 66 minutes. Played August 2-4.—Albert McCormick, Rialto Theatre, Hot Springs, New Mexico. Small town patronage.

HAROLD TEEN: Hal LeRoy—A great picture for a small town. This one was a palooka on Broadway. After that wonderful Warner trailer they came in droves for two days. It is a good show, clean and wholesome with plenty of laughs. The burlesque on the seriousness of love is well brought out in the trailer and that is assuredly what brought them in. Played Aug. 3-4.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

HERE COMES THE NAVY: James Cagney—Another big one from the Warner "Horn of Plenty." Contains everything to make American entertainment. It shows the U. S. Fleet in target practice, the giant Macon and contains plenty of comedy, romance and thrills. Warner Brothers and the entire cast are to be congratulated. Running time, 83 minutes.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

HI, NELLIE!: Paul Muni—Best newspaper story we have ever run. Very well done. Good business. Played August 5-7.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—Not so hot. Cagney out of place and miscast. Just a fair picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

KEY, THE: William Powell, Edna Best, Colin Clive—Not the kind of story that goes at the present time. Did fairly well on bargain nights, but the English players didn't help it any. Business average. Running time, 70 minutes. Played August 14-15.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

KEY, THE: William Powell, Edna Best, Colin Clive—The poorest William Powell picture ever made. Irish revolution for a plot and what a mess poor old Bill makes out of himself trying to act like a soldier. Miscast. Missed at the box-office. Running time, 71 minutes.—Earl J. McClurg, Grand Theatre, Preston, Idaho. General patronage.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay, Donald Woods—A wow. Many pleasing comments from patrons. Short but full of laughs. Played August 12-13.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

MODERN HERO, A: Richard Barthelmess—A poor

picture. Because Warners are letting Barthelmess go they ruin him with a piece of junk. This picture is dirty and has no redeeming feature. The circuits passed it up including Warners' own theatres. That tells the story. Played Aug. 11.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

PERSONALITY KID, THE: Pat O'Brien—Just another program picture and poor draw. Pleased the men. Too much boxing in it for ladies. Running time, 65 minutes. Played Aug. 3-4.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

UPPER WORLD: Warren William, Mary Astor, Ginger Rogers—This is an extra good program picture. The whole cast fine. Gave good satisfaction. Played August 9-10.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Short Features

Columbia

AUTOGRAPH HUNTER: Krazy Kat—Pretty good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT'S SPORT IN ANY LANGUAGE: World of Sport—Brother, that title is right. It means every word it says. It's fine. Very good entertainment.—Albert McCormick, Rialto Theatre, Hot Springs, N. Mex. Small town patronage.

LOVE DETECTIVE: Frank Albertson—Pretty good. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MICKEY'S TENT SHOW: Mickey McGuire—Very good.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

RADIO-DOUGH: Sidney-Murray—A fair two-reel comedy. Running time, 18 minutes.—P. G, Held, New Strand Theatre, Griswold, Iowa. General patronage.

Educational

DOG-GONE BABIES: Ernest Truex—Fair comedy. Very hard to get good comedies since double features started. Running time, 20 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

KID 'N AFRICA: Shirley Temple—Very nice short. Best of the Baby Burlesks series we have played. Running time, 10 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

WRONG BOTTLE, THE: Tom Howard—About the poorest we ever had the misfortune to run. Not a laugh in it. You have to have a comedian to make comedies. Running time, 20 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

Fox

FOLLOWING THE HORSES! Adventures of the Newsreel Cameraman—Very interesting. You see real happenings, not staged stuff. Running time, 10 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

MOTOR MANIA: Adventures of the Newsreel Cameraman—If you want action, thrills and spills. You will be held in suspense. It's great. Running time, one reel.—Albert McCormick, Rialto Theatre, Hot Springs, N. Mex. Small town patronage.

MGM

AIR FRIGHT: Todd-Kelly—A fair comedy. Todd and Kelly as air stewardess and have quite a time. Running time, 15 minutes.—Wm. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

BIG IDEA, THE: Musical Revues—This short subject was well liked. The three radio rogues are good. Running time, 16 minutes.—Wm. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

DIRTY WORK: Laurel and Hardy—Fine. Very good. Would like to play more of these. Everybody satisfied. Running time, two reels.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

MIXED NUTS: All Star Comedies—This is a very good comedy that pleased all of my patrons. It is a mixture of slapstick and musical and should please any audience. Many laughs and here's hoping there will be more good shorts on this series. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RHAPSODY IN BREW: Colortone Musical Revue —Fair.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

VITAL VICTUALS: Oddity—This is just another short that should never reach the screen. It is not entertainment, but just a waste of time and our patrons did not like it. There should be something done to stop the producers from making such trash as this.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

HOLLYWOOD ON PARADE: No. 9—This is the poorest Parade we ever ran. Recording awful and stars mostly engaged in drinking beer.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LAZYBONES: Screen Songs—Good song reel with half cartoon and half Minnevitch and his Harmonica Rascals, with Reis and Dunn singing.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LET'S YOU AND HIM FIGHT: Popeye, the Sailor —They all enjoyed this one. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOVE THY NEIGHBOR: Screen Song—A very excellent single reeler that brought excellent comment from the patrons. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

NEW DEALERS: Pallette-Catlett—Fair comedy. Sound and photography good. Running time, 20 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

SHOEIN' HOSSES: Popeye, the Sailor—As always, these Popeye cartoons are good. This one went over and pleased. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

WILD ELEPHINKS: Popeye, the Sailor—Pretty good. Running time, 10 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CONTENTED CALVES: Blonde and Red Head Series—Nothing to it. This is the first comedy we have played which bore the stamp of approval of the new organization. If this is a sample of the inanities we are going to get, all I can say is I'm sorry for the audience. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

GAY GAUCHO, THE: Cubby, the Bear Cartoon— The old Spanish twist which pleased them all.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

KICKING THE CROWN AROUND: Clark and McCullough Series—A better than average comedy that brought down the house with laughter. Running time, two reels.—H. M. Johnson, Avon Aheatre, Avon Park, Fla. General small town patronage.

OLD MAID'S MISTAKE, THE: Headliner Series— A very clever comedy that pleased. I presume that I liked it for the same reason that every other theatre man would like it—we've had something just like it happen. Of course not as bad as that, but you'll get the idea. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

Universal

CANDY HOUSE, THE: Oswald Cartoon—Very good. The old Hansel and Gretel story.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Vitaphone

BEAUTY AND THE BEAST: Merrie Melodies— Good clean corored cartoon.—Albert McCormick, Rialto Theatre, Springs, N. Mex. Small town patronage.

BEAUTY AND THE BEAST: Merrie Melodies— This is an excellent one-reeler all in beautiful color. It is a good one-reel cartoon comedy and will especially please the kids and also the adults. The color adds 100 per cent to the entertainment. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO'S KNIGHT MARE: Looney Tune—Good, with a prince charming and everything.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CASTILIAN GARDEN, A: Band Act—Good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

EAST INDIES: Musical World Journeys—This is another interesting and education travelogue, showing many beautiful and interesting scenes of the inhabitants of the East Indies, their ways of living and methods of earning a living. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

EDDIE DUCHIN AND HIS BAND: Melody Masters—A fine Melody Master. This series is always good, but this one has some skating that is fine entertainment.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FOILED AGAIN: Ben Blue—This is a very good comedy starring Ben Blue. It is full of laughs and pleased my patrons. This is the kind of shorts the public wants to see. It is one of the best from Blue and here's hoping there will be many more. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patranoge.

GOIN' TO HEAVEN ON A MULE: Merry Melodies—Excellent cartoon. Play it by all means. Running time, 7 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

JACK DENNY AND BAND: Melody Masters— Excellent short subject. Good music and a classy dance team. Many compliments.—Clarke Gurley, Ritz Theatre, Bainbridge, Ga. General patronage.

MOVIE MEMORIES: Pepper Pot—Fine.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

NERVOUS HANDS: Ben Blue—Very good. Plenty of laughs.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

"NO" MAN, THE: Broadway Brevities—Not as good as many of Warners' previous Brevities. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SALTED SEANUTS: Chas. Judels, George Givot— A very good two-reel comedy of the slapstick variety that brought many laughs from our audience. In spite of the many musicals on the market, the patrons still like good slapstick shorts and always laugh. That is just what we want in a comedy. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

Mascot

MYSTERY SQUADRON, THE: Bob Steele—This serial brought in the youngsters okay. Not quite so much repetition as in the other Mascot serials.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WOLF DOG: Rin Tin Tin, Jr., Frankie Darro, Boots Mallory—Best serial we have run so far. This dog and boy combination can't be beat. Running time, 12 chapters, 20 minutes each.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.

WOLF DOG, THE: Rin Tin Tin, Jr., Frankie Darro, Boots Mallory—My first serial in many years, but it sure is what the people want, especially the kids. My advice is buy this serial for a regular attendance at your theatre.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

Gilliam Heads Variety Club

Cleveland's Variety Club of theatre managers has named George Gilliam as its manager. He was formerly manager of the Stillman in that city.



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"FEW FILMS WARRANT 'A' RATING"

PUBLIC WILL NOT PAY FOR "A" FILMS

To the Editor of the Herald:

Why all the hullabaloo of A and B runs, when the past two seasons have not had ten per cent of pictures that were even approaching the A classification—at least we have not had them to date.

The fact remains that the public today are not driving to the larger centers for their entertainment as they did when money was plentiful and will not pay the prices that the A pictures would demand.

Further, the movie public will resent this method of protection. Most of them are loyal to their home town theatre, because they are taxpayers and because the money that comes into the box office stays in town, with the single exception of the film rentals.

This idea is not so new. Always there have been roadshow pictures that have been held out on the subsequent run until the water has gone over the dam on them.

The grand old man of the Herald, J. C. Jenkins, was in this week, the only sane and evenly balanced man that views this business from the exhibitor's angle.

I suggest that all of the producers find other J. C.'s and send them out into the sticks (so-called) to find what it is all about in this time of decreased business, so that they could produce the pictures that would go in small towns.

If the producers can make enough money on the A runs, all well and good, but I have never seen the time, when the buying season comes 'round, that they are not anxious to sell any and all of their pictures.

They are plumb crazy to think that the exhibitor will go for a bunch of clucks to play in his house and let them get away with all the gravy—not if he is in his right senses.

Further, I have found that when you do not play a certain producer's product for two or three years, the public forgets all about the line.

There was a time in this industry when the public would call for a certain star, but no more; they do not care who is in it, if the picture is good. There are a few exceptions, but not many.

The stars that pulled some two years ago are as dead as a doornail in these small towns. It all resolves into this: when you have an outstanding picture, they will come, but they have been disappointed so many times in the last three years that they have got cagey.—A. E. Hancock, Manager, Columbia City Theatre Company, Columbia City, Ind.

LONG MAY JENKINS WAVE, SAYS WESELY

To Mr. J. C. Jenkins:

Sorry to say I have not met you personally, but have read your "Column" in the Herald from the beginning, as I am a very old subscriber, beginning almost with the first issue.

Was an "exhibitor" in the early days—sold out just in time about 12 years ago. I operated three small theatres in three small towns in west central Kansas. I made fair money in the game. The parties buying me out did well for a time but now the places are all closed. Well, I am starting to write a history—that was not my object in writing. I want to tell you that I appreciate your "Column" in the Herald above anything else. Your good work for the cause of "clean pictures" is fine—*and more power to you.* Enclosed am sending some clippings, showing which way the wind blows. [The clippings were of newspaper articles in which was voiced an appeal for higher standard pictures.—Ed.]

Raising your voice in behalf of the small exhibitor and the industry in general is another fine act. I know it's hard to get proper credit for this kind of work in this material world, but am sure it's making up for a full paid admission ticket to the place where St. Peter stands at the Gate of the One Grand Theatre, where gold standard, silver or scrip will not buy an admission ticket.

Although I have been out of the industry for a long time and may never have the chance to re-enter it, I am with you in heart and spirit. When you are in Wichita on one of your trips I would be pleased to have you call and I would appreciate very much. With best wishes and "May you live long and prosper."—F. A. Wesely, Wichita, Kan.

CALLS EXCLUSIVE POLICY ONE-SIDED

To The Editor of The Herald:

It appears to me, after listening to several arguments about exclusive run houses and pictures, that this proposition is too one-sided, because the independent man can never compete in buying exclusive runs on account of the limited buying power, and therefore it is the syndicates that will again be able to take the cream of everything, by being in this enviable position to tell Mr. Exchange Man where he comes off and must have their material exclusive or else.

If the door were left open for every buyer and a certain price placed on this material, also a demand made to charge a certain price of admission, it would be plausible to get things lined up, so that the independent exhibitor might have a chance to give his patrons a chance to see the good pictures in his house a little later at a moderately reduced price of admission, which should not be so low as to put the feature in the second class line.

On the other hand, there are many patrons of picture shows that cannot stand a 40 or 50-cent admission charge, but would spend 20 cents or 25 cents even if they did see the picture a little later. This would eliminate class legislation.

HERE'S A BOW FOR "BABY TAKE A BOW"

To the Editor of the Herald:

We played "Hollywood Party" on a double bill with "Baby Take a Bow."

If we had a lot more pictures like "Baby Take a Bow," as clean and with heart and home interest, we would not have much trouble with the Legion of Decency, and after seeing Eddie Quillan in "Hollywood Party" I am wondering why we don't see more of this talented young performer. Instead of having a "bit" in the picture, he should have been starred.

Let us have more of Eddie Quillan!—C. S. "Doc" Crews, Manager, Fox Cabrillo Theatre, San Pedro, Cal.

FILM SERVICE UP TO 62 PER CENT

To the Editor of the Herald:

It is amusing to note some of the smaller eastern exhibitors complain that their film service runs up to 25 per cent of gross box office receipts. They should be doing business in this district, in order to appreciate how well off they are.

This is how it works with us. The average service has not been less than 47 per cent for more than a year, and up to 62 per cent. This isn't a case of a program here and there selected to make this showing; it's the average for the full month, and many of our mid-week programs don't gross the film service.

We have taken in to the distributors statements showing the business, right to the nickel. All we have got is a diplomatic horselaugh. We are compelled to buy all the shorts and news they make, whether or not we need them, and they cost plenty.

Although it's unavoidable, we should accept part of the responsibility, as every one of the smaller houses shows two features because two or three won't agree to anything. Then, we have some ten cent houses, also double featuring, together with the usual shorts; of course they show old stuff, and not of the major product. But that doesn't seem to matter, just so it's "cheap."—P. O. Uter, Long Beach, Cal.

NOTES VALUE OF BEST SELLER LISTS

To the Editor of the Herald:

I am taking this means of advising you how valuable the statistics and data on box-office pictures, best selling books, legitimate plays, programs of the year's outstanding road-shows, sales of songs, etc., are to myself and others in the legitimate, motion picture and newspaper world, which your July 7th issue contained.

It is the consensus of opinion that these records will be of invaluable assistance from time to time. After carefully examining them, the only omissions we have been able to find are: in "Outstanding Road-shows," "Ten Nights in a Barroom" and Denman Thompson in "The Old Homestead," and on the total copies of songs sold the omission of "Silver Threads Amongst the Gold."

Taken all in all, however, it is as near accurate a record as it is humanly possible to gather and Mr. Fred Ayer must have spent considerable time in its compilation.—Joe Lee, 154 West 46th street, New York City.

Paul Lukas Sued

Paul Lukas, actor, has been sued for $5,025 by a Hollywood law firm, in behalf of Ben Blumenthal, Budapest theatrical man, and the Theatre Betriebs of Hungary. It is claimed Mr. Lukas borrowed 207,772,000 crowns and paid back 672,000 crowns.

WABASH AVENUE

CHICAGO

Local exhibitors have suddenly evinced an interest in putting their houses in first-class shape and a number of spots are or will soon undergo rejuvenation. Out at Kedzie & Lawrence Robert Templar is making a first-class house of the old Capitol, which was originally a theatre and later a billiard hall. Harry Balaban will put plenty of money into remodeling the Windsor on Clark Street. Then there is the LaSalle on Madison Street which Jones, Linick & Schaefer are going to convert into de luxe style. Not to mention the remodeling of the Midway by Gollos Bros., Warner has a brand new theatre scheduled for erection in the Beverly Hills district. Aaron Saperstein is remodeling the Lexington at Harrison and Crawford. Schoenstadts are doing likewise with the Shakespeare. Dave Dubin, it is understood, is rejuvenating the Logan Square to open under the name of the New Rio.

▽

D. H. Finke of the General Register Company made a quick trip to New York to attend a testimonial banquet at the Waldorf Astoria given in honor of Thomas P. Drew, the new general representative of the company.

▽

Robert Templar announces that October 10 has been set as the date for the opening of the Capitol Theatre at Kedzie and Lawrence. More than $25,000 will be spent in converting the present premises, formerly used as a theatre, into a motion picture house.

▽

M. B. Libman is headquartering at the Ben Judell office in connection with exploitation and promotion of the Frankie Darro stamp club which ties up with the serial "Burn 'Em Up Barnes," which Judell is distributing.

▽

Paul Miller, long associated with the Broadway and Roosevelt in Gary, Ind., passed away last week and was buried on Monday.

▽

One of the highlights of the week was the testimonial dinner for George Brown, president of the Alliance of Theatrical Stage Employees and Motion Picture Operators at the Stevens Hotel Monday night.

▽

Jack Miller has installed systems in 10 of his seats at the Lido Theatre for the hard of hearing. The installation was made by the Commonwealth Sound Systems, 1018 S. Wabash Avenue, and Miller is well pleased with the extra patronage resulting from the installation.

▽

It appears to be almost a certainty that Jones, Linick & Schaefer will come into possession and operation of the McVickers Theatre about November 1, although no official announcement is forthcoming from either Publix or J. L. & S.

▽

J. L. & S., by the way, will open the La Salle Theatre October 1 and this week are changing the policy at the Rialto to vaudeville and pictures. The circuit has acquired an interest in the Monroe and Clark theatres from Lubliner & Trinz and will book these houses in the future.

HOLQUIST

Shauer Estate $261,820

The estate of the late Emil Shauer, former vice-president of Paramount International Corporation, was valued last week at $281,542 gross, and $261,820 net. The beneficiaries are Mrs. Julia K. Shauer, the widow; Melville A. Shauer, of Paramount, the son, and Mr. Shauer's mother.

Hatrick Sets Complete Hearst Reel Coverage

The reorganized newsreel staff of Hearst Metrotone News will go into action early in September, as E. B. Hatrick, in charge of the Hearst film interests, has completed the new international lineup. The first of the new reels will be released on October 3.

Umberto Domagnoli has been placed in charge of the Rome bureau, Henri Cabriare will have charge of the office covering France, Spain and Belgium, Carl Schubert will be in charge at Berlin, and Arirl Varges in the Far East. Gaumont British will cover England for the reel, with Leslie Wyand as special representative in London. All International News Service headquarters will be available to Hearst reel men. About 40 cameramen will cover the United States.

Pathe Reel Has Exclusive Films of Dionne Children

The first newsreel pictures of the famous Dionne girl quintuplets, born a few months ago in a backwoods Canadian village, were taken by Pathe Newsreel, by special appointment with the Canadian government. The clips appear in the Pathe reel of the current week.

Dr. A. R. Dafoe, who officiated at the delivery of the unusual brood, had refused to permit photographs of the quintuplets. The Canadian government assumed control of the situation when demands for photographs became insistent, and named Pathe Newsreel to take the pictures. The Dionne scenes run eight minutes, occupying all but two minutes of the reel, which is Number 9.

International Photography Congress in Paris Next Year

The Ninth International Congress of Scientific and Applied Photography will be held in Paris next year, from July 7 to 13, 1935. The first such congress was held in 1889 with ensuing meetings at intervals of from three to five years in various European cities. The active organization of next year's congress will be in the hands of a French committee, headed by the French Photographic Society.

Dr. Walter Clark, of the Research Laboratories, Eastman Kodak Company, Rochester, is secretary of the American committee. Two sub-committees in the United States deal with sensitometric standardization and motion picture standards.

New York Legislator Asks Censor Inquiry

Investigation of film censorship in New York state is provided in a resolution introduced into the state legislature at Albany last week by Assemblyman Jay E. Rice, New York City, so that the public "may enjoy cleaner and more wholesome pictures." The resolution provides for creation of a joint legislative committee and an appropriation of $25,000.

Columbia Meeting Next Month

The annual meeting of the board of directors of Columbia Pictures will be held in New York September 20. Harry Cohn will travel east from the Coast for the meeting.

SHORT PRODUCT PLAYING BROADWAY

Week of August 25

MAYFAIR
- In the Islands of the Pacific. Columbia
- Fads and Fancies. Universal
- Tripping Through the Tropics. Columbia

PARAMOUNT
- Poor Cinderella. Paramount
- Water Rodeo. Paramount
- Pictorial No. 2. Paramount

RIALTO
- Axe Me Another. Paramount
- Mad House Movie No. 1. Paramount
- Water Rodeo. Paramount

RIVOLI
- Far Mandalay. Fox
- Orphans' Benefit. United Artists
- Pagliacci. Educational

RKO MUSIC HALL
- Dumbbell Letters No. 1. RKO

ROXY
- The Wise Little Hen. United Artists

STRAND
- Buddy of the Apes. Vitaphone
- Camera Speaks. Vitaphone

Agents and Stars Join To Aid Jewish Benefit

With virtually all of the leading stars of radio, the stage and screen already having volunteered their services for the "Night of Stars" benefit for the relief of German Jewish exiles, to be staged at the New York Yankee Stadium on September 20, theatrical and motion picture agents in New York this week joined the movement.

Some of the people who have volunteered are: Boris Morros, Paramount; Leon Leonidoff, Radio City Music Hall; Johnny Hyde of the William Morris office; Harold Kemp of NBC; Paul Ross, Columbia Broadcasting; Marvin Schenck and Sidney Piermont of Loew's; Charles Allan; Ned Dobson; Nick Kenney; Arthur and Sam Lyons; A. Werblen of Music Corporation, and Irving Mills.

Brecher Heads Board of New York Independents

Louis Blumenthal was succeeded last week by Leo Brecher as chairman of the board of the Independent Theatre Owners' Association of New York.

Mr. Brecher has for years been active in the independent exhibitors' fight against the large interests. His principal property is the Little Carnegie, on West 57 Street, New York.

Constanti, Exhibitor, Dies

Dominick Constanti, theatre owner of the Pacific northwest, operating houses in Tacoma, Puyallup and Sumner, Washington, died suddenly at his home at Tacoma of pneumonia. He is survived by his wife and two daughters, who will continue to operate the theatre.

James Tynan Dead

James J. Tynan, 43, scenarist, died in Hollywood last week.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Orchids and Onions"	Original by Dwight Taylor. Screen play, Jo Swerling. Director: David Burton.	Carole Lombard, May Robson, Walter Connolly, Arthur Hohl, Raymond Walburn.	Shooting
"The Captain Hates the Sea"	Story, Wallace Smith. Screen play, Wallace Smith, Arnold Belgard Director: Lewis Milestone.	John Gilbert, Victor McLaglen, Fred Keating, Wynne Gibson, Alison Skipworth.	Shooting
"I'll Fix It"	Story, Leonard Spiegelglass. Screen play, Ethel Hill and Dorothy Howell. Director: Roy Wm. Neill.	Jack Holt, Mona Barrie, Nedda Harrigan, Jimmy Butler, Wallis Clark, Edward Brophy, Hal Price, Charles King.	Shooting
FOX			
"Marie Galante"	Based on novel by Jacques Deval. Screen play, Reginald Berkeley. Director: Henry King.	Ketti Gallian, Spencer Tracy, Ned Sparks, Helen Morgan, Leslie Fenton, Arthur Byron, Stepin Fetchit.	Shooting
"Music in the Air"	From operetta by Jerome Kern and Oscar Hammerstein, II. Screen play by Howard Irving Young and Billy Wilder. Director: Joe May.	Gloria Swanson, John Boles, Douglass Montgomery, June Lang, Al Shean, Reginald Owen, John Foran, Hobart Bosworth, Joseph Cawthorn, Sarah Haden.	Shooting
"The State Versus Elinor Norton"	Based on novel by Mary Roberts Rinehart. Screen play, Rose Franken, Philip Klein. Director: Hamilton MacFadden.	Claire Trevor, Gilbert Roland, Hugh Williams, Henrietta Crosman, Norman Foster.	Editing
"365 Night in Hollywood"	Book, Jimmy Starr. Screen play, Wm. Conselman and Henry Johnson. Director: George Marshall.	James Dunn, Alice Faye, Mitchell and Durant, Cora Sue Collins, Grant Mitchell, Gay Seabrook.	Shooting
"Lottery Lover"	Screen play, Franz Schulz and Billie Wilder. Director: Hans Schwartz.	Pat Patterson, Lew Ayres, Peggy Fears, Sterling Holloway .	Shooting
METRO-GOLDWYN-MAYER			
"Babes in Toyland"	Original operetta, Victor Herbert. Director: Gus Meins.	Laurel and Hardy, Charlotte Henry, Henry Kleinbach, Margaret Seddon, Felix Knight, Kewpie Morgan.	Shooting
"Biography of a Bachelor"	Original by S. N. Behrman. Director: E. H. Griffith.	Robert Montgomery, Ann Harding, Edward Everett Horton, Charles Richman.	Shooting
"The Painted Veil"	Original story by Somerset Maugham. Screen play, John Meehan, Salka Viertel. Director: Richard Boleslavsky.	Greta Garbo, Herbert Marshall, Cecilia Parker, Beulah Bondi, George Brent, Jean Hersholt, Katherine Alexander.	Shooting
"What Every Woman Knows"	Original play by Sir James Barrie. Director: Gregory LaCava.	Helen Hayes, Brian Aherne, David Torrence, Donald Crisp, Dudley Digges, Madge Evans, Lucille Watson.	Shooting
PARAMOUNT			
"Ready For Love"	Original, Roy Flannagan and Eulalie Spence. Screen play, J. P. McEvoy, Virginia Van Upp and Wm. S. McNutt. Director: Marion Gering.	Ida Lupino, Richard Arlen, Marjorie Rambeau, Trent Durkin, Beulah Bondi, Esther Howard.	Shooting
"Enter Madame"	Original, Gilda Varesi and Dolly Byrne. Screen play, Jacques Deval, Gladys Lehman, Chas. Brackett. Director: Elliott Nugent.	Elissa Landi, Cary Grant, Lynne Overman, Sharon Lynn, Frank Albertson, Wilfred Hari.	Shooting
"College Rhythm"	Story, Geo. Marion, Jr. Screen play, Walter De Leon, Jack McDermott, Francis Martin. Director: Norman Taurog.	Joe Penner, Lanny Ross, Jack Oakie, Lyda Roberti, Geo. Barbier, Robert McWade, Helen Mack, Mary Brian.	Shooting
"Menace"	Story, Philip McDonald. Screen play, Anthony Veiller. Director: Ralph Murphy.	Paul Cavanagh, Gertrude Michael, Henrietta Crosman, Raymond Milland, Doris Llewellyn.	Shooting
"Limehouse Nights"	Original, Arthur Phillips. Screen play, Arthur Phillips, Cyril Hume and Grover Jones. Director: Alexander Hall.	George Raft, Anna May Wong, Montagu Love, Billy Bevan.	Shooting
"Lives of A Bengal Lancer"	Book, Francis Yeats-Brown. Screen play, Waldemar Young, Achmed Abdullah. Director: Henry Hathaway.	Gary Cooper, Henry Wilcoxon, Guy Standing, Colin Tapley.	Shooting
PRINCIPAL			
"Dude Ranger"	Novel, Zane Grey. Screen play, Barry Barringer. Director: Eddie F. Cline.	George O'Brien, Irene Hervey, Henry Hall, Jim Mason, Sid Saylor.	Shooting
RKO RADIO			
"Dangerous Corner"	Screen play, Ann Morrison, Madeline Ruthven. Director: Phil Rosen.	Virginia Bruce, Melyvn Douglas, Conrad Nagel, Betty Furness, Doris Lloyd, O'Brien Moore.	Editing
"Kentucky Kernels"	Story and screen play, Bert Kalmar, Harry Ruby. Director: George Stevens.	Bert Wheeler, Robert Woolsey, Spanky McFarland, Mary Carlisle.	Shooting
"Anne of Green Gables"	Novel, L. M. Montgomery. Screen play, Sam Mintz. Director: George Nicholls, Jr.	Anne Shirley, Tom Brown, Sara Haden, Helen Westley, O. P. Heggie.	Editing
"Wednesday's Child"	Play, Leopold L. Atlas. Screen play, Willis Goldbeck. Director: John Roberston.	Frankie Thomas, Karen Morley, Edward Arnold, Robert Shayne.	Shooting
"By Your Leave"	Play, Gladys Hurlbut and Emma B. C. Wells. Screen play, Allan Scott. Director: Lloyd Corrigan.	Genevieve Tobin, Frank Morgan, Margaret Hamilton, Erik Rhodes.	Editing
SAMUEL GOLDWYN			
"Kid Millions"	Original screen play by Nunnally Johnson, Nat Perrin and Arthur Sheekman. Director: Roy Del Ruth.	Eddie Cantor, Ethel Merman, Ann Sothern, George Murphy, Block and Sully, the Goldwyn Girls.	Editing
UNIVERSAL			
"Great Expectations"	Story By Charles Dickens. Screen play, Gladys Ungar. Director: Stuart Walker.	Henry Hull, Jane Wyatt, Phillips Holmes, Alan Hale.	Editing
"Imitation of Life"	Story by Fannie Hurst. Screen play, Wm. Hurlbut. Director: John M. Stahl.	Claudette Colbert, Louise Beaver, Rochelle Hudson, Warren William.	Shooting
"Night of the Gods"	Story, Thorne Smith. Screen play, Barry Trivers. Director: Lowell Sherman.	Alan Mowbray, Florine McKinney, George Hassell, Paul Kaye, Irene Ware, Peggy Shannon.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Flirtation Walk"	Story, Delmar Daves, Lou Edelman. Screen play, Delmar Daves. Director: Frank Borzage.	Dick Powell, Ruby Keeler, Pat O'Brien, Ross Alexander, Henry O'Neill, John Eldredge.	Editing
"Singer of Naples"	Original, Manuel Reachi. Screen play, Beth Reinhardt. Director: Howard Bretherton.	Enrico Caruso, Jr., Mona Maris, Carmen Rio, Alfonso Pedroza.	Shooting
"Bordertown"	Director: Archie Mayo.	Paul Muni, Bette Davis, Margaret Lindsay, Lyle Talbot, Arthur Stone.	Shooting
"Babbitt"	Novel, Sinclair Lewis. Screen play, Tom Reed, Mary McCall, Jr. Director: Wm. Keighley.	Guy Kibbee, Aline MacMahon, Maxine Doyle, Nan Gray, Mary Treen.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

What's Wrong With Business?

A RECENT visit from one of the old time, long experienced exploiteers with years of fruitful endeavor on small town and big city campaigns, in circuit and independent theatres, brought out the disquieting fact that for many months he has had to exist on part time assignments. As anxious as he is to attach himself to a regular payroll, that more eager is he to place his hard won knowledge at the disposal of those theatre executives who cry and cry again for "manpower." He knows most of the answers, is ingenious, a hard worker and has excellent publicity contacts.

But no one seems to want him.

* * *

In Jim Cunningham's "Code Question Box," issue of April 18, page 42, query No. 60, an assistant manager writes that when the code went into effect, orders from headquarters were given that assistants should be listed under "General Utility," and were to work the same number of hours at 40 cents per hour that their original salaries called for.

However, this complainant states that actually he is working the same number of hours as he did before the inception of the code, performing the same duties including taking charge during the absence of the manager, sometimes for days at a time, still at 40 cents an hour.

He asks if this is not an evasion of the code, and if he is not entitled to back pay, concluding with the information that a sign in the box office states that the theatre supports the provisions of the motion picture code.

Answering, Cunningham, in part, has this to say:

"The situation described in the question above wherein the assistant's classification was changed to that of general utility worker, might be a subterfuge to effect evasion."

* * *

We were discussing salaries across the lunch table, and one of those present, a manager who has been doing a whale of a big-time job and whose word we have no reason to doubt, stated his assistant, a very able and dependable worker, was paid the princely wage of $11 weekly.

* * *

Another fast-stepping showman who usually works from early in the day to late at night and clicks consistently in putting over his attractions, is authority for the statement that he has never had a regular day off in his present assignment. When he feels the imperative need of a day's rest, this relief must be obtained through a request to his superiors and is granted only after a lot of needless red tape.

* * *

These few instances are offered as pertinent answers to the universal question—"What's wrong with business?"

They are significant straws that show which way the wind is blowing. Worried executives and bankers who ponder far into the night need go no further for solutions to some of the theatre's urgent problems.

The discarding, for one or all of a score of trivial reasons, of seasoned, productive theatre manpower is one of the most serious indictments against the industry. To toss aside showmen with years of experience and knowledge is a terrific waste that needs immediate correction.

Apparent evasion of the voluntary obligation to pay what the code makers have set as living salaries for theatremen, is another charge to be squared before there is any general occasion for hair tearing due to bad business.

A competent assistant is a valuable property, and even though the inadequacy of his code-set salary is open to question, placing him in the classification of utility worker in order to save a few dollars is a short-sighted policy that is proving as ruinous as bringing down the manager's salary to the unfair figure set by the same unsatisfactory code.

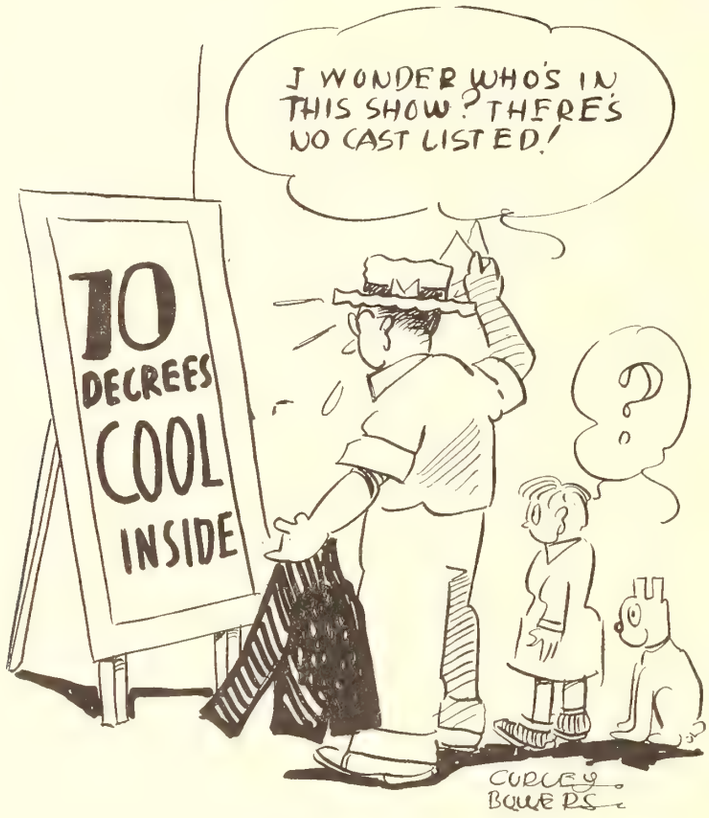
And as guilty are those who turn a deaf ear to the necessity of a regular day off for the manager. They are guilty not only of "working a willing horse to death," but also stand convicted of contributing to the loss suffered therefrom at the box office.

No man can go on, seven days a week, month after month, without running down. There can be no permanent improvement in grosses until these sweatshop conditions are alleviated.

Good pictures are not alone the cure for whatever is wrong with this business. Consideration for the well being of those entrusted with the stewardship of the theatre and the proper exploitation of the product shown therein, is another unfailing remedy recommended highly in many very important quarters.

A. Mike Pagel

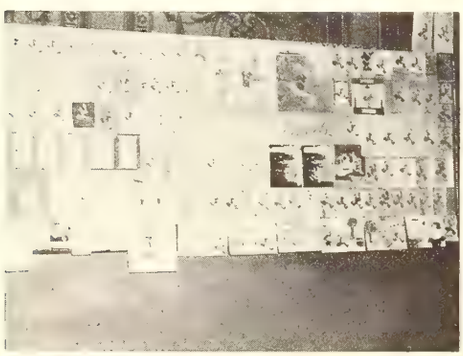
SHOWMEN'S LOBBY LAFFS!



"Mouse" Club Party Clicks for La Rose

Although many of the Mickey Mouse Clubs are being encouraged profitably by showmen in many spots, Manager Joe La Rose, Eastown Theatre, Detroit, Mich., is doing an outstanding job in keeping the interest in this organization at a high pitch in his sector. A tipoff on Joe's success is that with a seating capacity of over 2,200, on Mickey Mouse days he fills his house completely one hour after opening with plenty of standees.

One of the most potent stunts La Rose puts on in conjunction with his neighborhood newspaper is a cartoon coloring contest. Paper has been running a series of two-column line cuts of the cartoon favorites such as Mickey Mouse, Popeye, Betty Boop, etc., taken from ads in MOTION PICTURE HERALD, and 50 guest tickets are given to the youngsters who color these most artistically. The accompanying photo shows one of the five panels displayed in the lobby of some of these entries.



La Rose's Panel of "Mouse" Entries

Featuring the club meetings is a Mickey Mouse cartoon party in which an hour's show of the animated shorts is given before the regular performance. Much neighborhood activity is stirred up what with brass bands to welcome the children, street parades and other gags.

Joe says that the cartoon parties have been so successful that they are being continued indefinitely, one a month, and indicates that if other members are interested in the stunt he will be glad to furnish any further needed details.

Work For a Quigley Award!

Maizlich Borrows "Du Barry" Coach for Society Event

Smart advance stuff was the stunt put over by Harry Maizlich, Warner West Coast Theatres ad chief, who borrowed from the Warner studios the coach used in the production of "Madame Du Barry," and sold prominent San Francisco socialites on planting it on program of swanky horse show.

Equipage was spotlighted in the proceedings carrying leading social folk in costume and driven by coachman, also costumed. Papers covered the party breaking a lot of copy and photos.

Work For a Quigley Award!

Nice Break for Lamm

It seems that while Louis Lamm was vacationing in New York with brother Julius and families, the national "Riptide" contest judging committee selected one of Louis' patrons to receive the second prize of $250. Mayor of Elyria, Ohio, did the honors from the stage of the Capitol and papers ran stories. Slogan that won the second prize was "Crest of Emotion."

Curtis Receives Car At Farewell Party

by DUNCAN MACINNES
Special Correspondent

More than 150 of the motion picture fraternity in Montreal gathered at the Mount Royal Hotel on August 20 at a banquet in honor of Gene Curtis and Harry Dahn. Curtis is leaving to assume new duties as director of publicity and in charge of sales for the Famous Players Canadian Corporation in Toronto. Mr. Dahn has returned to Montreal as manager of the Capitol Theatre, a position which he formerly held.

The meeting was presided over by George Rotsky, veteran manager, who is now back at the Palace Theatre. Mr. Rotsky contributed largely to the success of the evening.

Following the dinner, Mr. Rotsky opened the meeting by stating that while the business of the evening was to say goodbye to Mr. Curtis and to welcome Harry Dahn, they were also there to have a good time. "We are all familiar," he continued, "with the achievements of Mr. Curtis as manager of the Capitol, and then as guardian of the Palace Theatre. We are all proud that he has brought great lustre and fame to the motion picture industry in Montreal.

"I now take pleasure in presenting Mr. Curtis with the keys to his new Hudson eight, a token of the high esteem with which he is held by his colleagues, employees and the many friends he has made during his stay in Montreal."

Mr. Curtis then responded to the speech and thanked the members of the industry present for their kindness. In remarking on his work at the Palace Theatre during the past eight or nine months, Mr. Curtis paid high tribute to his assistant, Ken Finlay, whose hard work and ability as a publicity man had contributed largely to the success of the theatre during that period. Mr. Curtis stated that he expected that Mr. Finlay would also go to Toronto to work with him.

Among the prominent guests present were J. A. Hirsh, president of the Consolidated Theatres, and George Ganitakos, managing director of the United Amusement Corp., Ltd., and the managerial staffs of the theatres and exchanges in Montreal, together with many local newspapermen.

Work For a Quigley Award!



PAPERED 93 CITIES. One of the posting jobs arranged by Paramount ad chief Bob Gillham on "Cleopatra". Ninety-three cities in the metropolitan area were included. Alec Moss was in charge of the routing.

Lloyd Assists On "Cat's Paw" Opening

Quite a lot was done by Hazel Flynn and Jim MacFarland to put over the New York opening at the Radio City Music Hall of Harold Lloyd's "The Cats' Paw," their campaign featured by a raft of publicity breaks and spot photos tying in the bespectacled star in person. For the Harold Lloyd Corporation, Monte Prosser and Marc Lachman cooperated ably.

Among the stunts, were appearances with Babe Ruth and Mickey Cochran at the Yankee ball park, meeting Doug Fairbanks on his arrival from abroad, with additional breaks secured on Lloyd's visit to Atlantic City where he received the key to the city from the Mayor. Many other exceptional newspaper stories were reported on the date.

Featured metropolitan tieup was made with Macy's where Lloyd visited various departments, this occasion stopping store traffic as the event was plugged in store ads, windows and counter announcements. Leading Broadway haberdashery shops also cooperated, as did millinery manufacturers on Una Merkel tiein.

Also clicking was a special showing the day before opening for the Chinese Consul-General, his staff, and high officials of the Chamber of Commerce, netting strong endorsements that were used in the campaign.

Work For a Quigley Award!

Best Seller Authors Write "Cellini" Series

Another departure in newspaper publicity is credited to United Artists on "Cellini" whereby six leading name authors were engaged to each write on an episode in the career of that historical personage. Together, the completed series has been made available to papers to run in advance of local showings. Dailies no doubt will go for this, as the authors comprise John Erskine, Konrad Bercovici, Richard Halliburton, Faith Baldwin, the late Thorne Smith and Ursula Parrott. Hal Horne has also put out a series of free one and two-column promotion mats for use by papers, with generous space for title, theatre and date.

For the advance in the New York Metropolitan district, the serialization has been planted with the *Mirror,* and also with two of the leading Italian dailies. In Philadelphia, the *Daily News* has also inaugurated this feature.

Work For a Quigley Award!



CLEVER, THESE CHINESE. Part of a seven column "Palooka" newspaper ad in Chinese, planted by J. Krisel, United Artists China representative, for the Shanghai showing. Strip to right illustrates some of the action.

FALL SEASON SPURS BATTLE FOR AWARDS

Thursday Deadline Still Allows Time for August Campaigns; New Product Peps Managers

by A-MIKE VOGEL

On Monday, Aug. 27, in a ceremony at his New York residence, 820 Park Avenue, Governor Herbert H. Lehman, of New York, presented to Charles W. Curran, of the New York Strand, the Quigley Award for July, for his campaign on "Here Comes the Navy".

Complete story and picture is carried in the news section of this issue.

As announced in last week's Club section, the deadline for August entries is midnight of Thursday, September 6. Campaigns must be at committee headquarters before or at this time to receive consideration for the August Award.

Thus, there is still time to get that campaign into headquarters as there is almost a week remaining. For the information of those few who perhaps are not familiar with the Quigley Awards, complete rules and information are again carried in column to the right. As is noted, managers everywhere in the world are invited to enter the competitions, now recognized universally as the greatest step forward in the history of the industry to obtain proper recognition of the efforts of talented showmen.

New Season Stimulates Entries

On the threshold of September, the coming of cool weather and stronger box office attractions should spur managers on to greater efforts in the remaining months of the Quigley competition. The response over the hot summer months has been gratifying, for in spite of the obvious difficulties the quality of entries in the Quigley Awards during the heated spell have maintained a high standard.

Some great exploitation pictures have already been released in the past few weeks and many more will be soon available, and showmen who have not previously entered into the Award competitions perhaps of their unwillingness to send in campaigns unless on first rate attractions, may now get aboard with some ace campaigns.

We look forward to a keen battle for September—so let's go.

Work For a Quigley Award!

Kassul's Trick Season Pass

Lindy Kassul, Valley Theatre, Spring Valley, Ill., used the old "don't let the season pass without seeing . . ." card with a little different twist. At the bottom of the card where copy read "Admit Two," Lindy had printed in smaller type "things: Our shows are great, our prices reasonable."

Kassul reports great success with his Saturday afternoon kiddie club. Acts are put on by the various members and those attending ten consecutive performances, are presented with a "Lindy" glider.

Rules and Information

A QUIGLEY AWARD — a silver plaque, is presented each month during 1934 for the theatre exploitation campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table Club on pictures played between the first and last days of that month. . . .

▽ ▽

THE QUIGLEY GRAND AWARD will be presented at the end of 1934 to the theatre manager submitting, in the opinion of the judges, the most meritorious campaign on any pictures played between Jan. 1 and Dec. 31, 1934. . . .

▽ ▽

CAMPAIGNS should be forwarded as soon as completed, but may be forwarded after the last day of the month, providing they are on pictures played during that month. This may include attractions played on the last days of one month and the first days of the following. . . .

▽ ▽

THEATRE MANAGERS everywhere in the world are eligible and campaigns may be on domestic or foreign products, from major or independent producer. Campaigns from foreign lands will be given consideration to make up for the difference in mailing time. . . .

▽ ▽

EVERY CAMPAIGN entered must contain visual evidence of everything used, such as tear sheets, photos, heralds, etc., etc. Managers must obey this ruling to be eligible for Awards. . . .

▽ ▽

EQUAL CONSIDERATION will be given all campaigns, irrespective of their origin. Managers with small budgets have the same break as those with unlimited appropriations. Remember, "it's not how much — but how good." . . .

▽ ▽

FORWARD ALL CAMPAIGNS to QUIGLEY AWARDS COMMITTEE 1790 Broadway, New York

McManus Plugs "Drummond" With Radiogram Contest

That team of Johnny McManus, manager, Loew's Midland, Kansas City, Mo. and William Bernfield, U. A. exploiteer, went to work on "Bulldog Drummond Strikes Back" with the thermometer hovering around 108. Among their highlights was a newspaper contest consisting of a mysterious radiogram, the secret code using numbers instead of letters. Each number represented a letter of the alphabet and there were ten words in all which, when translated, read "See Ronald Colman in Bulldog Drummond Strikes Back at Midland." Winners received photos of Colman.

Tying in with a chain drug company, all stores lettered windows plugging Bulldog Drummond Limeade and Loretta Young Banana Split. Clerks that dispensed the most number of these drinks and splits were guests of the theatre.

Chamber of Commerce held its annual golf tourney simultaneous with showing and McManus arranged for pictures of highlights which were shown at theatre. Mailing list of Chamber made mention of this showing.

Work For a Quigley Award!

Cool Plant in Lobby

Manager Al Kay, Academy of Music, New York, worked out a stopper lobby stunt with Ben Ostrow, house publicist, by digging up a miniature model of the theatre cooling plant and setting it up in operation. Poster above read: "Imagine a cooling machine 60,000 times larger than this miniature and you'll know why the Academy of Music is always comfortably air-conditioned in all kinds of weather."

Work For a Quigley Award!

Morris' Air Brush Display

Walter Morris, Stanley Theatre, Baltimore, Md., forwards the attractive advance lobby on "Madame Du Barry," illustrated in accompanying photo. The center oval of Del Rio is an air brush reproduction of an actual still.

Work For a Quigley Award!

Locally Filmed Picture Basis of Ace Campaign

Some sequences of "Murder in the Private Car" were filmed in the section around Dunsmuir, Cal., and this angle was utilized effectively by Manager Walter D. Stevens of the California in that spot, to publicize on the date.

A new highway was dedicated on the opening day of the attraction, and Stevens was invited to speak, as part of the ceremonies, regarding the making of the picture. The same night, one of the leading candidates in the gubernatorial election spoke in town, and in exchange for running a slide to this effect, local party committee had the candidate plug the picture.

Further publicity-purveying was a theatre party to which were invited over 50 local engineers, brakemen, and doubles for the players who had appeared in the filming of the picture. Additional newspaper assistance was obtained with a full-page merchants' co-op display.

Stevens transformed his lobby into a railroad waiting room (see photo) with regular railroad train posters replacing the wall frames. Train lanterns and head lamps were placed all around the marquee, and on opening night, spot from projection booth was planted atop marquee, flooding the surrounding country with light in the manner of a premiere. City Council assisted the opening by requesting merchants to display flags, and wires from the stars, prominently posted, also carried out the idea.



Binstock's Attractive Wall Poster



Hamilton's Float in Local Parade



Morris Sells "Du Barry" Nicely



Stevens' Waiting Room Lobby

Binstock's Inexpensive Lobby Poster Attracts

From george-raftish Paul Binstock, skipper of the Republic, Brooklyn, New York, comes a description, illustrated in the accompanying photo, of a wall poster on "Virgie Winters" reported to have attracted much of the neighborhood attention.

Six-sheet was cut in two and mounted on two joined-together beaverboards. Letters and figures were sketched in, and cutting machine used to outline the streamers. Colors were light green and white pastel shades. Columns on sides were especially constructed, frame made with furring strips and covered with white muslin. Blue and green bulbs behind heightened the effect. Stills below were transparent, and entire cost, Paul says, was one six and nine flat stills.

For street bally, man in old-fashioned attire accompanied by girl in hoop skirt and long hair drove around in horse-driven sulky. Neighborhood dress shops also gave windows for displays of old-time styles and today's models.

Work For a Quigley Award!

Float and Parade In Hamilton Campaign

B. B. Hamilton, Palace, Norwich, Conn., made up a battleship float for street plug on "Here Comes the Navy." Boys in navy uniforms toured with bally on opening day with the Junior Naval Militia and drug corps in line, parade ending at theatre (see photo), where boys were guests.

Navy flags draped the front, home-made soap box kiddie cars with window cards tacked on them plied streets, throwaways in newspapers and imprinted navy hats given to kiddies were other slants employed by Hamilton.

Work For a Quigley Award!

300 Stores Help Cantor

Dave Cantor got a nice break on the "Little Man" bread tieup by having counter cards planted in over 300 grocery stores, baking company also plugging his date on radio hour, taking large ads and bannering delivery trucks, which also took part in Dave's opening day parade. Bakery products also used in lobby display.

Work For a Quigley Award!

Crews Effects Food Market Co-op on "Villa"

A "Viva Villa" food sale was the different angle whipped across by Manager C. S. "Doc" Crews, Fox Cabrillo, San Pedro, Calif., through a co-op page tieup with the local food market, offering special prices on all Mexican and Spanish goods. Store employees wore Mexican costumes, while the boss donned the Pancho Villa garb. One sheets and theatre cards were prominently displayed in all departments of the market, and "Doc" furnished a number of passes for a treasure hunt of bargains, which induced the public to look for sales.

Sufficient ads were sold to pay for 4,000 heralds in Spanish and these were distributed throughout the Mexican settlement and stores. This was effected through Miss Consuelo Rivera, assistant cashier, whom Crews rewarded for her efforts with a theatre party for her friends.

Florist Tieup Attracts On Hartford "Man" Date

Featuring Manager Jim McCarthy's "Little Man" campaign at the Strand, Hartford, Conn., was an excellent hook-in with leading florist who gave the center of prominent window to a display of very large basket filled with colorful flowers. To this was attached a giant delivery tag (see photo) with copy. "To be delivered to Margaret Sullavan, star of 'Little Man,' at the Strand," etc., etc.

Local bread tieup netted four-column free ad, stuffers in all bread packages and bannering of bakery delivery trucks all tying in to plug by the star, that the local bread "provided vitality for the 'Little Man.'" Special art stills were displayed in Eastman Kodak branch window, and giant cut-outs of star were used in foyer advance. Universal exploiteer, Al Nathan, helped plant the various ideas.

Work For a Quigley Award!

Weshner Plugs O'Brien Local Angle on "Navy"

Pat O'Brien used to go to school in Milwaukee, and that was the top tie-in of Zone Manager "Skip" Weshner on "Here Comes the Navy" at the Warner in that spot. Personal letters from the star and from Cagney to local leading columnist were featured in the newspaper publicity.

Juvenile attendance was encouraged through cooperation with Secret Agent-X-9 Club of local daily, contest being run featuring questions about the navy, with passes to winners.

Work For a Quigley Award!

Midnight Show for Colored Patrons on "Wonder Bar"

Terry McCary, Palace, Corsicana, Texas, ran a special midnight show for colored patrons, house reserved exclusively for them, on "Wonder Bar." The Black Land Recovery Tour local movement organized by Chamber of Commerce, was tied into the theatre with bannered truck touring neighboring towns. Back of truck was equipped with bar and free refreshments were dispensed.

Street bally consisted of blackface act parading city plugging the "Goin' to Heaven on a Mule" number. Truck also carried negro in full dress attire on mule, whose antics amused onlookers (see photo). Boys paraded congested districts carrying teaser arrows reading "To Wonder Bar."

Work For a Quigley Award!

Snappy Temple Angles Worked by St. Louisans

Al Zimbalist, effervescing Warner St. Louis exploitation head, forwards a few ideas put on by some of the managers in his division. Two on Shirley Temple are reported to have done well, Sid Johnson, of the Shenandoah Theatre putting out a "Reward" handbill, copy carrying photo and description of Shirley and stating—"if you know this child's father call Prospect 8256. She was left as security for a gambling debt. Ask for Little Miss Marker."

Henry Riegel at the Maplewood Theatre, took himself off the nut for the cost of a lot of autographed colored stills of the kid star he gave away on the "Marker" date by selling the back space to a nearby store.

A model airplane show stimulated the general draw for Henry Cole, at the Shaw Theatre, and was worked in cooperation with a neighborhood radio shop which gave free lessons in model building to aspirants. Club was formed, applications distributed, and meetings are being held weekly, members promised that their creations will be shown in theatre lobby for prizes.



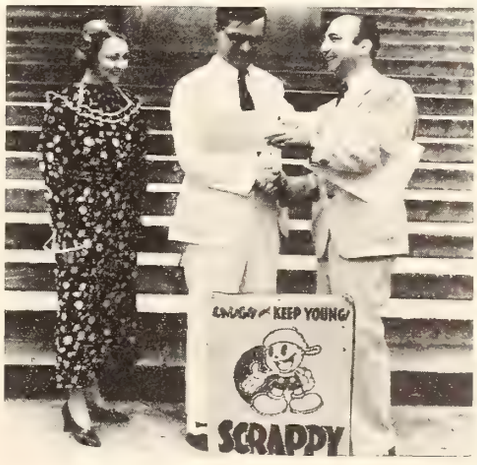
McCarthy's "Man" Florist Window



McCary's Street Bally on "Bar."



Rotsky's Front Goes Russian



Ted Toddy Meets Georgia's Governor

Plenty of Atmosphere In Rotsky Campaigns

Authenticity of the Russian scene was the basis of George Rotsky's advance on "Scarlet Empress" at the Capitol, Montreal, with two men garbed as Imperial Cossacks with uniforms, swords, etc., standing guard (see photo) in front of the guardhouses built as part of the front display. Infrequently seen in Montreal, the colorful Russian uniforms obviously attracted attention.

Shop selling Russian antiques came in on window of priceless articles dating from the time of Catherine, and these were hooked in on date with stills and copy furnished by George.

Work For a Quigley Award!

Press Book Stresses New Lloyd Character

In the press book on Harold Lloyd's "The Cat's Paw," emphasis has been placed upon the new characterization of the star, whose previous efforts have leaned more to gag comedy. The tag line, "everything new but these"—the last word referring to a cut of the famous Lloyd horn shell glasses—is carried in all ads.

New book also carries exploitation as originated by the Fox crew differing from previous efforts, in which many ideas and suggestions from the field were used. All in all, a worthy job by Charley McCarthy's ad crew in conjunction with Leslie Whelan, who has worked on all Lloyd books since "The Freshman."

Work For a Quigley Award!

Governor Gives Toddy "Scrappy" Club Sendoff

The club gag is being given a fast workout by Ted Toddy, Southern exploitation head for Columbia, his first sock in the campaign being the promotion of Georgia's Governor, Eugene Talmadge, who is seen in the accompanying photo extending his felicitations on the success of the "Scrappy" club organized at the Rialto, Atlanta. Tod is at the Governor's right, and to the left is Miss Eva Drew, secretary to Mr. Talmadge, and first honorary member of the girls' division.

Among other of Tod's activities is the publication of Columbia's Southern Division magazine, a 12-page monthly, containing a lot of snappy picture dope and ideas, in addition to accounts of what the Columbians are doing in that part of the country.

Work For a Quigley Award!

Members Win Prizes In "Glory" Contest

Round Tablers are conspicuous in the final results of the recently completed "No Greater Glory" exploitation contest arranged by Columbia.

First prize of $300 went to Temple De Vilbias, Kiva, Greeley, Colo.; second, $200, Frank La Falce, Warner Theatres, Washington, D. C.; third, $100, A. L. Cowan, Caldwell, Caldwell, Idaho; five prizes of $50 each to the following: L. P. Weaver, Opera House, Tucson, Ariz.; R. D. Walsh, New Lafayette, Buffalo, N. Y.; Morris Kinzler, Roxy, New York City; Milton Overman, Chief, Pueblo, Colo., and O. W. Williams, Billioz, Monett, Mo.

OTHER ADVERTISING ANGLES

Theatre Executive Continues His Discussion on Things to Remember in Text of Newspaper Ads

by LIONEL H. KEENE
Loew's Southern Representative

I find the average manager is satisfied with whatever ad mat fits the size space he is using, regardless of copy, and lets it go at that. I appreciate many times, not having seen the picture, you must depend upon what advertising copy you have at hand, but when the picture opens, it is a different story. Merely to mention the title of the picture and the cast of players does not sell your public unless the star is outstanding, or the story a well known successful stage play or book. A catch line will serve to attract the reader's attention. It will give an inkling as to the nature of the story.

If you are selling a star, that should be the main idea of your advertising. There are times when the magnificence of a play or book will even dim the fact a well known star, a famous director and a capable supporting cast are in the picture. Authors often come in for their share of the glory and many times mean a great deal at the box office. Best-sellers that are adapted for the screen have the following of reading millions. They have been advertised nationally in the leading newspapers and periodicals, and it is then the writer's name is important.

Directors—those gentlemen of the megaphone who spend weary hours perfecting the entertainment, customarily receive less of the glory of their work than any other person connected with a picture. Only a comparative few have attained the point where their name will bring returns to the box office. And it is only those few who can hope to share the honors of foremost position in the advertising.

There are times when a local angle in your exploitation of a picture or star will arouse interest in your program. A boy or girl from the old home town who has risen to stardom, or even to be a featured player, will often mean more to you at the box office than the more illustrious and heralded star of the picture. I do not mean that the star should be forgotten, but the local player should receive special mention.

Suggests Varied Ad Layouts

Do not run the same ad layout in the daily papers the same day, or several days in succession. You are buying space. You are privileged to change your copy as often as you please. It is a little more work but worthy of the effort. Secure proofs of your ads, correct them carefully. Arrange all editions of each paper be delivered you to determine your ad is in print—you're paying a rate based on circulation—double check your ad for possible errors immediately. I have in mind a Monday ad which carried the line "Friday," and which made it appear the current picture was not scheduled until the following Friday.

A big circus is scheduled for a street parade, the first one in years. Undoubtedly it would bring thousands to town who could not afford the circus, but might take in a movie. On an occasion of this kind, why not incorporate in your ad "After the circus parade, attend our matinee"?

Take advantage of local situations in a way that creates not only good will but possible box office. A convention is in town—investigation discloses a large number of registered delegates. Top your ad with a "Welcome." Place a special similar card in the lobby. You might even use a "Welcome" trailer on the screen. A clever advertising idea could be printed and by arrangement with the hotel management placed in the delegate's room. True, the convention program may be so complete the visitor would not have time to attend, but the theatre has lost nothing by the gesture.

Gives Other Ideas

A theatre had local screen tests made on the stage by arrangement with one of the producing companies. Considerable publicity had been given them for several weeks in advance. One of the box office angles of the stunt was showing of the completed film which was announced merely with an underline instead of the prominence to which it was entitled. A screen trailer should have been used from the day following the actual "shooting" on the stage until the film was ready for public showing, whetting the appetite of the patrons to see the results. Interest should have been maintained through various mediums of publicity.

If a picture you are advertising has song numbers that have been popularized via the radio, local dance bands and music stores, these should be included in your newspaper ads. There has been music that really has sold the picture more so than the stars or story.

It has long been a question as to just how newspaper advertising should be regulated. After all, at the end of the week, when you add up your expenses, newspaper advertising is a big factor. I believe the budget system the best solution. Remember, if you insist on using big space, the opposition will usually increase their space to meet yours, with the result all are wasting money. But if your advertising is gauged on a normal and consistent budget, the other fellow will not be so eager to bring his space up any larger than yours. You will receive the same amount of display and the same results. I do not feel that trying to dwarf the other fellow's ad brings in enough additional dollars and cents to pay for the difference in its cost. Of course, when you have an outstanding attraction, it is necessary to buy more space than your competitor and he understands this, to the point he will do likewise when he is in the same position.

Study your ads—always try to improve them—see what you may have left out that might have sold another ticket. Never be satisfied. Watch the other fellow's ads—you may learn something.



Johnstown Mayor First in Line

Mayor Buys First Ticket For Decker's "Navy" Date

That was a neat campaign on "Here Comes the Navy" by Manager Bill Decker, Cambria, Johnstown, Pa., featured in which was a strong endorsement from the famous Eddie McCloskey, Mayor of Johnstown, and who also was the first one to purchase a ticket for the show, which was duly recorded in the local papers. (Photo above.)

Decker also had scores of local newsboys shouting the picture title in all sections of the town and further publicity was obtained with the press book memory contest and a series of stories starting 12 days ahead. Numerous window displays were also secured in prominent downtown location.

Among the outside stunts put over were a parade on opening night of CCC workers and naval veterans, all in uniform, entire house staff in naval outfits promoted free of course, and tieup with recruiting stations.

Work For a Quigley Award!

Drissell Promotes Fine Indian Relic Display

Roger Drissel, Loew's Theatre, Wilmington, Del., contacted a well-known artist in his town noted for his vast collection of Indian relics and pictures and secured part of them for a window display (see photo) in the DuPont Building, leading downtown corner, for his "Laughing Boy" date.

Swimming holes, summer schools and other points where kids congregated were covered with heralds and book marks placed in circulating libraries.



Drissell's Indian Relic Window

Showmen's Calendar

OCTOBER

1st	Missouri Day
2nd	Major Andre Hung—1780
3rd	Warner Oland's Birthday Alan Dinehart's Birthday
4th	Battle of Germantown, Pa.—1777 Buster Keaton's Birthday R. B. Hayes (19th President) Born—1822
5th	Wright Brothers Took First Long Distance Flight—1905 Battle of Thames—1813 Chester Arthur (21st President) Born—1830
6th	Janet Gaynor's Birthday Carol Lombard's Birthday Statue of Liberty Unveiled—1886
7th	First Colonial Congress Met in New York—1765 James Whitcomb Riley's Birthday
8th	Chicago's Great Fire—1871 Washington Monument Opened—1884 Battle of Saratoga—1777
10th	U. S. Naval Academy Opened at Annapolis—1845 Verdi (Italian Composer) Born—1813 Helen Hayes' Birthday
12th	Columbus Day
13th	Irene Rich's Birthday Cornerstone of White House Laid—1792 Louise Closser Hale's Birthday
14th	William Penn Born—1644
15th	Ina Claire's Birthday
16th	John Brown's Raid, Harper's Ferry—1859
17th	Surrender of Burgoyne at Saratoga—1777
18th	Miriam Hopkins' Birthday
19th	Surrender of Cornwallis—1781
20th	Spain Ceded Florida—1820
21st	First Incandescent Light Produced by Edison—1879
22nd	First Wireless Across Atlantic—1915 Constance Bennett's Birthday
24th	Daniel Webster Died—1852 Sarah Bernhardt Born—1845
26th	Jackie Coogan's Birthday
27th	Theodore Roosevelt Born—1858 Navy Day
29th	John Quincy Adams (Second President) Born—1735
31st	Hallowe'en



Howard Berg Greeting Clyde Beatty

HOW BERG DID THE TRICK

Manager of Subsequent Run Books First Run of Serial and Exploits Opening to Ace Results

by HOWARD BERG
Manager, Ohio, Dayton, Ohio

. . . We have a side street, subsequent run "shootin' gallery" with only 336 seats. For that reason it is not practical to spend a great deal of time or money on exploitation or promotion. In addition to our picture program we have a 15-people stage show. This is a stock company presenting short versions of dramatic and comedy successes, interspersed with chorus numbers, musical and dancing specialties and whatever novelty acts we are able to pick up from time to time. We have our own scenic artist and wardrobe mistress, and for that reason, the "opry" that we offer them . . . meaning our contented customers (not cows) verges on a real production standard.

In fact we believe that we give more for 10 and twenty cents than any theatre in the country but then I'm sure you've heard that story before. At any rate we think it's true and for that reason are doing a very fine business in spite of paying NRA wages with regularity.

Big Campaign on Opening

When the opportunity presented itself for us to buy and book the serial "The Lost Jungle," with Clyde Beatty and we found that we could spot it just two days after the circus appeared here featuring Beatty, we got to work at once. We put on what we considered a very comprehensive campaign, considering the size of our theatre and were rewarded with a record breaking week and several record breaking days, including a new high for the theatre from the standpoint of receipts as well as attendance.

I'm bringing out these facts because a great many managers of houses as small as ours will claim that it is suicide to spend what we did on this campaign on the basis that you can't get it back. However, we got it back on the feature part of the serial alone and have ten weeks of subsequent episodes to cash in on. In the first place we put up the 46 feet by six feet sign a week before the picture started. On the following Wednesday we ran this full page tieup in the Dayton *Daily News*. This didn't cost us a cent except for prizes. All of the ads were sold by the writer and for that reason the *News* was more than glad to give us the balance of the page gratis.

Beatty Makes Personal Appearance

The following Friday, two days before we opened with the picture, the circus came to town and they very kindly gave us some great cooperation. We had theatre banners on an elephant in the parade and after the parade these banners were hung in the big-top where 20,000 people saw them during the matinee and night performances, and after Beatty's big act, the announcer gave a wonderful sendoff over the P. A. system.

Immediately after the matinee, we held a reception in honor of Clyde Beatty. This was attended by city officials, newspaper representatives and several local "big game" hunters. It was a very nice party and resulted in our getting some very nice newspaper cooperation. Beatty was kind enough to come down to the theatre after the affair to have some pictures made (see photo). That's where the "Welcome Beatty" signs come in. Of course, the parade passed right by our theatre.

Preview Is Innovation

We put out 20,000 pieces of literature during the street parade and at the show grounds 200 one sheets and street car bally. Our preview on Saturday night, which was an innovation here, attracted city officials and so forth. We did not sell any tickets for this affair but made it a purely invitation party.

There are probably a lot of things that could have been done that we overlooked, but the proof of our efforts is the fact that we opened our house at 12:30 and by the time we started the picture at one o'clock, we had 'em standing. Not only that, but the business held up very fine for seven days, where in the past we had alway run two changes a week.

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Cream or Skimmed Milk?

It isn't always the largest house in the neighborhood or community that shows the best profit on the investment. Equipment plays an important part in attracting patronage and holding it. How modern is *your* stage equipment? Are there any novel features that help to display pictures to best advantage? If you have an organ, do you keep the organist hidden or do you have a console lift?

* * *

It will pay you to consult with Peter Clark, Inc., and get the ideas of America's foremost equipment specialists as to what can be done to modernize and popularize your theatre.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

START THE DAY OFF RIGHT—JOIN!

LEONARD GOLDBERG

is a fairly newcomer to show business, having been in it only a few years, but it didn't take him long to get places, because he is managing the State Theatre in Quincy, Mass. He started as assistant manager of the Auditorium in Lynn, Mass., and then the manager's job at the Pastime in Marlboro. Goldberg is a 32nd Shriner, and if he were to choose all over again, he'd still stick on show to follow.

▽

RUSS KITCHIN

manages the Pastime Theatre out in Rittman, Ohio, and shows his good judgment by signing on the dotted line and ordering his Club emblem pin at the same time, in order to be sure he's "in." Russ started in this business as an operator, worked his way up to chief projectionist, later was made assistant manager and then prompted. Russ must know his Ohio pretty well, because he was born there and has never handled any houses outside of that state.

▽

FRANZ M. WESTFALL

in Olean, N. Y., manages the Haven for Warner Bros. Franz started his career as usher at the New York Strand, then promoted to chief usher and later assistant manager. Transferred from the New York Strand in 1928 to open the Stanley in Utica. Later to the Strand in Syracuse and later resigned from Warners to join Skouras-Publix in Roanoke, Va., only to hitch up again with Warners at the Wintergarden in Jamestown, from which he was transferred to his present location.

▽

JAMES A. KAKLEY

owns and manages the New Franklin Theatre in Springfield, Mass. Jimmy is still in his twenties, but apparently has had plenty of experience round about the theatre and we'd be more than happy to pass any ideas he may have about theatre management on to the rest of you boys. How about letting us hear from you? You haven't been very active since you joined up.

▽

R. FRANK LINEBERGER

one of the younger crop to join is managing the Sylvia Theatre in Sylvester, Ga. Frank started as doorman and ticket taker and through hard plugging and diligence worked his way up until he was made manager. You're the only member we have in your city, Frank, so let's know what's going on down there.

▽

MAUNG NGWE TUN

we are more than delighted to welcome since he comes from afar. Our good member is part owner of the Excelsior and Globe Theatres in Moulmein, Burma, India. Your brother showmen on this side of the globe are always tremendously interested in hearing how you boys put over your pictures, so we'd appreciate hearing from you as often as you can send along accounts of your activities.

▽

JOSEPH M. SANDONE

is the assistant manager of the Princess Theatre in Camden, N. J. Joe is aid to J. G. McGee in charge of advertising and exploitation, and started as usher at the Stanley Theatre. He then became assistant chief of service, later transferred to the Lyric as house manager and then to the Princess, where he says he is tremendously interested in his work.

▽

MELVILLE GALLIART

publicity manager of the Avon Theatre, Dubuque, Ia., seems to know several of the members of the club personally and he promises to send in some ideas which he thinks will be of help to the rest of you boys. Come on, Mel, the more the merrier, don't forget your threat, because we're right ready to welcome all ideas for publication in our pages.

▽

HAROLD C. STANZLER

manages the Community in Wakefield, R. I., and apparently comes from a family of showmen, at least he says they have been interested in showbusiness for the past fifteen years and that's how come he got into it. Apparently, Hal has done plenty around theatres, because he says he has held position as usher, organist, cashier, doorman, assistant and manager. Well, with the all-round knowledge you have of house operation, you ought to go far in this business and we're rooting for you.

▽

JERRY McWHORTER

acts as assistant manager at the Warner Shore, Chicago, Ill. Jerry's a long way from home, since he was born in Chattanooga, Tenn., and educated at the Armour Institute. He worked as usher while attending school and as soon as he was through with his education adopted show business as his means of livelihood. Jerry has been assistant at both the Shore and Jeffry Theatres in Chicago.

▽

MORRIS KATZ

is the assistant manager at the Midtown Theatre, upper New York City house. Morris helps our good friend and member Sam Chernow out and he couldn't have a better showman to learn the business under. Well, Morris, you're close enough to Club headquarters to drop in and make yourself acquainted, so we'll be looking for you one of these days, what say?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!



WARNER CLUB PARTY. Held in Hagerstown, Maryland, at the Hagerstown Country Club, where Frank Boucher, assisted by Lou Kusner, George Payette, Tom Baldridge, Oscar Grey and Henry Clark, took care of the arrangements for the semi-annual Warner Club gathering. Warnerites from Hagerstown, Frederick, Waynesboro, Martinsburg, Winchester and the Washington office enjoyed the doin's.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtin Falls, The				
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks-Wm. Bakewell	Feb. 5	65	Mar. 24
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern-Paul Kelly-Neil Hamilton	July 20	75	
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur-Donald Cook-Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro-Lois Wilson-George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard-Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Broadway Bill	Warner Baxter-Myrna Loy			
(See "In the Cutting Room," July 14.)				
Captain Hates the Sea, The	Fred Keating-Wynne Gibson-Victor McLaglen-John Gilbert	Oct. 10		
(See "In the Cutting Room," July 7.)				
Feud	Tim McCoy			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
I'll Fix It	Jack Holt-Walter Connolly-Winnie Lightner-Mona Barrie	Oct. 20		
I'll Love You Always				
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Orchids and Onions	Carole Lombard-May Robson-Walter Connolly-Roger Pryor	Oct. 15		
Police Ambulance	John Mack Brown-Sally Blane			
Produce the Body		Oct. 25		
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Spring 3100	Nancy Carroll			
Sure Fire	Gene Raymond-Ann Sothern			
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Sept. 15		
Wolves of Catclaw	Tim McCoy			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston-May Stuart-Borneo Joe	Apr. 14	70	
Blue Light	Leni Riefenstahl	Aug. 1	90	
Girl in the Case	Jimmy Savo-Eddie Lambert-Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden-John Kelt-Yolande Terrell	June 5	55	June 30

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men	War Film	Apr. 1	84	May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson-Mary Astor-Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess-Ann Dvorak-Helen Lewell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon-Paul Kelly-Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell-Ginger Rogers-Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt	Aline MacMahon-Guy Kibbee			
Border Town	Paul Muni-Bette Davis-Margaret Lindsay			
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Concealment	Barbara Stanwyck			
Dragon Murder Case, The	Warren William-Lyle Talbot-Margaret Lindsay	Aug. 25	67	Aug. 18
Earthworm Tractor	Joe E. Brown			
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
(See "In the Cutting Room," June 30.)				
Gentlemen Are Born	Franchot Tone-Jean Muir			
Happiness Ahead	Dick Powell-Josephine Hutchinson	Oct. 20		
(See "In the Cutting Room," Aug. 18.)				
I Am A Thief	Mary Astor-Ricardo Cortez			
I Sell Anything	Pat O'Brien-Ann Dvorak-Claire Dodd			
Lost Lady, A	Barbara Stanwyck	Sept. 29		
(See "In the Cutting Room," Aug. 18.)				
Singer of Naples	Enrico Caruso, Jr.			
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 6		
(See "In the Cutting Room," Aug. 18.)				
What New York Wants	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams-Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn-Claire Trevor-Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	
(See "In the Cutting Room," May 26.)				
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 6
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee-George White-Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel-Victory Jory-Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
She Was a Lady	Helen Twelvetrees-Donald Woods-Ralph Morgan	July 20	67	
(See "In the Cutting Room," June 30.)				
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger-Nancy Carroll-Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles-Claire Trevor	June 8	77	May 26

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor of Arts	Tom Brown-Anita Louise			
Caravan	Charles Boyer-Loretta Young-Jean Parker-Phillips Holmes	Sept. 28	95	
(See "In the Cutting Room," June 30.)				
Charlie Chan in London	Warner Oland-Drue Leyton	Sept. 14		
(See "In the Cutting Room," Aug. 18.)				
Hell in the Heavens	Russell Hardie			
Judge Priest	Will Rogers	Oct. 5	*80	Aug. 11
Lottery Lover	"Pat" Paterson-Lew Ayres	Nov. 21		
Love Time	"Pat" Paterson-Lew Ayres	Sept. 21		
(See "Serenade," "In the Cutting Room," July 28.)				
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
Music in the Air	Gloria Swanson-John Boles-Douglass Montgomery			
Pursued	Rosemary Ames-Victor Jory-Russell Hardie	Aug. 24		
(See "In the Cutting Room," Aug. 11.)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	*84	July 28
State vs. Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams-Gilbert Roland	Oct. 12		
(See "In the Cutting Room," Aug. 25.)				
365 Nights in Hollywood	Alice Faye-James Dunn			
White Parade, The	John Boles-Loretta Young			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings-Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders Is Orders	Charlotte Greenwood-James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
Strike!	Leslie Banks-Carol Goodner		63	
What? A Boy!	Edward Everett Horton-Leslie Hensen		80	Sept. 30,'33
(Reviewed under the title "It's a Boy.")				
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge-Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown-Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives (See "House of Strangers," "In the Cutting Room," June 2.)	Conway Tearle-Noel Francis	June 1	68	
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson - Charles Starrett			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct. 26	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
Without Children		May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morning After, The (Reviewed under the title, "I Spy.")	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

Coming Attractions

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner - Tully Marshall			
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	*65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 13	68	

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza			
Young and Beautiful	William Haines-Judith Allen			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes in Toyland	Laurel and Hardy			
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4
Biography of a Bachelor	Robert Montgomery-Ann Harding			
Chained (See "In the Cutting Room," Aug. 11.)	Joan Crawford-Clark Gable	Aug. 31		
David Copperfield	Lionel Barrymore - Edna May Oliver-Frank Lawton			
Death on the Diamond (See "In the Cutting Room," Aug. 18.)	Robert Young-Madge Evans	Sept. 14		
Evelyn Prentice	William Powell-Myrna Loy			
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
Have a Heart (See "In the Cutting Room," Aug. 4.)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7		
Merry Widow, The (See "In the Cutting Room." Aug. 25.)	Maurice Chevalier - Jeanette MacDonald			
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 21		
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
Sequoia	Jean Parker-Russell Hardie			
Student Tour (See "In the Cutting Room," June 23.)	Charles Butterworth - Jimmy Durante	Oct. 5		
What Every Woman Knows	Helen Hayes - Brian Aherne			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	

Coming Attractions

Girl of the Limberlost (See "In the Cutting Room," July 14.)	Marian Marsh-Ralph Morgan	Oct. 15	86	
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Healer, The				
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15		
Lawless Frontier	John Wayne-Shelia Terry			
'Neath Arizona Skies	John Wayne-Shelia Terry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Redhead	Bruce Cabot-Grace Bradley			
Stratosphere	June Collyer-William Cagney			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	
Wolf Hunters, The	John Wayne-Verna Hillie			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30	78	Jan. 20
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 12	101	Aug. 25
College Rhythm	Joe Penner-Lanny Ross			
Crime Without Passion	Claude Rains	Aug. 17	70	Aug. 25
Enter Madame	Elissa Landi-Richard Bonelli			
Kids on the Cuff	Max Baer			
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28		
Limehouse Nights	George Raft			
Lives of A Bengal Lancer	Monte Blue-Gary Cooper			
Menace	Paul Cavanagh			
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor-Evelyn Venable	Sept. 14	73	Aug. 25
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Pursuit of Happiness, The (See "In the Cutting Room," Aug. 11.)	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept. 28		
Ready for Love	Richard Arlen, Ida Lupino			
Red Woman, The	Sylvia Sidney			
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles			
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
Wagon Wheels (See "In the Cutting Room," Aug. 11.)	Randolph Scott-Gail Patrick	Sept. 14		
You Belong to Me (See "In the Cutting Room," July 28.)	Lee Tracy-Helen Mack	Aug. 24	65½	

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy (See "In the Cutting Room," July 28.)	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl			
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Down to Their Last Yacht (See "In the Cutting Room," May 19.)	Sidney Blackmer - Sydney Fox	Aug. 3	64	
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head
Souls in Pawn
Special Duty
Unlimited

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan. 15	80	Dec. 30,'33
Film Parade		General Picts.	Jan. 12	55	
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
No Funny Business	Gertrude Lawrence-Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World in Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan.

Coming Attractions

Affairs of Cellini, The — Fredric March - Constance Bennett-Frank Morgan-Fay Wray. Aug. 24, 79, Apr. 21
(Reviewed under the title "The Firebrand")
Broken Soil — Anna Sten-Gary Cooper
Congo Raid — Paul Robeson - Nina Mae McKinney
Count of Monte Cristo, The — Robert Donat-Elissa Landi. Sept. 7
(See "In the Cutting Room," July 7.)
Kid Millions — Eddie Cantor - Ann Sothern - Ethel Merman
(See "In the Cutting Room," Aug. 25.)
Last Gentleman, The — George Arliss. Oct. 5, 72, May 12
Nell Gwyn — Anna Neagle-Cedric Hardwicke, 75, July 14
Our Daily Bread — Karen Morley-Tom Keene. Sept. 28, 74, Aug. 18
Private Life of Don Juan, The — Douglas Fairbanks, Sr. Oct. 19
Queen's Affair, The — Anna Neagle-Fernand Graavey. Nov. 9
Scarlet Pimpernel, The — Leslie Howard-Joan Gardner
Transatlantic Merry-Go-Round — Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard. Nov. 2
(See "In the Cutting Room," Aug. 18.)
We Live Again — Anna Sten-Fredric March. Sept. 21
(See "In the Cutting Room," Aug. 25.)

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Lelia Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 28,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Gift of Gab — Edmund Lowe - Gloria Stuart - Alice White. Sept. 24
(See "In the Cutting Room," July 28.)
Great Expectations — Henry Hull-Jane Wyatt-Phillips Holmes
(See "In the Cutting Room," Aug. 25.)
Human Side, The — Adolphe Menjou-Doris Kenyon. Aug. 27, *60, Aug. 18
Imitation of Life — Claudette Colbert-W. William
Million Dollar Ransom — Mary Carlisle - Edward Arnold-Phillips Holmes. Sept. 17, 67
(See "In the Cutting Room," July 28.)
Night Life of the Gods — Alan Mowbray
Rocky Rhodes — Buck Jones-Sheila Terry. Sept. 24
Secrets of the Chateau — Claire Dodd-Clark Williams
There Always Tomorrow — Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes. Sept. 10, 87
(See "In the Cutting Room," June 9.)
Wake Up and Dream — Russ Columbo - June Knight - Roger Pryor. Oct. 1
What Ladies Dream — Binnie Barnes-Neil Hamilton-Paul Cavanagh

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
(See "In the Cutting Room," May 5.)				
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory		79	Aug. 18
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Big-Hearted Herbert — Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed. Oct. 13, *60, Aug. 25
Case of the Howling Dog, The — Warren William-Mary Astor. Sept. 22
(See "In the Cutting Room," July 21.)
Dames — Ruby Keeler - Dick Powell - Joan Blondell. Sept. 1, 90, Aug. 25
Desirable — Jean Muir-George Brent. Sept. 8, 68, Aug. 25
Firebird — Verree Teasdale-Ricardo Cortez-Lionel Atwill
Kansas City Princess — Joan Blondell - Glenda Farrell - Robert Armstrong. Oct. 27, 64, Aug. 18
Perfect Week-end, The — James Cagney
Sweet Adeline — Irene Dunne

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan-Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Sept. 28	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby (Sidney and Murray)	June 15	2 rls.
Plumbing for Gold (Sidney and Murray)	June 29	2 rls.
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough (Sidney and Murray)	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Frankie and Johnny (Charles Laughton)	Oct. 1	8
Miro Unga	Aug. 15	9
Prisoner (George Sarl)	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making (Frank Albertson)	Oct. 1	17
Sword of the Arab (Duncan Renaldo)	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Dream House	Oct. 5	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
Super-Stupid	Sept. 21	
FROLICS OF YOUTH		
Educating Papa	Sept. 7	2 rls.
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
Trimmed in Furs	Jan. 5	18
MUSICAL COMEDIES		
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	2 rls.
She's My Lilly	Oct. 5	2 rls.
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 24	1 rl.
Time on Their Hands	Aug. 31	1 rl.
Trav'lling the Road (Alexander Gray)	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Holland Days	Jan. 12	6
Irish Sweepstakes	July 27	6
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	1 rl.
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
See the World	June 29	6
Slow But Sure	June 15	6
Three Bears, The	Jan. 26	6
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain		7
Cliff Friend		9
Benny Davis		8
Gus Edwards		9
Stephen Foster		10
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Songs of the Hills		6
Sally		7
Night of Romance		7
Tongue Twisters		7
Ship of Dreams		7
Melody on Parade		7
Home Again		8
Tintypes		6
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
What's in a Name		1 rl.
PET SUPERSTITIONS		
Spilled Salt (Phyllis Barry-Geo. Lewis-J. Carrol Naish)		10
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
IRVIN S. COBB		
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
HAPPY HARMONIES		
1—The Discontented Canary		
2—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTOONS (TECHNICOLOR)		
Discontented Canary		9
Happy Harmonies		1 rl.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Spectable Maker, The		2 rls.
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Red Hot Mamma	Feb. 2	8
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights (Yacht Club Boys)	Feb. 23	10
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
International Cafe (T.) (Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game (Alexander Woollcott	June 8	10
New Deal Rhythm ("Buddy" Rogers	Apr. 13	8
Radio Announcer's Review The	Sept. 14	
Society Notes (Tent.)	Aug. 3	10
Station T.O.T.	Jan. 19	10
Underneath the Broadwy Moon (Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—	Sept. 14	1 rl.
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
I Done My Duty	Sept. 28	
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Keeps Rainin' All the Time (Gertrude Niesen	Jan. 12	10
Lazybones (Borrah Minnevitch	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor (Mary Small	July 29	7
She Reminds Me of You (Eton Boys	June 22	7
This Little Pig Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing (Lanny Ross	Mar. 9	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	
TWO-REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16	21
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' March, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20

Title	Rel. Date	Min.
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
Knife of the Party Lillian Miles	Feb. 16	20
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
Torch Tango	Feb. 23	21
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)		20½
So This Is Harris	Jan. 19	28
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit		1 rl.
8. Mickey's Man Friday		
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Sept. 17	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
GOOFYTONE NEWS		
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzle Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Sky Larks	Oct. 1	
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful Herbert Corthell	June 6	21
Born April First Sterling Holloway	Mar. 14	21
Ceiling Whacks Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters Eddie Nugent-Gray Sutton	July 3	2 rls.
Full Coverage Henry Armetta	Feb. 28	21
Good Time Henry Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
Mountain Music Louise Fazenda	Jan. 3	18
A Night in a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Paisie Walsie Henry Armetta	Jan. 31	20
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils Sterling Holloway	July 18	2 rls.
Pleasing Grandpa Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice Corthell and Hurst	May 23	19
Trifle Backward, A Vince Barnett	Jan. 17	19½
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer? Vince Barnett	Feb. 7	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 12—Foiled Again Ben Blue	Mar. 24	20
No. 13—Very Close Veins Ben Blue	Apr. 14	20
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Henry Gribbon	June 23	20
No. 19—My Mummy's Arms Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare Ben Blue	Aug. 11	19
No. 21—Oh Sailor Behave El Brendel		2 rls.
No. 22—Radio Scout El Brendel		2 rls.
BROADWAY BREVITIES		
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office Jean Sargent	Mar. 31	21
No. 20—Story Conference Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day Bill Robinson	June 30	19
No. 29—The Song of Fame Ruth Etting	July 7	19
No. 30—The Winnah Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	19
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails	Aug. 11	20
No. 33—Run on the Bank Nick Lucas		2 rls.
No. 34—What, No Men? El Brendel		2 rls.
No. 35—Show Kids		
No. 36—Hit and Misses Georgie Price-Sylvia Froos		
LOONEY TUNES		
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony Abe Lyman	June 6	10
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Pettin' In the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
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Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
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You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
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Toreador	May 26	2 rls.
PEPPER POT		
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

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Lost Jungle, The Clyde Beatty	Apr. 1	20 (each)
Mystery Squadron, The Bob Steele	Dec. 23,'33	20 (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls.
UNIVERSAL		
Perils of Pauline Evalyn Knapp-Rebt. Allen	Nov. 6,'33	20 (each)
Pirate Treasure Richard Talmadge-Lucille Lund	Jan. 29	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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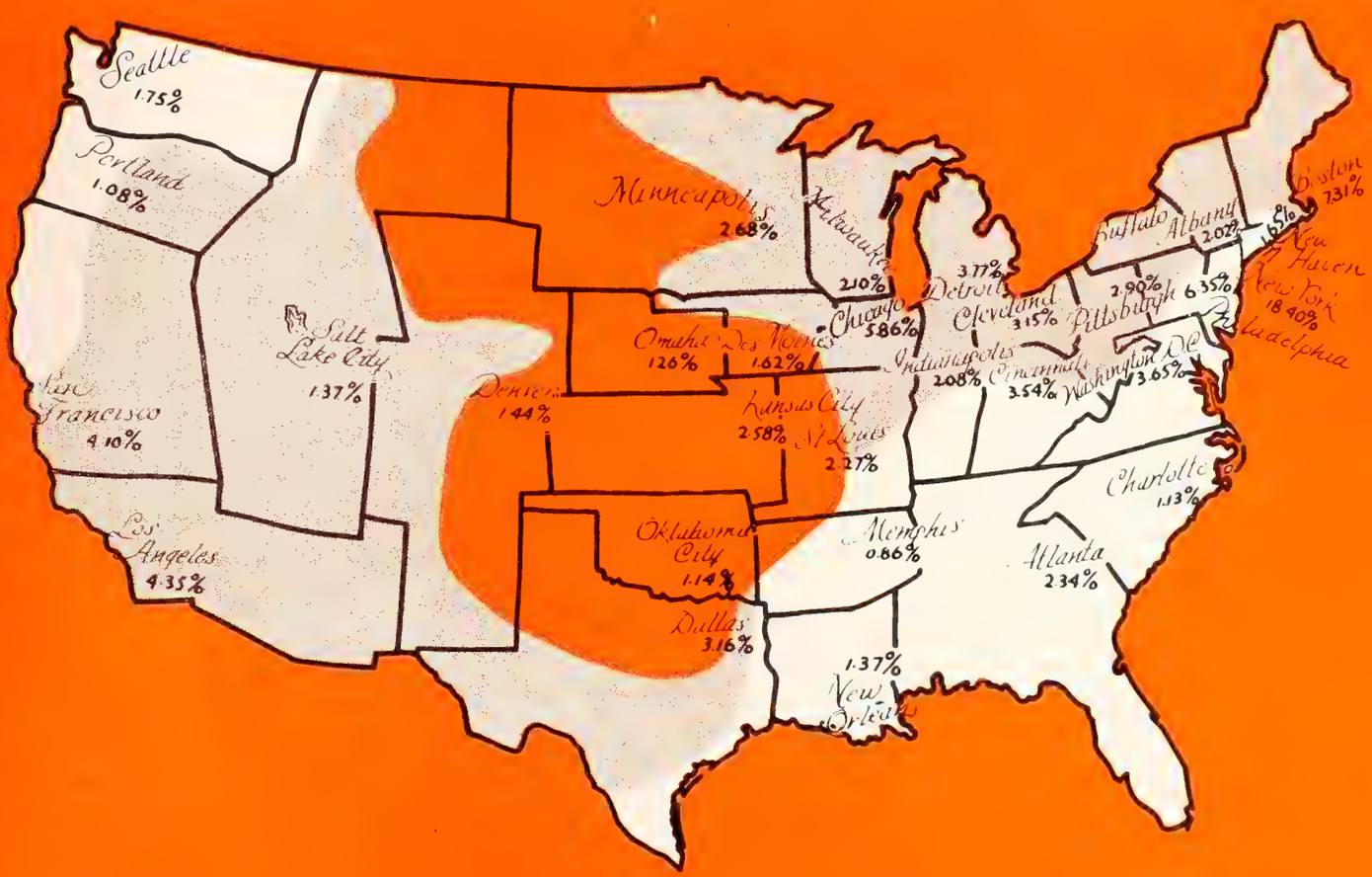
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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



More Farm Cash Despite Drouth

Illustrating story on Page 9, this map shows the poor crop regions in relation to film distribution territories and their percentages. Solid color indicates drouth area proper; dotted portion, area of poor crops. Elsewhere (white) crops are average or better.

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THE LION OF ENGLAND

When Two get to

Hello America!

Such excitement when we brought to your shores the picture that is the sensation of the day in Europe "THE WANDERING JEW." We thank all the distributing companies for their enthusiastic interest, for their high praise. Leo, the M-G-M Lion, has won the race to present this new dramatic thunderbolt to American audiences. And we're honored that our triumphant picture is to enjoy the sponsorship and showmanship of the roaring Lion. That speaks a house-full for the picture!

Sincerely yours,

TWICKENHAM STUDIOS
ENGLAND

Lions gether!



THE AMERICAN LION
Leo of M-G M

Hello Twickenham Studios!

We're still breathless from the wonders of your amazing entertainment "THE WANDERING JEW." It's a privilege and a joy to bring its thrills and magnificence to America. We're calling it "The successor to 'Ben-Hur'" because it's the BIGGEST PICTURE to flash on the screen since we wowed them with the Chariot Race! Very seldom that M-G-M goes outside its own Studio for a picture, but we'll confess this is worth making an exception to the rule. What a picture! No wonder it's the smash hit of Europe! Watch for miracles when the screen shouts: "Metro-Goldwyn-Mayer presents 'THE WANDERING JEW'."

Sincerely yours,

LEO of M-G-M

Enemies TO THE

yet loving each other mo

Kay FRANCIS *Leslie* HO



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Watch for 1934's one great d sensation—the picture the wh will acclaim!

With Willia in cast of h Suggested b Lockhart's A First No

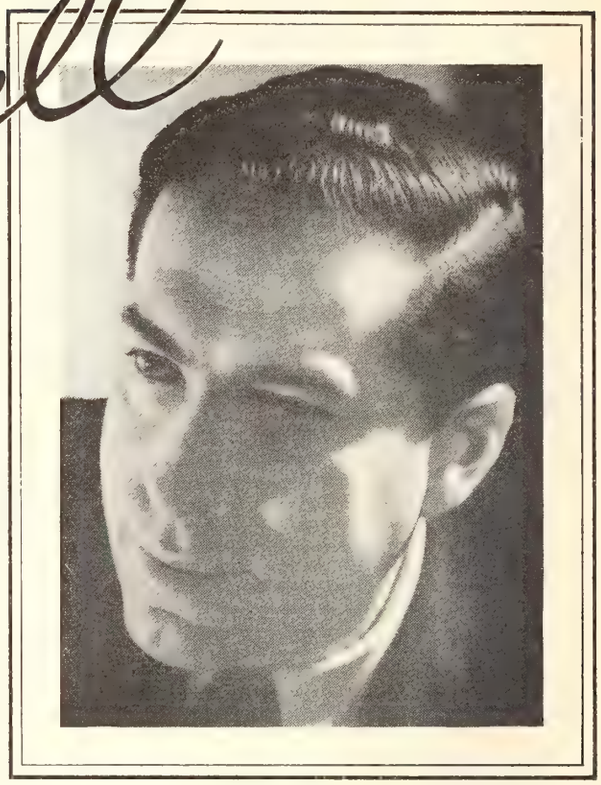


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YOU HAVE INSPIRED
a cast of many stars
to give the grandest
performances
of their lives.

YOU HAVE ASSEMBLED
mass effects
involving thousands
of people . . .
and infused them
with swinging,
colorful rhythm.

YOU HAVE GIVEN US MUSIC,
gay and exciting,
that fills the hearts
of the audience.

YOU HAVE CREATED SPECTACLE
of such sheer beauty
that nothing ever done
on the screen
can compare with it.

YOU HAVE DEPICTED ROMANCE
that fires the senses
like wine.

ABOVE ALL
You have given us something
in your first production
for FOX
definitely new
and significant
that will be studied
in every studio...
and welcomed by a public
that has been begging
for a newer, truer use
of the motion picture.

FOX

MOTION PICTURE HERALD

Vol. 116, No. 11 — September 8, 1934

NEW TAX THRILLS AHEAD!

NOW that Labor Day is behind us and the fish stories are all told, it seems necessary to give a thought to work and business and the state of the nation. This brings us most immediately and disagreeably to the subject of taxes, which, now that the country is being saved on the dole plan, promise to loom much larger in the affairs of every individual and every business than ever before in the nation's history.

Municipalities in many sections are currently active with plans for new assessments, many of them directed toward amusements, and very shortly all the states and the national government will be stalking every possible source of tax revenue.

Treasury conferences started this week on schemes to be suggested to Congress along with a demand for $500,000,000 in taxes. The department closed the fiscal year ending June 30 with a deficit of $3,989,000,000.

In view of the astronomical figures with which the administration is redistributing the national wealth, and the national hope of wealth, may we for just a moment smilingly recall that there was some kind of a White House fuss a while back about a baby's salary in Hollywood.

A corps of college professors is engaged in a taxation and currency survey which is presently to report to the Treasury on the all exciting subject of "where can we get it."

The motion picture industry, all aglow with lobby lights proclaiming its seemingly prospering presence everywhere over night, can expect that it will be getting attention considerably more confused than flattering.

Despite the fact that the placer-mining profits and gold strikes of the show world have long since ceased to be conspicuous elements of the motion picture industry, the law givers and the tax getters all too often tend to think of the screen and its operations as expressions of the old time, easy-come-easy-go high stepping and fast spending showman of song and story.

The motion picture cannot afford the luxury of repute of unlimited money and lavish spending. There is little indeed in the balance sheets to support such a fame today.

It will be wholesome to promulgate a wider realization of the fact that the motion picture industry, because of competitions and intensive developments in its field, is distinctly to be rated as an industry and not a gold rush.

Taxes always eventually become a part of the costs. Most authorities on the economics of the motion picture industry are in agreement with the contention that the screen can only hope to hold its place as the dominant amusement of the masses by keeping to mass prices, on the average. Happily alike for the industry and its customers the motion picture need not cheapen its wares for mass distribution. The machine of mass production takes up its work in the print laboratories after the artists have made their creative contributions to the negative. Increased tax burdens placed upon this mass traffic are taxes to be laid on the multitudes, tending to reduce the availability of the product at a price, invading the status of the world's greatest amusement at the expense of the consumer and invading both the earning and taxpaying power of a great industry.

The box office is not in a position "to put on a benefit" for the nation this season.

△ △ △

STILLS

THE week is brightened by the arrival of the fourth issue of "Modern Photography," ably edited by Mr. C. Geoffrey Holme, London, and published in New York by Studio Publications, Inc., with its annual presentation of achievements in still photography. Most interesting to picture technicians are revelations of the many influences and contributions to the still art that emanate from the great experimental and developmental but younger institution of the motion picture camera. The trend among pictorialists is of course to the use of miniature instruments, which it seems have gained vastly of late through the use of "Panatomic" film, a specially fine grained negative evolved by the Eastman Kodak Company for the screen's special process and background shots. It is of interest to observe that the leaders in still photography are today engaging in frank photographic processes, not in the old endeavor to imitate the classic media.

△ △ △

HISSES

SOME comment has arisen because a Broadway audience took cognizance of a Code seal by hissing. The audience reaction is not surprising, especially in Broadway. It was hardly to be expected that they would applaud. The policeman on the corner is not always a popular figure either, but most good citizens know he is necessary.

△ △ △

Maybe now, that ancient bit of vaudeville backstage patois, "Are you decent?", will become a part of the Hollywood vernacular, with a new meaning.

△ △ △

ONE of our delights is the damning of unnecessary gadgets that multiply the complexities of life and add nothing to it. Today's rage is over the discovery in a Madison avenue window of an automatic changing, magazine loading, self-cocking phonograph mounted in gimbals, like a compass, so that it can grind out its banalities on a storm tossed yacht. Imagine being at sea in a gale with that thing crying out hour after hour.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

DILLINGER AFTERMATH

In Cincinnati and Seattle last week action was taken to prevent too much enthusiasm in the cashing in on the life and death of John Dillinger by theatres. In Seattle the new censor board ordered street exploitation halted, a lobby wax figure of the bullet-plugged body of Dillinger removed, as Joe Danz's Embassy campaigned on "Bring 'Em Back Dead," Dillinger story. In Cincinnati announcement that the Dillinger family would appear on the Taft's stage was vigorously denied by the operators of the house, despite newspaper advertisements. . . .

LOUISIANA TAX

Passed by the Louisiana state legislature last week was a tax on all amusements of not less than 10 per cent. New Orleans is demanding a straight 10 per cent levy on all motion picture tickets. The theatre owners declared their willingness to do their part but asked more equitable distribution of the tax, urging lower percentage on smaller admissions. . . .

CHEVALIER SIGNED

Signed by 20th Century Pictures' Darryl Zanuck last week was Maurice Chevalier, to play the lead in the film version of "The Red Cat," stage play by Rudolph Lothar and Hans Adler, a European legitimate success, shortly to open on Broadway under the sponsorship of A. H. Woods. . . .

SMPE MEETING

The date set, the Society of Motion Picture Engineers will hold its annual fall convention October 29 to November 1, at the Hotel Pennsylvania, New York. Planned are technical sessions, featuring symposiums, demonstrations, lectures; an equipment exhibit, an inspection tour to local laboratories, studios; entertainment and sightseeing for visiting members. . . .

EXHIBITOR POWWOW

Of major importance in the schedule of considerations at the annual convention of executives, managers, of the Intermountain division of Fox West Coast Theatres, at the Broadmoor Hotel, Colorado Springs, September 11 to 13, will be the current Legion of Decency activity. About 40 are expected in attendance, with Rick Ricketson, division manager, Denver, in charge of proceedings. . . .

SMOKING

An agreement between city officials and theatre operators successful, smoking will henceforth be permitted in the balconies of Los Angeles Class A theatres. Originally the policy was not to be effective until September 21. . . .

POLISH CINEMA

Only the most striking screen names are wanted in Poland at present, where theatres are suffering in summer slump, according to a report from commercial attache Clayton Lane, in Warsaw. Exhibitors have never been so critical, he says, and American interests are concerned over competition from Austrian producers. The quality of Polish production is improving, as well. . . .

RACING HEADACHES

Racing—canine and equine—is creasing more exhibitor foreheads. At Portland, Ore., the pari-mutuels recorded $1,128,019 in bets in 30 days of the iron rabbit chases. At Providence, R. I., the opening of the Narragansett horse track season at Pawtucket was noted with anything but delight. . . .

MISSOURI TAX

Under a recommendation of Governor Park to the next session of the Missouri legislature at Jefferson City, theatre grosses would be taxed one per cent, in a doubling of the present sales tax of one-half of one per cent. He will also recommend extension of the levy beyond next year, the original expiration. . . .

In This Issue

More farm cash for theatre-going despite drouth — Cover and Page 9
De Casseres on the new stage season — Page 11
Sinclair plans state-operated studios — Page 10
Government sues Society of Composers — Page 15
Campaigning for the Motion Picture — Page 13
"Jack Rabbit" circuits cost industry huge sums — Page 21

FEATURES

Editorial — Page 7
The Camera Reports — Page 23
J. C. Jenkins—His Colyum — Page 48
The Hollywood Scene — Page 33
The Cutting Room — Page 31
Code Question Box — Page 54

DEPARTMENTS

What the Picture Did for Me — Page 49
Showmen's Reviews — Page 34
Managers' Round Table — Page 55
Technological — Page 64
Short Features on Broadway — Page 54
The Release Chart — Page 65
Box Office Receipts — Page 42
Classified Advertising — Page 70

CHINESE VICTIMS

As Chinese bandits in Manchuria swarmed over a deliberately wrecked train of the Chinese Eastern Railway last week, killing, injuring many, two film men, R. L. Lury, Manchukuo representative for MGM, and E. F. Johansen, Far Eastern employee, were captured, held. J. J. Russell, Tokio MGM sales manager, locked himself in a compartment, escaped. Hot on the trail went Japanese troops, caught the marauders, freed the captive film men, decimated the bandit ranks. . . .

LOEW BUILDING

Already opened are three new theatres in Australia, at Brisbane, Sydney, Melbourne; planned are houses in Calcutta, Bombay, last week declared Harry Moskowitz, Loew's construction department head, returned from abroad. He called conditions fair in South Africa. . . .

LEE MARCUS UP

From direction of RKO Radio's comedy unit to the post of associate producer has moved Lee Marcus, his first feature assignment being "Kentucky Kernels," starring Bert Wheeler, Robert Woolsey. Through the RKO organization, Mr. Marcus has been successively film salesman, booker, head of Pathe Studios, story editor for RKO Radio, comedy unit chief. . . .

TORONTO VAUDEVILLE OUT

Last week was played the last vaudeville, at least for the time being, in Toronto, Canada, motion picture theatres, as Shea's theatre turned to an all-picture policy. Ten musicians, three stage-hands were affected by the decision of Famous Players Canadian Corporation. . . .

VISUAL INSTRUCTION

Some 45 per cent of the city schools of New York, with a pupil capacity of 450,000, are now convertible into motion picture theatres for visual education purposes, last week declared Miss Rita Hochheimer, assistant director of visual education, in her annual report to School Superintendent Dr. Harold G. Campbell. Slowly but surely the school system is moving more firmly in the direction of expansion of the "learning-by-seeing" method of instruction, the report indicates. . . .

COAST ITO

Electing new officers as part of reorganization, the ITO of Southern California last week at Los Angeles named: H. W. Chotiner, president; C. A. Ferry, vice-president; Jules Wolf, secretary; Irving Callin, treasurer; Lou Bard, Jack Berman, Al Bowman, Rowland Levinson, Harry Popkin, directors. . . .

MORE "FARM CASH" FOR SHOWS DESPITE DROUTH

Farmers as a Class Will Have More Money to Spend in 1934-35 Than in Past Year, Publishers' Surveys Indicate

What is likely to be the effect of the drouth upon motion picture theatre receipts this season in the affected area? (See map on cover). Naturally at this time this question can be answered only by conjecture, but at last there are available reports of some statistical basis, from the drouth districts themselves, upon which can be based calculations with considerable claim to accuracy.

Earlier reports, particularly those published in eastern metropolitan newspapers (with their quick sense of the dramatic in the news), appear to have been, like those of Mark Twain's inadvertent demise, "greatly exaggerated." The farmers will *not* suffer a five-billion-dollar loss, and there will *not* be general destitution throughout the poor-crop region.

To the contrary, declares Marco Morrow, assistant publisher of the Capper agricultural papers, the farmers, taken as a class, will have more money to spend during 1934-35 than they had in the year just past.

It is to be remembered, first of all, that relatively high prices are being paid for farm products—much higher than those agriculture has enjoyed for many, many years. The farmers are receiving, moreover, millions from the Government in the "plow-under" campaign. It is estimated that about $36,000,000 will get to their hands during coming months from this source alone. In addition, the drouth itself has brought a Congressional appropriation of half-a-billion dollars, with more due this fall, for the relief of families hardest hit by crop failures, and probably some of this amount should be considered as *sure* cash, as against merely problematical profits from the sale of farm products.

Assurances from Dealers

Already there are assurances from manufacturers and retailers purveying importantly to the rural market. Surveying this field of merchandising, the publication *Advertising Age* reports that even in Kansas and Nebraska, which may have been hit most severely, one large commodity distributor is selling just as much as it did a year ago. In regions less affected, the same company reports that its sales have increased over those of last year. In general, farm implements have been in greater demand than last year, even since the middle of July.

In Michigan, according to the *Michigan Farmer,* it is expected that "the income of farmers from their 1934 crops will exceed that from previous crops," while in Oklahoma, reports the *Oklahoma Farmer-Stockman,* farm income "this year will be larger than the income for 1931, 1932 or the fairly good year of 1933." High prices and $10,000,000 in Government wheat allotments will more than overcome the effect of the drouth in Montana.

As for the South, particularly the Southeast, agricultural economics are on a much higher level than they have been in years. The *Southern Agriculturist* declares: "The restricted cotton crop will bring at present prices and including seed and Government payments, about $850,000,000, approximately the same as was received for last year's larger crop and twice as much as the 1932 crop brought. And the whole South expects still higher prices."

The higher value of this year's harvest in Illinois and Indiana is indicated in a compilation of the *Prairie Farmer,* which places a total value on corn, wheat, oats and hay for those states at $429,960,000, compared with $297,743,000 in 1933. For the same states, Government benefit payments on wheat, corn and hogs amount to $70,428,000.

The drouth, indeed, is looked upon as the probable end of the depression for American farmers by Charles E. Sweet of Capper Publications. He has pointed out to *Advertising Age* that "almost 100 per cent of the surpluses of wheat, corn, hay and all other crops have been liquidated," and that it seems certain the farmers "will have a greater cash income than they did in 1933," due to better prices and Government benefits.

And so one is permitted to formulate, even now, an answer to the introductory question, first by asking another one: What were theatre receipts last season? They will be as good, and except in the area of extreme drouth, probably will be actually better in 1934-35.

Erpi to Be a Target In Inquiry on A. T. & T.

Electrical Research Products, Inc., will be included in the inquiry of the Federal Communications Commission into activities and operations of the American Telephone and Telegraph Co., it was learned in Washington this week.

A study of the film activities of the A. T. and T. will not, however, be made for some time, as the investigation has only just started. The commission has not yet completed organization of its personnel. The first phase of the inquiry will concern rates and charges of the company.

U. S. Buying More Belgian Raw Stock

The United States is becoming a heavy buyer of Belgian raw stock, the State Department in Washington reported this week, in announcing that negotiation of a reciprocal trade agreement with Belgium is to be undertaken. Purchase of unexposed sensitized films in 1933 was valued at $360,196, three times the 1929 purchases which reached a total of $110,324.

Red Kann Hurt, Wife Killed in Auto Accident

Maurice Daniel (Red) Kann, editor of MOTION PICTURE DAILY, sustained fractures of three ribs, and his wife was fatally injured early Tuesday morning in an automobile accident on the main New England highway near the Yale University theatre in New Haven.

Harry Goldberg, sales executive of Mentone Productions, New York, and a former circuit executive, sustained a broken nose and severe bruises. All were removed to New Haven General hospital, where Mrs. Kann died a few hours later from internal injuries.

Herman Center, Mrs. Kann's young brother, was only slightly injured and was discharged from the hospital almost immediately. Mr. Kann had recovered sufficiently late Wednesday afternoon to be removed to New York. Mr. Goldberg will be confined at the New Haven hospital for several days.

The party was traveling homeward to New York from a weekend holiday on Monhegan Island off the coast of Maine, with Mr. Goldberg driving Mr. Kann's Packard roadster. Early morning fog and rain obscured Mr. Goldberg's vision, and while attempting to adjust the mechanism of the windshield cleaner, he collided with the rear end of a truck.

Mrs. Kann, 30 years old and a native of New York, was Miss Marie Center before her marriage in 1927.

Funeral arrangements had not been completed at press time, with burial probably on Friday in New York.

Will Ask Congress To Retain Ticket Tax

Continuation of the admission tax on at least its present level will be asked of Congress when it reconvenes in January, it was predicted this week in Washington as Administration officials began consideration of new revenue legislation.

With this and a number of other emergency taxes due to be automatically repealed next July, the Treasury has begun a study of the funds needed, the general belief being that a measure carrying at least $500,000,000 will be sent to the Congress at the opening.

Paramount Releases Arlen

Richard Arlen and Paramount have severed connections in Hollywood. Mr. Arlen asked for, and was granted release from his contract, which had one year to run.

STATE-OPERATED STUDIOS PROMISED BY SINCLAIR

California Candidate Would Rent Idle Plants, Establish Theatres by, for Unemployed

By AL FINESTONE
Kansas City Correspondent

The motion picture industry in California —the state's dominant industry—faces the prospect of state-operated studios and theatres if Upton Sinclair is elected governor of California.

Interviewed in Kansas City while en route to Hyde Park, N. Y., for a conference with President Roosevelt, Mr. Sinclair, the Socialist who is sailing under Democratic colors in his California campaign for governor, revealed he contemplates the establishment of a state theatre and a state film industry in California under his scheme to "end poverty in California" in two years.

Would Rent Idle Studios

This will include the renting of idle studios and dark theatres for the production and exhibition of films to be produced by, and primarily for, the unemployed.

"We will make our own pictures and show them in our own theatres with our own orchestras," he said, explaining that the quarter of a million unemployed in California "will need everything from beans to entertainment."

"We don't intend to interfere with capitalistic industry," he added, "but after our people have seen these films, if anyone else wants them we will be glad to release them generally."

His contemplated state-operated film industry, Mr. Sinclair explained, is part of his plan to give every man a job and will absorb Hollywood's unemployed workers, artists and technicians. He said he would place in charge "a man who has not been able to use his ability because of conditions."

Will Go in for Culture

The author of "Upton Sinclair Presents William Fox," a bombshell of last year, indicated that his state film industry will go in for culture in a big way.

"Our pictures, culturally," he continued, "certainly will be superior to those now being produced by private enterprise. We recognize that pictures are in bad taste, and we will try to raise the cultural standards."

"What type of films do you intend to produce?" he was asked.

"Any type, silent or sound, that will be acceptable to our people," was his reply. "And you can be sure there won't be anything Communistic in them."

The studios and theatres, he said, will be rented by paying the owners' taxes and overhead. The workers will be compensated by some system of barter, and he indicated that his plan contemplates the shortening of working hours.

Sinclair's EPIC program will require the sanction of the legislature, but he pointed out if that body proves hostile and attempts to thwart the plan, he could jam it through in from thirty to sixty days after his election by means of a referendum. It was his opinion, however, that should he be elected next November, the legislature would accept his election as a mandate from the people to adopt his program.

Sinclair insisted his program was not radical. He said it was nothing more than what the federal government has undertaken through some of its more recent relief projects.

The candidate has had a brief experience with films as a financial backer of Sergei Eisenstein's "Thunder Over Mexico."

"Mrs. Sinclair and myself went out among our friends and obtained the financial backing," he said. "It didn't bring back one-fourth of what was put into it."

Code Authority Pushes Draft of New Clearances

The Code Authority this week "drafted" the industry as a whole to do everything possible to expedite the drawing up of new clearance and zoning schedules. A special committee, to be headed by George J. Schaefer of Paramount, was appointed and its functions will be to call upon Code Authority members and leading sales and exhibitor heads in New York to analyze all schedules submitted for appeal. Schedules exceeding code limitations will be sent back to local boards for revision.

Executives of sales for 11 distributors comprise the committee and a meeting of the group to draw up plans for assistance of local boards in redrafting clearance and zoning schedules was scheduled for Wednesday night in New York. The results had not been announced up to press time.

Among those attending were: Neil Agnew, Paramount; James R. Grainger, Universal; Al Lichtman, United Artists; A. W. Smith and Gradwell L. Sears, Warners; Ned Depinet and Jules Levy, RKO; Felix F. Feist, MGM; Abe Montague, Columbia; Jack Skirball, Educational; Edward Golden, Monogram, and Harry H. Thomas, First Division.

The Code Authority's move comes as a result of the conflicting opinions among exhibitors over what constitutes basic clearance and zoning principles.

In territories where schedules are returned, exhibitors will be asked to cooperate in working out a "feasible" schedule, and in situations where certain provisions of the code are overstepped the Code Authority will make suggestions as to proper procedure.

The Code Authority announced this week it had found that in practically all cases local code boards had exceeded their authority and, in many instances, had actually inserted clauses which violate the code. Under the committee's guidance exhibitors in all territories will be given the opportunity to protest against provisions in schedules which might work hardships on them, while in zones where no new schedules have been drawn as yet they can ask for changes in present protection ratios and the local boards will decide on the merits of the claims.

Plans to reopen the code assent deadline for the third time—brought about through the insistence of Division Administrator Rosenblatt, who believes no exhibitor should be "out" of the code—this week were reported under way, and if the compliance date is reopened it will be for an indefinite period.

In Washington this week the NRA intimated that until producers and distributors work out a formula for assessments it will not approve any plan for raising $180,000 from this source. Although producers and distributors, in protesting recently on the original assessment plan stated that gross business should be the common denominator for levies, it is learned they will not disclose figures publicly.

The future of the NRA will be detailed by Administrator Gen. Hugh S. Johnson at a session of Code Authorities of all industries at Carnegie Hall, New York, September 14. Methods of code enforcement also will be discussed. All division administrators, including Sol A. Rosenblatt for the film, radio and theatrical codes, will attend.

In Kansas City this week the controversy over the elimination of premiums was still the subject of much discussion, despite the determination of E. S. Young, one of the opposing exhibitors, who demanded a recount of the ballots, that the ban was voted by a sufficient number of theatres. The local ballot was by petition circulated by Jay Means, Independent Theatre Owners president, and was signed by exhibitors favoring this ban, which is effective starting October 27. Mr. Young, on checking the petition, found that 56 of 71 independents in the prescribed premium zone voted for the ban, more than the required number.

In San Francisco this week a 49-day clearance was decided by the local board for subsequent houses charging 30 cents at matinees and 40 cents at night. First runs maintain their 56 days over second runs charging 20 to 30 cents.

More than 800 clearance and zoning cases have been heard by the 32 code boards, the Code Authority announced last week. All the cases have been cleared.

Decisions backing grievance boards in six cases submitted to it on appeal were made public last week by the Code Authority. In a seventh case, a board ruling was reversed.

United Artists' board of directors Wednesday was scheduled to decide whether the company should file suit against the Code Authority in U. S. district court in New York for an interpretation of the 10 per cent cancellation clause in the code. The meeting, originally scheduled for Tuesday, was in session at press time.

RECEIVED by the Circulation Department of Motion Picture Herald this week was the following letter from a theatre owner in the field:

"I am an exhibitor once more and cannot run my theatre intelligently without Motion Picture Herald. Please enter my subscription at once for one year. I have been out about three years and do not know what the subscription price is now, so am enclosing check signed in blank and ask that you kindly fill in the amount for one year's subscription."

(Signed) E. F. Ingram, Manager, Ingram's Theatre, Ashland, Alabama.

BROADWAY STAGE FROM CAMERA EYE

DeCasseres Finds Legitimate Theatre Bouncing Back After Another Long Count; First Plays Reviewed

Benjamin DeCasseres

The ebullient Mr. Ben DeCasseres, celebrated observer of the drama, essayist and man of letters, long a contributor of pithy attentions to the stage in Motion Picture Herald, is back again from the sea and the mountains, looking over Broadway with an ever eager but experienced eye. Surveying his stage evaluations from the point of view of the motion picture camera for last season it appears that he forecast screen possibilities with an astonishing degree of accuracy. Mr. DeCasseres, let us be reminded, is no amateur or theorist in his motion picture speculations. He served long and industriously in film production, chiefly in the Paramount organization. It is not particularly germane, but we always like to recall that Mr. DeCasseres, apart from being the last living descendant of the great Spinoza, is known among "bon vivants" as America's leading authority on cheese, and is the author of a classic monograph on cheese cake. —T. R.



THE SEASON OPENS

Open sesame!—maybe.

Will it be a killing or a *majullah* party?

Pictures go on forever. They have no "season."

With the stage it's different. It has four seasons: Hope, Headache, Diabetes, Coma.

At least it was so last season, in which 81 per cent of the productions flopped. In some cases Hollywood bought in and saved a few playwrights and producers from grievous self-slaughter.

Oh, the Big Bad Wolf isn't such a *bad* fellow!

Anyhow, Broadway — Hollywood's grab-bag—is getting its wind again.

My admiration knoweth no bounds for the way in which the same theatrical producers can take it on the chin, in the eye, on the ear, in the kidneys and stay dead until the referee counts 125—season after season.

Many of them after a season look like Carnera after the sixth consecutive licking from Max.

But lo!—and also behold!—in September they weigh in at 175 pounds, are as pink as a tenor's cheek after a dollar massage, and strip for the towel.

As the Schnozzola says, "It's unbelievin'!"

I Joehumphry some of those who have tossed their caps in the ring for the coming season:

The Shuberts, William A. Brady, Aldrich & Liager, Eddie Dowling, Arthur Hopkins, Earl Carroll, Crosby Gaige, Gilbert Miller, John Golden, Max Gordon, the Group Theatre, Jed Harris, Alexander McKaig, Rowland Stebbins, Dwight Deere Wiman, the Theatre Guild, George White, Al Woods—and the new combination of Arch Selwyn and Harold B. Franklin (under the name of Frankwyn Productions), who are laying before the public and potential Hollywood play-shoppers some promising material, including a new Noel Coward opus.

As no one ever throws anything but skunk-cabbage at critics, I appoint myself a committee of one to throw a box of neckties at myself: I picked almost all the winners (as second-night reporter) for Hollywood consumption and approximated a 95 per cent average on my evaluation of no-good-for-picture plays.

But enough egg-warming. Let's hatch.

KILL THAT STORY!

The first comedy of the new season contains many picture angles—potentially. In fact, I have a subtle and well-oiled suspicion that it was written just for that purpose.

The saga is a proof at the big shots and the little shots in the newspaper advertising game, who in this instance have gathered in a "large city" for their convention, which turns out to be mainly a question of Where's the skirts and where's the booze?—with the married men swollen with Frustrations. Harry Madden and Philip Dunning wrote it; staged by George Abbott (Abbott-Dunning, Inc., producing).

The play itself is snaggled, has too many walk-in and walk-out characters, is ponderous and hinge-creaky in its theme-building and depends too much on faked and old-hat curtains.

But behind this bungle I perceive the solid substance of a good program screen comedy-drama of "The Front Page" species.

The audience reaction was, in the main, good so far as the humor went (plenty of laughs and racy dialogue). Where the audience balked was at the implausibility of the dramatic elements.

Spike Taylor (Matt Briggs), a chain newspaper proprietor, attends this convention for no good purpose. He wants to sink another paper for a political boss.

Before the show opens Spike has fired from his Pittsburgh sheet Duke Devlin (James Bell). Duke has been blamed by his wife (who has divorced him) for the suicide of Duke's stenographer. But the fellow who ruined the girl is Big Shot Spike. Duke has the page from the hotel register in his pocket (and Spike is married).

Duke of course smashes all of Spike's dirty schemes, threatens to expose him, and gets his wife back.

Besides this dramatic stuffing, for picture purposes there are, for humor, the advertising convention and the hooey thereof, a raft of Convention Girls and their necking of the birds with the high jack, the high-jinks of the men in the hotel—off the reservation, you know; and, above all, the fine character part of that dead-pan comedian, William Lynn, as a booby delegate. This is a Charley Butterworth push-over—or why not Lynn himself for the job? He, with Matt Briggs, carries the show.

Picture value, 80 *per cent.*

HER MAJESTY, THE WIDOW

Pauline Frederick, who has done such notable work on the stage and the screen, gave personally a fine performance in John Charles Brownnell's "Her Majesty, the Widow" (Wee & Leventhal producing). But the play is—alas!—never hot-cha, League of Decency or solid dramatic meat.

The picture values are along pretty old and threadbare lines.

See if you've heard this one before:

Jane Seymour is a widow (swell Boston suburb). She has a son who is in love with the sweetest little dumbbell you can imagine. But on the boy's trail there travels a vamp, Veronica.

Now fade way back to the time when John Bunny's stomach was still flat. In that

(*Continued on following page, column* 3)

ADMISSIONS RAISED IN FOUR KEY CITIES

Is Subject of Controversy in Two Other Situations; Prices Considered a Local Matter

Admission price increases are under way in four of the largest key territories and in two other sectors the question is the subject of controversy. Labor Day, officially marking the beginning of each new show season, this week brought definite evidence of an upward trend of box office prices in the Detroit, Kansas City, Los Angeles and San Francisco territories, while in Chicago and St. Louis the situation was still in the preliminary stages of debate.

In many sectors the consensus has been that the problem of admission increases is a local one, in spite of the general upward trend of basic commodity prices, vastly improved box office receipts in many situations, greater employment and generally higher wage scales and purchasing power.

It has been emphasized, both in New York and in the field, that the stage of general business recovery to date warrants price raising only in local situations where the upturn has been most pronounced and public buying power has been materially strengthened.

Al Lichtman, United Artists general sales manager, recently advocated a general increase of five cents in admission scales.

This week Mr. Lichtman said that within the next few weeks theatre conditions generally will show a marked improvement, not only for circuits and independent theatre owners, but also for producers.

Referring to his statement of three weeks ago, the United Artists sales chief expressed his gratification "to note that there has been marked improvement and concerted action on the part of some circuits to increase their first-run admission prices."

An Exhibitor's Viewpoint

Changes of any sort in admission scales long have been a controversial subject between the exhibitor and the distributor, and typical of the attitude of many exhibitors is the reply of F. E. McGillick, a Pittsburgh theatre owner, to Mr. Lichtman's proposals:

"Regarding the Lichtman statement, it would be a fine thing for exhibitors to raise admissions and have the benefit for themselves and not for the distributors."

Another factor is the already proved trend of theatre patronage away from the downtown deluxe house to the neighborhoods. In June, it was estimated, gains for the country's neighborhood theatres—based on comparative figures for a month in 1934 and one in 1933—ranged from 5 to 40 per cent.

In Chicago, higher admissions are the subject of a bitter controversy between the exhibitors and distributors. In that sector particularly have prices fallen rapidly in the last few months and this is markedly true in the Loop district where the most recent price cut saw the RKO Palace drop from a 75-cent to a 50-cent top. The Oriental also went to lower prices a few months ago. One plan under discussion currently is the designation of a number of "specials" by the various companies which would command increased admissions at Loop showings and in subsequent runs.

No advance in admissions is seen in the immediate future by Cleveland exhibitors and circuit operators. The current 44-cent top is expected to remain except where a stage show augments the picture, in which case the admission goes to a 60-cent top, including the state 10 per cent tax.

Neighborhood Admissions Up

The zoning and clearance plan for the admissions situation in the Detroit and Grand Rapids sector, approved last week, raises neighborhood admissions from 10 to 20 cents, with no fluctuating prices. Ten-cent bargain matinees are adjusted to 15 cents and Sunday and holiday matinees will be the same as evening prices. Downtown second runs are raised from 20 to 25 cents and bargain balcony prices are dropped.

From Kansas City this week came the report that the circuits' first runs have raised prices and are ignoring the independent suburbans entirely, after having waited for the independents to reach accord on prices. The present price increases by Kansas City first-runs follow the outlawing of premiums in the territory. First-run scales returned to normal last week after 18 months of price-cutting, initiated by Loew's Midland in January, 1933.

In Los Angeles, independent theatres, following the example of Fox West Coast, announced increases in admissions of 5 and 10 cents, on a graduated basis.

Reduced at Milwaukee

Milwaukee is the only key city reported to date as reducing admissions. This week three first-runs—the Wisconsin and Alhambra, belonging to Wisconsin Amusement Enterprises, and the Warner theatre—lowered their admissions.

Although several St. Louis theatres were scheduled to cut admissions last week, this action was deferred until September 7. In so far as a citywide price rise is concerned, the St. Louis situation appears to be uncertain. The proposed cut revolved largely around the double feature situation, with all theatres, virtually, threatening to cut all admissions from 55 cents to 40 cents for evenings and from 35 to 25 cents for matinees.

Admission prices in almost all San Francisco downtown first-runs have been advanced the last few weeks and are back to winter schedules. The most important changes are in the early matinee prices, which have been set at 35 cents in most houses. United Artists reopened the fall season with an afternoon price of 40 cents, and advances promptly were made by the Golden Gate, Warfield and Paramount. Raising of admissions in all first-runs in the San Francisco territory is expected soon.

Frances Marion Injured

Frances Marion, Hollywood scenarist, was painfully injured in an automobile accident en route to San Francisco last week.

DeCasseres Tells of Opening Shows

(*Continued from preceding page*)

era the Widow had a Great Lover, who now turns up after these long yeahs as Peter Stuyvesant (ouch!).

Well, this Veronica woman once vamped Pete. The Widow is wised up. The son is saved for the dumbbell de luxe, and all ends as happily as the dedication of a mint in Russia.

Picture value, 20 per cent.

LIFE BEGINS AT 8:40

Both Doctor Osler and Professor Pitkin have had ideas as to what happens to a man at 40. But the Messrs. Shubert and John Murray Anderson announce that *"Life Begins at* 8:40."

Well, it certainly does at the Winter Garden—in one of the showiest, swiftiest moving and yelpingest musical revues seen hereabout in some time.

This entertainment—with a corking title for a Hollywood buy—was mainly confected by Ira Gershwin, E. Y. Harburg, Harold Arlen and Robert Alton, with the comedy scenes (of which "C'est la Vie" is the finest) by Philip Loeb.

The "music" will not cause a stir in the grave of Beethoven, Strauss or Herbert.

The highlights in this long show are moon-eyed, rubber-face Bert Lahr, who is much better than the sketches Loeb has quilted for him; Ray Bolger, Luella Gear and Frances Williams. Then there are the magnificent group dancing of the Weidman troupe, Earl Oxford, the juvenile whom you may remember in "Rip Tide," "Should Ladies Behave?" and "Sadie McKee," and the usual competent and so-so flotsam and jetsam of such shows.

"Life Begins at 8:40" is a swat of a hit, with Bert Lahr pointing for the films.

Picture value (title and Bert Lahr only), 100 per cent.

SALUTA

The story background in "Saluta," a musical-comedy satire by Will Morrissey, Eugene Conrad and Maurice Marks (Arthur Lipper, Jr., producing), has at this distance a sort of Marxian Approach—not Karl, the father of the Great Confiscation idea, but Groucho and his brothers.

There is a gang of "spaghetti racketeers" who are regular pointers and setters for Culture (which has long been an ancient racket).

Their yearning for the Aesthetic points, of course, to the home grounds—Italy. And when you say Italy you mean grand opera —from anvil chorus to the Sextette. So these fellows kidnap a night-club ringmaster to go to Italy and produce the big stuff.

The Dutch Schultz of this bunch is a tenor. There is also a blonde, daughter of the backer of this nertzy idea. ((You no doubt have remarked, "This is not a Darryl Zanuck script.")

This is, however, the excuse for the antics of Milton Berle and a long list of singers, mockdrunks, and the rest of the featherweight stuff that tickles a brainless laugh out of the most aristocratic of our hard-boiled noodles.

Picture value, 15 per cent.

Campaigning For The Motion Picture

Motion picture theatre advertising and exploitation procedure departed last week from the conventional when the Kansas and Missouri properties of Fox Midwest Theatres Circuit embarked upon a campaign specifically designed to counteract, as adroitly as possible, some of the criticism recently leveled at the screen, by bringing to the attention of prospective customers the strides made by the industry in creating a more popular, educational and socially valuable product. By this campaign the circuit management also hopes to return to the parents of young theatregoers the responsibility for the selection of films for children. By shirking their responsibility, the management reflected, parents have made theatre managers "the goat". To this situation Fox Midwest proposes to bring an end.
—THE EDITOR

ENGAGING in the first wholesale territorial broadcast to patrons of the results of the Production Code Administration's machinery in raising motion picture standards, Fox Midwest Theatres are addressing to prospective customers in 47 large and small towns in the Kansas-Missouri belt a series of institutional advertisements stressing the improvement in the moral tone of 1934-35 product and also the specific appeal of certain productions to the intellectual and educational forces among the potential patronage.

Unusual in its character and in the extent to which it is being employed, the campaign immediately began to register for the individual properties and for the circuit as a whole the goodwill of teachers, students, women's clubs and so-called "critics" of the screen. All are being told that "the best screen fare of the new season will be adaptations from books, famous and popular novels and biographies and from other sources favored by the advocates of 'better motion pictures'."

The procedure, as outlined, might well be adapted by other motion picture theatre owners whose properties stand need of community support.

The idea for the campaign and the machinery for carrying it into effect were born when E. C. Rhoden, Fox Midwest division manager, called his district managers together—Lon Cox, L. J. McCarthy, H. A. McClure and Howard Jameyson, and told them that for the new show season the circuit would prepare its fall advertising campaign so that it would not only announce new product to the regular customers, but to also win over, if possible, the critics of the motion picture. Mr. Rhoden amplified his idea by stating that he wanted to avoid entering into any discussion of the present campaign directed against pictures by the church and other groups. From that point on layouts and the like were worked out by Mr. Jameyson and by D. S. Lawler, division publicity director for the circuit.

Combined with a series of newspaper advertisements to appear in each of the 47 cities, Fox Midwest has prepared a leaflet which is directed specifically to the attention of teachers and students of literature and to all persons interested in better films. The leaflet lists many of the popular novels which have been transcribed to the screen for 1934-35 exhibition, as well as historical and biographical material, classical literature, dramatic adaptations, musical plays of the light operetta, and adventure stories.

The leaflet is to be distributed in all intermediate, secondary schools, universities and colleges in the Kansas-Missouri section in which the circuit operates.

Bookmarks listing many of the works contained in the leaflet will be distributed in libraries, the circuit's executives acting in this respect on the assumption that a considerable portion of a library's patronage is extremely critical of the screen.

"It is our opinion that teachers and scholars will be impressed by this impressive list of books that are being made into motion pictures," explained an announcement from the executives of the Fox properties in the midwest. "Our personal acquaintance with educators has brought to our attention the fact that these individuals are crying for films of the type we list on the leaflet. We believe that an announcement of this kind will cause them to forego criticism, for the present at least."

On the general assumption that all pictures cannot be produced for child audiences and with the realization that many films are suited only for adult minds, the Fox Midwest executives regard the classification plan as the only practical solution to the problem of child suitability under present conditions.

They believe that while films may have deserved some of the criticism directed toward them the fault is not entirely with the films themselves, and that a large part of the difficulty lies in the fact that the wrong people see the wrong pictures. People inadvertently stray into a theatre showing a picture which offends them, or one which they should not see. In most cases parents who are interested could easily learn of the nature of the picture being shown, but the usual complaint is that they "never know what kind of a picture is on."

Mr. Jameyson reflected a large part of popular managerial sentiment when he said that whether it is fair or not the responsibility for what children see on the screen rests solely with the theatre manager, who becomes "the goat" for parental neglect and indifference.

"We are not kidding ourselves about the classification plan," he said. We do not expect to see the families flock out *en masse* to see every family picture. Neither do we expect to see children stay away from strictly adult pictures. We know from experience that parents will bring children to see such pictures.

"But we do believe that if this plan is carried out, thoughtful people will realize we are attempting to do our part in keeping youngsters away from pictures they shouldn't see and we also believe our efforts in this respect will win much goodwill in the community."

By differentiating the releases in the general groups of "family" and "adult," the plan departs from the juvenile classification idea favored by some of the previewing groups, but which has been found harmful by some theatre managers. In general, the "selected motion pictures" leaflet constituting the joint estimate of previewing committees and issued monthly by the Motion Picture Producers and Distributors of America, will serve as a guide in determining classifications. The group to which individual films are assigned will be identified in advertisements by an insignia resembling a seal which will be uniform for all theatres in the division. While this has not been definitely decided, it is planned to have the emblem signify that a better films group has approved the picture's classification.

The Fox theatre manager is ordered to inform himself in advance as to the nature of the picture he is presenting and to learn whether it is suitable for the whole family or for adults only. Where there is doubt as to the manner of classification, the theatre manager is urged to "play safe" and use the adult label, or to contact the district manager for advice.

In carrying out the plan, each Fox manager automatically is vested with the duties of a public relations director. He is supposed to contact leaders in the women's clubs, ministers and others who can be of valuable assistance. Since the plan is in accord with the aims of Better Films Councils, managers are urged to cooperate in organizing such groups.

As part of the campaign to impress on critics that the industry has a new and higher standard, and that the discriminating and educated will in the new season find entertainment to their liking, Fox Midwest also plans to distribute to selected patrons and organizations in each community an abridged

For the Institution That Is the Picture

reprint of the monthly review list issued by the MPPDA. As planned, the pamphlet will be condensed from normal size, usually 16 to 32 pages, to four pages, retaining only the pictures used by the circuit's theatres with the appended estimates of the reviewing committees and excluding foreign pictures and irrelevant matter.

The "book cycle" is the subject matter of practically every piece of institutional advertising included in the campaign. Bookmarks and "book jackets" for distribution among libraries will be employed to call attention to the fact that more pictures adapted from well known books will be shown than in any previous year.

"The Movies Find Their Mission," is the bold display caption heading one of the two-column newspaper advertisements conceived for the campaign.

In connection with the newspaper advertising, one ad is purely intended to take credit for the industry for learning through the success of some motion pictures—such as "Little Women" and "David Harum"—what the public wants. The Fox officials were of the opinion that this line of approach is better than to intimate that theatres and the industry itself were acting as a result of some outside pressure. Said this ad:

"Thanks to 'David Harum' and 'Little Women' for Setting a New Fashion in Motion Pictures—the extraordinary success of these two fine, wholesome movies was a mandate to the producers from the American public . . . starting a new trend in motion picture entertainment and launching the screen on what promises to be its most worthwhile season . . . a season that will see countless other beloved characters brought to life from the pages of the world's favorite books."

Books specifically mentioned by Fox Midwest in practically all publicity in the campaign as contributing material to 1934-35 productions are grouped under four classifications, popular novels, historial and biographical, classical and adventure and miscellaneous, as follows:

Popular—

"In His Steps," "Babbitt," "The Magnificent Obsession," "Tish," "Laddie," "When a Man's a Man," "The Age of Innocence," "A Lost Lady," "Anne of Green Gables," "Imitation of Life," "Old Judge Priest," "Little Men," "Main Street," "The Good Earth," "Ruggles of Red Cap," "Freckles," "That Printer of Udells," "The Forsyte Saga," "The Fountain," "Mrs. Wiggs of the Cabbage Patch," "The Magnificent Ambersons," "Jane Eyre," "The Little Minister," "Girl of the Limberlost," "The Harvester," "The Painted Veil."

Historical and Biographical—

"Cardinal Richelieu," "Anthony Adverse," "Marie Antoinette," "Men Against Death," "Napoleon," "Joan of Arc," "Sutter's Gold," "The Mighty Barnum."

Classical—

"The Last Days of Pomeii," "Treasure Island," "David Copperfield," "Great Expectations," "A Tale of Two Cities," "The Count of Monte Cristo," "The Three Musketeers," "Dante's Inferno," "Resurrection."

Adventure and Miscellaneous—

"100 Years From Now," "Congo Raid," "The Scarlet Pimpernel," "The Call of the Wild," "Captain Blood," "Oil for the Lamps of China," "Life Begins at Forty," "Black Ivory," "Lafayette Esquadrille," "She, the Enchantress," "Mutiny On the Bounty," "Lives of a Bengal Lancer," "Three Stand Alone."



The first advertisements in the series proclaim that "literature comes to life . . . the movies meet the demand of exacting public taste to produce the finest, most realistic pictures ever made."

With an average of one "book picture" a week promised by the studios for the year, the managers are impressed that they must convey the idea that the producers are turning to new sources for plot material. "Only through this type of contact will you be able to reach thousands of people who have drifted away from our theatres," says the exhibitor manual which embraces the plan.

The timeliness of the campaign in meeting sincere criticism with the view of sidetracking unfair attacks is pointed out in one of the manual's statements:

"We have no quarrel with the honest, sincere critic who objects to the recent trend in movies. We agree with him in most of his criticism and we applaud and welcome his efforts. We are happy that the voice of criticism has at last become loud enough for Hollywood to hear. For a long time we have been complaining, but to no avail.

"However, you must not forget that the honest criticism of sincere people not only gives an excuse but lays a foundation for the savage, unfair criticism of the professional reformer who hates and despises the movies, no matter how clean or wholesome they may be."

Following is a list of the towns in which the Fox campaign is to be initially sponsored, in Fox Midwest Theatres:

Kansas City, Mo.	Pittsburg, Kan.
Boonville, Mo.	Beatrice, Neb.
Brookfield, Mo.	Wichita, Kan.
Lexington, Mo.	Wellington, Kan.
Moberly, Mo.	Winfield, Kan.
Sedalia, Mo.	Arkansas City, Kan.
Springfield, Mo.	El Dorado, Kan.
Fort Madison, Ia.	Newton, Kan.
Muscatine, Ia.	Hutchinson, Kan.
Marshall, Mo.	Lyons, Kan.
Kansas City, Kan.	Dodge City, Kan.
Kirksville, Mo.	Liberal, Kan.
Topeka, Kan.	Salina, Kan.
Emporia, Kan.	Clay Center, Kan.
Fort Scott, Kan.	Concordia, Kan.
Marysville, Kan.	Springfield, Ill.
Carthage, Mo.	Jacksonville, Ill.
Joplin, Mo.	West Frankfort, Ill.
Nevada, Mo.	Benton, Ill.
Atchison, Kan.	Taylorville, Ill.
Chanute, Kan.	Murphysboro, Ill.
Coffeyville, Kan.	Mt. Vernon, Ill.
Ottawa, Kan.	Belleville, Ill.

Cape Girardeau, Mo.

U. S. SUES SOCIETY OF COMPOSERS TO DISSOLVE ROYALTY AGREEMENTS

Mills Warns Exhibitors That ASCAP Will Continue to Collect Fees and Will Carry Out Planned Scale Increase

The United States Government struck forcefully Thursday afternoon at the heart of the American Society of Composers, Authors and Publishers, filing a suit charging monopoly of popular music, in an attempt to dissolve all existing license-fee agreements for royalty payments made to the society by the large commercial users of music—broadcasters, theatres, producers and others. With these agreements abrogated ASCAP would have little reason for existence.

Coming suddenly at the height of a battle between the society and exhibitors over increased music taxes for theatres, scheduled to become effective October 1, the Government's suit appeared immediately to lend moral support to the exhibitors' cause.

However, the Society, through E. C. Mills, general manager, warned that it would take 18 months, at least, for the machinery of the law to render a decision. Until that time the Society will continue to collect royalties from exhibitors and broadcasters. Nor does the Society's executive board in New York contemplate any changes from its plan to make the higher theatre scale effective.

Whether the decision also would serve to break up license-fee agreements between exhibitors and ASCAP, besides those of broadcasters, producers and others, depends on the extent of the court's findings in the long-drawn-out legal proceedings pending. If the government finds the operations of the society illegal, and obtains an injunction against it, then ASCAP could not continue, in its present form, to collect any fees under the licenses.

Meanwhile the National Exhibitors' Emergency Committee decided Tuesday to press its fight against the Society in spite of the Government's suit, according to Walter Vincent, chairman. A meeting was scheduled for Wednesday to advance plans for collecting penny-a-seat contributions from theatre owners to finance a federal court fight.

Mr. Vincent indicated that while exhibitors welcome the Government's action, they feel considerable time will be required to try the issues involved in that action. Injunctions will be sought within the next few weeks.

Would Bar New Contracts

Basically, the suit asks dissolution of the society, and, further, seeks restraining orders from the federal court to prevent the society and its affiliated enterprises from entering into new contracts or renewing old ones for the public performance of music on a royalty basis unless such contracts and royalties are determined by genuine competition between copyright owners.

The society's spokesmen in New York this week pointed to the fact that ASCAP already had successfully weathered other attempts by commercial users of music to "deprive the society's members of their rights to their own copyrighted music properties."

Mr. Mills said Wednesday that the society is not worried over the suit. He declared it developed from pressure brought to bear against the Government by powers both in radio and motion picture fields.

"The rights of our members who own copyrighted music are rights given to them by Congressional law and by the laws of every large country in the world," said Mr. Mills.

He predicted chaos if dissolution is ordered, declaring the commercial users of music will pay more than they now pay in royalties if they are compelled to deal individually with hundreds of music copyright owners.

In its attempt to break up all license-fee agreements made by the society with commercial users of music, the Government also seeks to abrogate similar agreements concerning all public performances of music written by members of the society, whose 24 directors are described as "a self-perpetuating body," and who are said to control "practically all of the musical compositions demanded by the public of the United States for entertainment purposes." The society is made up of some 969 of the country's leading composers and 97 of its leading music publishing companies.

Three Organizations Named

The suit was instituted by Harold M. Stephens, assistant attorney general, and Andrew W. Bennett and George P. Alt, special assistant attorneys general, on the order of Attorney General Homer S. Cummings, and was filed in federal court in New York.

Specifically named as defendants were: American Society of Composers, Authors and Publishers, Eugene Howard Buck, president; Music Publishers' Protectice Association (said to control 75 per cent of the nation's copyrighted popular music); Music Dealers' Service, Inc. (said to control most of the popular sheet music); and some 130 publishers and publishing companies belonging to the defendant societies.

The three organizations, it is charged, by interlocking directorates and by agreements have been allied since 1932 in a conspiracy to monopolize the music business in violation of the Sherman anti-trust law.

By means of this combination, says the Government, "competition between copyright owners in the sale of licenses to public performers of copyrighted musical composition has been eliminated and there has been created a pool or consolidation of individual copyright monopolies in the society by virtue of which the society has the power to dictate the manner" in which radio broadcasting stations and other commercial copyrighted music users may operate in this connection.

Charges Complete Monopoly

In exhibition, the Society demands—and collects—a certain sum a year from exhibitors for public reproduction rights. The Music Publishers' Protective Association collects recording rights on the same music from producers. In turn, exhibitors pay this recording royalty, too, through music score charges collected by the distributors along with film rentals.

The society, according to the Government, has a complete monopoly of the right to license users of music. "Broadcast stations, theatres and public performers are obliged to acquire from the defendant society upon terms and conditions arbitrarily fixed by the society a general license to perform."

Failure of an exhibitor or another commercial user of the music of members of the society almost always results in a suit against the violator under the copyright laws. Further, it is charged in the suit that the defendants forced public entertainment agencies to enter into agreements with them to prosecute under the copyright law, which allows damages to $250 for each infringing rendition.

Government Asks Injunction to Bar ASCAP from Entering Upon New Contracts or Renewing Those Now in Effect

The Government demands a perpetual injunction to restrain the defendants from violating the anti-trust laws, the setting aside of all agreements between the society and its music publishing, composing and writing members, between the society and John G. Paine, as its agent and trustee; between the society and music users, such as theatres, broadcasters and others.

Sees Direct Dealings Needed

It further asks that the activities of the defendants in the granting of blanket licenses to perform compositions of any and all of its 1,000 members on the basis of a royalty charge, determined by the board of directors, be declared illegal and void.

Such a decision, commented Mr. Mills this week, would have the effect of compelling broadcasters and producers and others to deal directly with each individual copyright owner.

Regardless, the Government believes that there should be restraint of any further agreements of such nature on any basis except that predicated upon free and open competition between copyright owners, with royalties fixed at the owners' discretion.

The Government seeks to restrain the defendants from forming an association for issuance of general agreements or licenses unless the facilities of such associations are made available to all copyright owners upon identical basis, this to aid the interests of non-members.

Forms of licenses now issued to commercial users include (1) to radio broadcasting stations not owned 51 per cent by newspapers; (2) to radio broadcasting stations owned 51 per cent by newspapers; (3) to theatres; and (4) licenses issued for general use.

Broadcasters Sue

The Government's charges, denied categorically by ASCAP, are also the principal allegations in an anti-trust suit filed by broadcasters against the society and set for trial in New York in October. The Exhibitors' Emergency Committee, representing 8,000 theatre owners, and organized to fight the increase in music charges to take effect on October 1, planned to incorporate the same basic allegations in a similar anti-trust suit, George Z. Medalie former United States district attorney, having been retained last week by the exhibitors for this purpose. An exhibitor action is expected to be filed shortly by Mr. Medalie in New York.

Exhibitors pledged last week to contribute one cent per seat to finance their fight against ASCAP.

Mrs. Burt Film Chairman

Mrs. Arretus F. Burt, St. Louis, chairman of motion pictures for the Missouri Federation of Women's Clubs, has been appointed motion picture chairman for the National Council of Federated Church Women, affiliated with the Federal Council of Churches.

THE FIRST FOUR REVIEWS OF *THE* BIG PICTURE OF 1934 ARE

RAVE-VIEWS!



EDWARD SMALL'S PRODUCTION OF

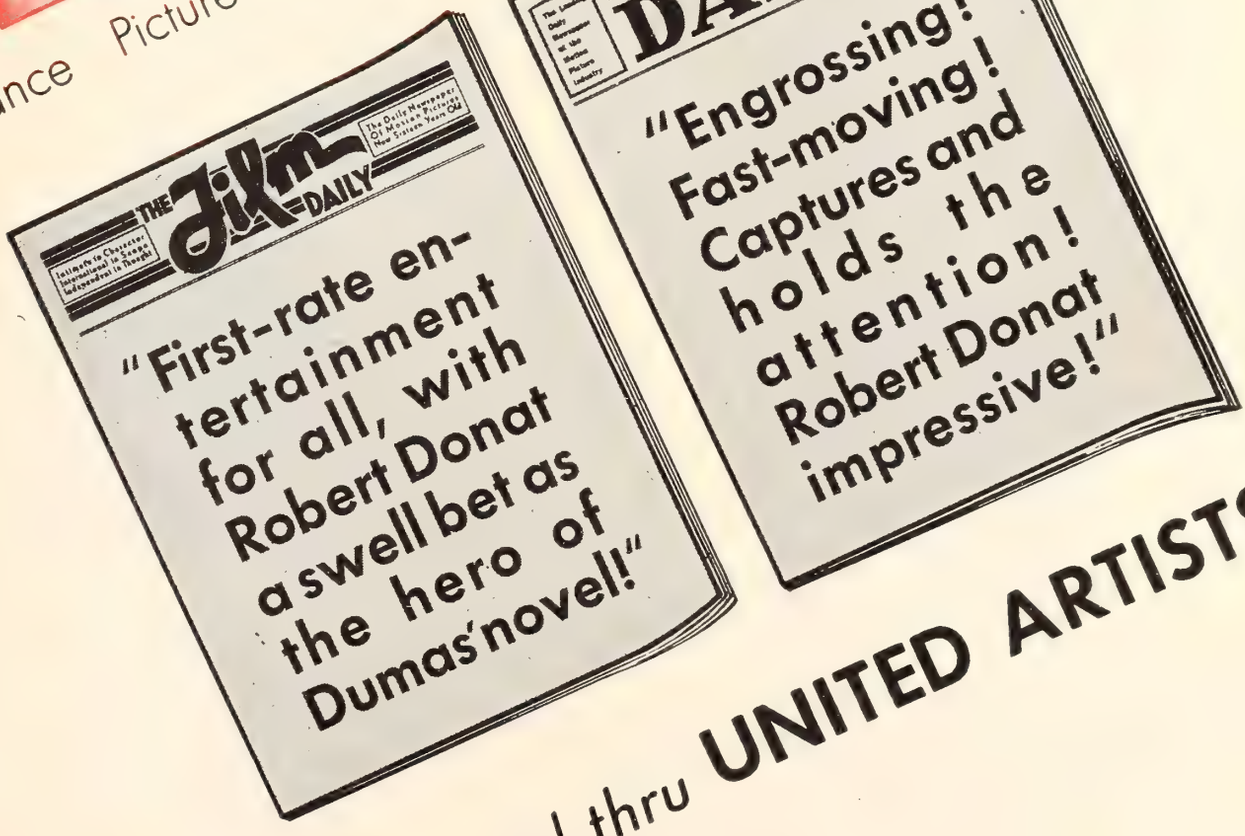
THE COUNT OF

with ROBERT DONAT • ELISSA LANDI

Alexandre Dumas' IMMORTAL CLASSIC

MONTE CRISTO

a Reliance Picture · Directed by ROWLAND V. LEE



Released thru **UNITED ARTISTS**

FACE VALUE



Strike up the band! He's breaking records in "BULLDOG DRUMMOND STRIKES BACK" and preparing for the triumph of his career in "CLIVE OF INDIA"



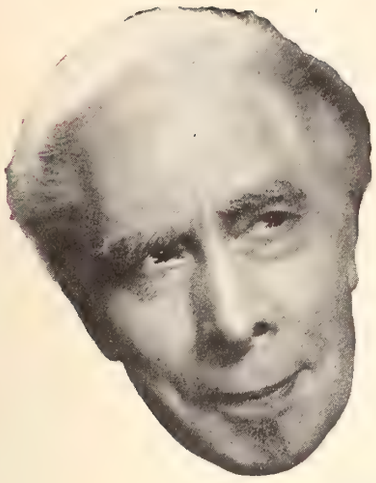
Simply beauty-full at the box-office in "THE AFFAIRS OF CELLINI" with Fredric March! Now prepare for her with Clark Gable in "IT HAD TO HAPPEN"



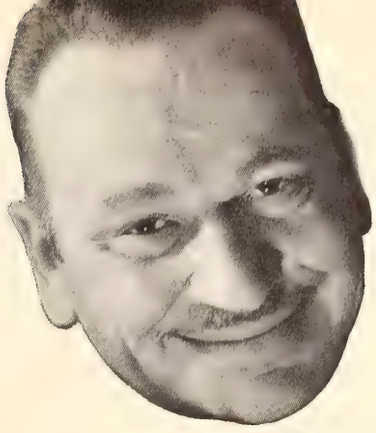
How he's March-ing on to new highs everywhere with Constance Bennett in "THE AFFAIRS OF CELLINI"



She's Young...and beautiful! And topping her "HOUSE OF ROTHSCHILD" success by her brilliant performance with Ronald Colman in "BULLDOG DRUMMOND STRIKES BACK"



Eclipsing his "HOUSE OF ROTHSCHILD" triumphs with "THE LAST GENTLEMAN"... and getting ready for the "best picture of 1935"..."CARDINAL RICHELIEU"



Mightier than ever in the mightiest of 'em all! "THE MIGHTY BARNUM!" Bigger than "THE BOWERY"... and you know how big that was!



What happened with "It Happened One Night" will happen again when he appears with Constance Bennett in "IT HAD TO HAPPEN"



Stepping from "The Merry Widow" to the roguish humor of the merry widower in "THE RED CAT"... merriest of all musicals!

WATCH THEIR FEATURES!

DARRYL ZANUCK PRODUCTIONS

20th CENTURY PICTURES

Presented by JOSEPH M. SCHENCK

Released thru UNITED ARTISTS

UNITED ARTISTS DOES NOT LICENSE PICTURES IN BLOCK

SINCE the formation of the company in 1919 license agreements for each separate photoplay are negotiated separately and are submitted separately to the home office for either approval or rejection. The home office and producers' representatives examine each contract separately and some are accepted and some are rejected, depending on the individual terms of each individual contract.

So that there will be no misunderstanding in the trade, United Artists Corporation has not changed its policy of selling but will continue to offer pictures to exhibitors individually, and each individual picture will be negotiated on separate terms and on separate contracts.

UNITED ARTISTS CORPORATION

Al Lichtman

VICE PRESIDENT AND GENERAL MANAGER



THOUSAND "JACK RABBIT" CIRCUITS CAUSE LARGE LOSS TO INDUSTRY

Exhibitors Fight Illegitimate Competition of Mediocre Product Reproduced Imperfectly in "One Night Stands"

Hundreds of thousands of dollars are being lost annually in rentals by distributors and in box office revenue by exhibitors through illegitimate motion picture performances put on by so-called "Jack Rabbit" circuits—conducted by persons traveling from town to town with portable equipment for "one night stands."

Pointed out as even more important than the financial loss is the fact that such operations do much to lower the prestige of the industry as a whole through slipshod and dishonest methods, antiquated prints which reproduce imperfectly and by mediocrity of the type of product screened.

"Jack Rabbits" have been a source of great trouble to the established exhibitor for many years, principally in the rural sections. Their development now has reached a point where not a few of the established exhibitors find their business in jeopardy, due to grossly unfair competitive methods employed by the itinerant circuit, which because of low overhead are in a position to charge little or no admission to their performances, staged in empty stores or vacant lots.

Some "Jack Rabbits" operate legitimately, but on the whole the procedure of the "Jack Rabbit" conductor is considered questionable. Both use portable equipment easily transported from one town to another with a minimum of cost, usually by automobile and trailer. While the so-called honest "Jack Rabbit" operator pays for his film and lives up to the terms of his contract with the distributor, frequently acquiring the prints outright, the illegitimate operator "bicycles" prints from one community to another though authorized to use the print for only one showing.

Dozens of Itinerants Operating

According to the Copyright Protection Bureau, operated on behalf of distributors to prevent "bicycling" and other forms of illegitimate showings, there are hundreds of these itinerants operating the year around.

Shortly after organization of the Bureau, some seven years ago, it was estimated that "Jack Rabbits" were regularly operating from one to four days weekly in more than 2,000 towns. The Bureau discovered that thousands of exhibitions were unauthorized and sponsors of these were prosecuted in many cases. In 1928, at the beginning of sound, many more were automatically eliminated. Some of the more ingenious "Jack Rabbits" circumvented this technical problem, however, by using ordinary phonographs, playing ordinary records to give the effect of musical synchronization. Again, in 1929, when the producers changed over completely to sound-on-film, the number of "Jack Rabbit" operators in the country was further reduced.

In 1930, however, when so-called "bootleg" sound equipment flooded the market, "Jack Rabbits" resumed operations and today there are as many as 50 varieties of this type of reproducer, all of them portable, being used by the itinerant showman.

The number of "Jack Rabbit" exhibitors currently operating in this country, principally during the summer months, when business is best, approximates 1,000. Where individual cases have been investigated it is reported that each "Jack Rabbit" showing is attended by an average audience of 200 persons.

It was pointed out that it is this type of exhibitor who does irreparable harm to the industry, and, especially, irks the Women's Federations, Parent and Teacher organizations and other moral influences staked against the industry.

A Question and an Answer

Typical of the attitude of established exhibitors complaining about the inroads being made on their business by the "Jack Rabbits," is the following letter, one of dozens of such complaints received by the "Code Question Box" department of MOTION PICTURE HERALD, and which explains another form of "Jack Rabbiting" known as local "Merchants' Shows":

"Is it allowable under the Code for an intinerant exhibitor to come into a town and run entertainment talking pictures (*sic*) repeatedly on an admission-free basis through a tie-up with the local merchants in competition with an ordinary exhibitor who has been running a moving picture show regularly in that town and paying taxes, etc., for the same? These free shows are run in the street once a week. They are paid for by the merchants of the town where they are run who contribute so much weekly in return for the exhibitor's running their advertising slides between reels. The picture itself is entirely of an entertainment nature and only the slides are advertising. These itinerant exhibitors are organized into some sort of cooperative group buying their films outright so that the ordinary exhibitor's normal means of complaint and opposition — through his local exchanges — is cut off. Thus the Code would seem to offer the only possible chance of relief from this devastating form of competition.

"Although not very well informed on Code matters, I am of the opinion that the Code regulates to some extent the conditions of exhibition for which distributors may rent films. Does it also regulate in any way the conditions of exhibition for which distributors may *sell* films or has the exhibitor an absolute right to use a film as he pleases once he has bought it?"

ANSWER—The motion picture code cannot prevent a travelling motion picture show from entering a town and giving motion picture performances under normal and fair competitive conditions. But, the fact that they do not charge any admission, operating in competition with another and regularly established exhibitor, is a definite violation of code clause, Section 1, Part 3-E, which says: "No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, or by two-for-one admissions, *or by other methods or devices of similar nature* which directly or indirectly lower or tend to lower such announced admission prices *and which are unfair to competing exhibitors.*"

It appears, then, that because the itinerant exhibitor does employ a method in this connection that is unfair to competing exhibitors, he stands in violation of the motion picture code and any competitor has a right to file a complaint against him with the Local Grievance Board.

However, in view of the fact, as stated in the question, that the itinerant exhibitor is not serviced by the exchanges, owning prints outright, it is difficult to imagine how any Local Grievance Board could stop the practice, not having any policing powers.

The code cannot prevent a distributor from selling outright any films to whomsoever the distributor chooses, and the purchasing exhibitor has an absolute right to use the prints as he pleases. Although such a form of traveling exhibition would be governed by the fair trade practices provisions of the code, there does not appear to be any method by which a Local Grievance Board finding a violation against such itinerant exhibitor could enforce its order to cease and desist—except through the "policing" and court prosecution channels of the National Recovery Administration itself. If the exchanges were servicing the itinerant exhibitor, then they could be ordered to withdraw service if and when the itinerant refused to discontinue its free-admission shows.

Prints "Bicycled," Sometimes "Loaned"; New Enterprises Discouraged, Entire Industry Loses Prestige as a Result

Pays No Taxes

The "Jack Rabbit" operator pays no taxes, either municipal, state or Federal. The problem of rent is negligible as his theatre is usually where he "sets it up," in the field or in a vacant store. Too, the circuit sponsor usually operates his own equipment.

According to the Copyright Protection Bureau, "Jack Rabbit" shows have discouraged many potential independent exhibitors from attempting to develop or build a motion picture enterprise of their own, because the "Jack Rabbit" operators have either built up a following due to their low admission prices, or have discouraged potential patronage through their shoddy methods.

A typical case of "Jack Rabbiting" is one in New York State. The operator approached an exchange, rented two prints for which he paid about $7.50 each. The exchange was given to understand they were to be shown at a Civilian Conservation Corps camp. The operator hoodwinked the exchange as to the camp's postoffice address and took the prints upstate to a popular summer resort area and proceeded to rent them outright to hotels, for one showing at each hotel, the average rent paid the operator per showing being approximately $40, or a clear profit for the "Jack Rabbit" of $32.50 a show. He sold many hotels before the prints were returned, several days later.

The "Jack Rabbit" exhibitor sometimes finds a "cohort" in the projection room of some regular theatre in a small town who will "loan" him a print overnight for a showing. Film also has been known to disappear from exchange shipping platforms.

It is estimated that as many as 5,000 prints belonging to local distributors are "lost" annually, "duped" many times over by the bootlegger and then supplied to the illegitimate "Jack Rabbit" operator.

Columbo Is Killed In Coast Accident

Russ Columbo, radio singer of great popularity, orchestra leader and a rising screen player, was accidentally killed in Los Angeles last Sunday by the unexpected discharge of a long disused pistol from the Civil War, which he was examining in the home of Lansing V. Brown, Jr., well known Hollywood photographer, and an old friend of the singer. Mr. Columbo was only 26 years old. Six hours after the accident, the young player died in Good Samaritan Hospital. The bullet had lodged in his brain above the eye. A delicate operation, his only hope, was planned, but he died before he reached the operating table.

Mr. Columbo, who had flashed into prominence three years ago with his radio voice, was visiting his friend, and with him was examining Mr. Brown's collection of old pistols. The piece which was discharged was a cap and ball pistol. Mr. Brown was examining it, when the gun suddenly fired. The old fashioned ball glanced from a table top, striking Mr. Columbo over the eye.

The singer, whose real name was Ruggiero Eugenio Di Rudolpho Columbo, met his greatest success on NBC programs as a crooner. Reaching a top of $6,000 a week, his popularity began to fade. Two years ago he went to Hollywood to devote his time to motion pictures, only recently returning to the microphone.

He was born in Philadelphia, January 14, 1908. As a child he showed great aptitude for the violin. His only important screen role was in "Broadway Through a Keyhole." He played minor roles in "The Wolf Song," with Lupe Velez, and in "The Texan" with Gary Cooper. He wrote many of the popular songs he sang, in conjunction with his direction of his own orchestra.

Skouras and Randforce Cut as Fox Operators

The Skouras and Randforce circuits, active in the New York and New Jersey territories and also operating the Fox Metropolitan Playhouses, this week offered to accept a 50 per cent salary reduction as operators of the Fox circuit, following the circuit's reorganization.

Aggregate salaries of the Fox Metropolitan operators—Spyros, George and Charles Skouras, Samuel Rinzler and Louis Frisch—currently are $119,200. By such reduction their aggregate compensation would approximate $50,000.

It was reported that the operators' participation in profits of the circuit would not be disturbed by the salary reduction.

Shiffman, Bolognino Resign from ITOA

Harry Shiffman and Laurence Bolognino, of the Brill and Trio-Consolidated circuits, respectively, this week resigned from the Independent Theatre Owners' Association in New York.

Mr. Shiffman withdrew his 10 theatres when he became a partner with Publix in operation of the Paramount in Staten Island, and 12 Bolognino houses were withdrawn, he said, because of additional city taxes.

Dillingham, Dean Of the Theatre, Dies in New York

All of Broadway, and by that is meant the Broadway that is the theatre, early this week gathered to pay tribute to the memory of Charles B. Dillingham, one of the greatest theatrical producers of his time, who died last week at the Hotel Astor of arteriosclerosis. Recently seriously ill, the veteran of the stage suffered a general breakdown in health, and failed to rally. He was 66 years old.

Typical of the theatre which was his field for so many years, was Mr. Dillingham's own remark, that if he had selected a phrase descriptive of his life, he would have adopted as his motto, "You never can tell." At the peak of his career he declared his entire success "mostly luck." He had no use for vulgarity on the stage, and in three decades during which he produced more than 200 shows and managed 50 prominent stars, he never once qualified his conviction that the stage should be a thing of beauty. Most of his shows were musicals, and often of the spectacular variety.

For years he was closely connected with two other great producers, A. L. Erlanger and Florenz Ziegfeld, both dead. He also headed his own organization, the Dillingham Theatre Corporation, which he founded after leaving the employ of the late Charles Frohman, for whom he had acted as advertising agent. Deciding to go into business for himself, Mr. Dillingham began as a manager for stars, his first charge being Julia Marlowe. Many of the greater stars of yesterday and today owe their rise to Mr. Dillingham.

Charles Bancroft Dillingham was born in Hartford, Conn., May 30, 1868, the son of an Episcopalian clergyman.

In 1896 Mr. Dillingham wrote a play, which was poorly received, but attracted the attention of Charles Frohman. The friendship and association which developed then lasted until the day Mr. Frohman went down on the *Lusitania*. Then he went into his own business and the long series of theatrical triumphs followed one another, virtually culminating in the operation of the Hippodrome, which he took over in 1914 when the big house was relinquished by the Shuberts. He ran it until 1923, and during that period the theatre reached the top of its international fame. With R. H. Burnside he staged many productions there, and the theatre, according to the contemporary press, was "the greatest amusement institution of the city."

Mr. Dillingham was married twice. His first wife, the former Jennie Yeamans, actress, died in 1906, 10 years after their marriage. In 1913 he married Eileen Kearney, of San Francisco, and she divorced him in 1924. Late in May, 1932, a receiver was appointed for his Globe theatre in New York, and in July, 1933, with liabilities listed at $7,337,703, and assets listed at $108,063, he was forced into bankruptcy. Last season he emerged from retirement to produce "New Faces," a musical, with Leonard Sillman. Following cremation, Mr. Dillingham's ashes were to be buried in Cedar Cemetery, at Hartford.

Kin of Stebbins, Marin Are Killed

Mrs. Arthur W. Stebbins, 35 years old, wife of Arthur Stebbins, motion picture insurance agent and a niece of Joseph and Nicholas Schenck, was killed instantly late last week in a California automobile accident that resulted in fatal injuries to the two Stebbins children, Gary and Lila, and also Mrs. Ned Marin, wife of the assistant to Edward Mannix on Metro's Culver City production staff. The young daughter of Mr. Marin escaped with injuries.

The auto in which the party was riding hit a truck on the Ridge Route, 70 miles north of Los Angeles. They were returnng to Hollywood from a trip to Yosemite Valley.

Services were held in Hollywood on Monday.

Randolph Lewis, Former Pathe Editor, Is Dead

Randolph Lewis, former publicity director and scenario editor for Pathe, died Tuesday at General hospital in Hollywood of a heart attack. He was 71.

Mr. Lewis had been in Hollywood since 1927 as a freelance writer. Surviving are a daughter, Anna Montgomery, and a sister, Florence Bentley. Burial is to be in Chicago.

G. O. Burnett Dead

G. O. Burnett, general secretary of the Canadian Film Boards of Trade and executive assistant to Col. John A. Cooper, MPPDA Canadian representative, died in Toronto Sunday of cancer. He was 35 years of age.

Lou Metzger Injured

Lou Metzger, with Mrs. Metzger and Mr. and Mrs. Jack Shapiro, was injured in a train wreck near Peekskill, N. Y., over the weekend. The party was en route to Cape Vincent, N. Y. None was seriously hurt.

Leonard Grant Shot

Leonard Grant, manager of the RKO Prospect in Flushing, L. I., was shot in the back early Tuesday when he refused to open the theatre safe at the command of burglars. He is in Flushing hospital.

Nominate Arthur James

Arthur James, former trade paper publisher in New York, has been nominated for first selectman in Westport, Conn., on the Democratic ticket, on the recommendation of the town committee.

Palfreyman Returns to New York

Dave Palfreyman, exhibitor contact for the Motion Picture Producers and Distributors of America, returned to New York Tuesday from a vacation in his native Indiana.

Majestic Gets Criterion

The New York Criterion will become the metropolitan show window for Majestic product September 19, when "Young and Beautiful" opens.

THE CAMERA REPORTS



HONOR NEW UNION HEAD. As 3,000 members and guests of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators paid tribute to George E. Browne, president of the organization, at a testimonial dinner at the Stevens Hotel in Chicago. Among the speakers were William Green, A. F. L. head; Sol Rosenblatt, amusement code deputy administrator, and Mayor Kelly of Chicago. Mr. Browne was president of the Chicago projectionists' local. [Kaufman & Fabry photo.]



TO FILM CLASSIC. (Left) John Hay Whitney, who has completed arrangements with Kenneth MacGowan, RKO Radio producer, for the production, in color, of Thackeray's "Vanity Fair," under the title "Becky Sharpe." He is shown just before boarding a New York plane at Glendale.

ALICES BOTH. (Right) Mrs. Alice Faye and Alice, Jr., posing with mutual pride upon a visit by mother to the Fox studio, where daughter has attained the eminence of a featured player. Miss Faye's latest role is the feminine lead in "365 Nights in Hollywood."





CYCOLOGIST. Dorothy Christy of the cast of "Six Day Bike Rider," Joe E. Brown's latest picture, demonstrating the complex which is reported, unreliably, to have unbalanced Warner folk since that film went into production. The picture, shortly to be released, may yet reawaken an old and popular locomotion.



ARTICINEMATOGRAPHERS. Which, if you can pronounce it, explains why Beverly Jones (above) and Nicholas Cavaliere (below) look the way they do in these snapshots from the Aleutian Islands, where they are filming matters Arctic with the Father Bernard Hubbard expedition. Out-of-the-way places are not new to long-time news cameraman Cavaliere.





A BRIDE. And looks the part, does Heather Angel, who was married the other day to Ralph Forbes at Yuma, Ariz., the wedding taking place following completion of her role in Universal's musical feature, "Romance in the Rain" in which the young—and attractive—player was featured opposite Roger Pryor.



PREMIERE PARTY. Hollywood folk, all guests of Harry Cohn, Columbia chief, as they boarded a special train for San Francisco to attend the opening of Columbia's "One Night of Love" at the Orpheum. Left to right: Donald Cook, Judith Allen, Ann Sothern, William Perlberg, Roger Pryor, Mr. and Mrs. Jack Haley, Mr. and Mrs. Clark Gable, Nancy Carroll, Mr. and Mrs. Walter Connolly, Fanchon, Victor Schertzinger, Tim Holt, Jack Holt, Joan Marsh, Virginia Pine, Mr. and Mrs. Robert Young, Billie Seward, Harry Langdon, Mrs. Milton Bren, Harry McCoy, Mrs. Harry Cohn, Milton Bren, Charlie Murray, Edward G. Robinson, Mona Barrie and Roscoe Karns. The feature, just released, features two noted vocalists, Grace Moore and Tullio Carminati, and was given considerable attention at its New York opening this week at the RKO Music Hall in Radio City. A smaller reception for invited guests in the studio atop the theatre, followed the premiere.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Tagged and labeled like a warehouse shipment of canned goods in cases, one of the first government-subsidized stage plays bowed into our little suburban community of Pelham Bay, near the Westchester County line, the other night, and for the sorely-needed salary of one dollar an hour, some hungry and frayed thespians gave a fairly fresh performance, free to the public, under a dark blue sky and a warm summer breeze. The play, on the handbills, was that hearty perennial, "Uncle Tom's Cabin." The play, on the records of the federal government, is known as ERA Project No. 2235—F6—91, or something like that.

The players work for the same wage as that of the men who sweep the stage of the large outdoor stadium. One dollar an hour is paid to the star and to the villain. The leading lady gets it. The drummer in the orchestra gets it. And so does the doorman. It fills their empty stomachs, the first step in the process of rehabilitation.

▽

A Baltimore mother, anxious to have her son witness "a clean picture," took him to Loew's Century in that city to see Metro's piratical "Treasure Island." Now she complains that ever since the boy saw Long John Silver, clutching a cutlass, and Red Dog and Blind Pew, he has been throwing knives about the house and shooting pistols, like the pirates in the picture. What's the use, eh Mr. Schenck?

▽

If and when Max Miller, English motion picture and stage comedian ever reaches our shores for Hollywood performances he probably will not remember that his theatrical career started during the Great War when he walked the battle field—after the battle—and cut off the tails of horses killed in action, using them for wigs.

▽

Hear Ye! Hear Ye! the well known Mr. M. R. (Duke) Clark, Jersey-born and New York-bred Paramount district sales manager of Ohio, with headquarters in the City of Columbus, will, on September 19th, in this year of 1934, become a Greek! On that day he will take the name of George Marmaduke Clarkopolis.

In order to give American "color" to the native Greek picnic which will be part of the festivities of the national (Greek) Alhelba convention, to be held in Columbus, Ohio, from September 19th to 25th, Mr. Theodore Perkas, prominent (Greek) Columbus exhibitor, in charge of the convention, placed Mr. Clark on the committee. In order to get Mr. Clark past the Alhelba examining board on credentials, Mr. Perkas officially rechristened him Clarkopolis. Which gives Marmaduke the same right as the Skouras Brothers to say "Strumberry Pie."

▽

There's Hearst (William Randolph) Metrotone News. And Hearst Motion Pictures (Marion Davies-Cosmopolitan-MGM). And Hearst Newspapers. And there's Hearst This and Hearst That. Now we have Hearst Ranch (San Simeon) Brand canned goods: Royal Anne Canned Cherries, Sliced and Yellow-Cling Peaches, Apricots and Fruit Cocktail. (Ask your nearest dealer).

▽

When Helen Hayes returned to her home in Hollywood, the other evening, from the Culver City studio of Metro-Goldwyn-Mayer, she found a box as large as a steamer trunk waiting for her, filled with orchids and gardenias. The card, from her husband, Charles MacArthur, who is busy producing films in New York, read: "Our anniversary is some time this week. Hope today was the day."

Helen wired back: "You're getting warmer. Keep guessing."

The rapidly passing years brought Lee de Forest, prominent participant in wireless, telegraph, telephone, radio and motion picture sound inventions, to his 61st birthday last Sunday afternoon.

Mr. de Forest's most important contribution to the art is the "Audion,"—detector, oscillator and amplifier—which made possible trans-continental telephony. The thin thread which still connects him with motion pictures is his de Forest Phonofilm sound recorder and reproducer, the rights to which he sold, reputedly for "a song" to the wealthy Schlesingers, who are said to be millionaires 250 times over, their principal holdings embracing a monopoly on virtually all forms of entertainment in dark South Africa.

▽

It's savage country up in the vicinity of Westchester Avenue and Simpson Street in New York's crowded Bronx, where the Tiffany theatre advertises:

THIS MAN IS MINE
EAT 'EM ALIVE

▽

Richard Arlen's new yacht, a 64-foot sailing schooner now being built at Newport Beach, will have a spring floor. No matter how rough the seas and no matter how far the boat may rock, the floor remains perfectly level.

▽

From Mr. Aylesworth's National Broadcasting publicity department comes this little gem:

Fay Wray, screen star, will impersonate Fay Wray in the Hollywood-on-the-Air program over an NBC network.

▽

An interesting shot for the newsreels would be the clock-like egg that was layed the other day in Ontario by a Plymouth Rock hen owned by Mr. Thomas Reed. Somewhat larger than the average, the egg is marked by a depression which is like the dial of a clock, while around it appear grooves marking the twelve hours. The markings are quite distinct and are properly spaced as they would appear on a regular timepiece.

▽

Man Bites Dog item: E. J. Sparks, Florida theatre operator, wrote to Universal officials in New York telling them he has no desire to take advantage of the ten per cent cancellation clause in the code, because "it is a foregone conclusion that if a large percentage of exhibitors exercise this privilege it will cut heavily into your revenue."

▽

F. Fitzsimmons, managing the Grove theatre at Freeport, Long Island, for Century Circuit, thought the following squib from the Bellmore (Long Island) Advocate would give us some idea of the trend in his neck o' the woods toward reconstructing America:

SIGNS OF ACTIVITY: The Bellmore Theatre marquee has been repainted. Munnich's meat delivery wagon has new signs.

Some activity, eh what?

▽

Discussing theatre attendance in Japan—where the popularity of the legitimate theatre far outweighs that of the motion picture, as demonstrated by the low film box-office intake—Chic Aaronson, MOTION PICTURE HERALD's doughty film reviewer, concluded that, "evidently they don't have a yen for pictures."

"Killer" Gray, so-called "bodyguard" of the pugilistically inclined George Raft, is rather a modest chappie, on whom the name "Killer" was foisted without his knowledge, so we learn from our Victor Shapiro of Hollywood.

It seems that Mr. Gray, as a boy, lived on the lower east side, where Yiddish is spoken more often than not. When a gangling kid, Gray was taken to the hospital to be operated on for hernia, which, in Yiddish, is known as "killeh." So, when the dapper Gray came out of the hospital, the kids of the neighborhood who knew about his operation called him "Killeh"—and the name stuck—which is the story Mr. Shapiro is sticking to, too!

▽

"Wanna' Buy a Duck?" which brought Joe Penner to Hollywood and motion pictures, has more than increased the Penner coffers, seeing as how the most beautiful automobile along Hollywood Boulevard these days is Joe's baby blue—trimmed in brown—especially built, from Italy.

They're driven along Hollywood Boulevard one day and are in a second-hand dealer's storeroom the next.

▽

The religious picket has made his appearance as part of the church crusade against socalled "indecent" films.

Appointing himself a vigilance committee of one, Father Charles J. Strasburger, pastor of the Kansas City Roman Catholic church of the Guardian Angel, has instittued an effective blockade against pictures on the "black" list that are shown at the Westport theatre, which is across the street from Father Strasburger's rectory.

When, from the vantage point of his porch, the cleric spies his parishioners headed in the direction of the theatre, he bolts to the scene and turns them back.

▽

Miss Marion Davies has saved the day for the standing committee on "Preservation of the Rebel Yell for Posterity." For many years the greying Daughters of the Confederacy have been worriedly endeavoring to find a veteran who remembered the yell which led the greys into battle in the Civil War. Miss Davis' M-G-M people found S. S. Simmons, tottering 90-year-old major general, who had served as a fleet footed courier in General "Jeb" Stuart's famous 8th Virginia Cavalry. Mr. Simmons took a series of deep breaths and sounded the yell into the Metro microphone for Marion's new "Operator 13." Posterity was served and the Daughters saved.

▽

Helen Twelvetrees' name was Helen Jurgens. It should be Helen Woody. She was born Jurgens, married Clark Twelvetrees, then married Frank Woody. She prefers to use Twelvetrees, "because it's so unusual."

▽

Want to know what the twelfth root of any number is?—or how many times Sam Goldwyn has used the word "colossal"?—or how long it would take a cannonball to reach the planet Betelguese?

"Iron Einstein" can solve any of these problems in six seconds.

The "Iron Einstein" is a mechanical mathematician about the size of a cigar-box, operated by an electric motor. It can mathematically perform from abstruse calculus to simple division—at the touch of a key.

The device is a new Metro gadget used at the studio in Hollywood to calculate interest, engineering problems, star salaries, and whatnot.

"John Citizen" AND THE CATHOLIC VIEWPOINT

by REVEREND GERARD B. DONNELLY

The status of sin and the lusts of the flesh as dramatic material, from the Catholic point of view and the reactions of the normal man are discussed with particular clarity in the article by the Reverend Gerard B. Donnelly, S.J., in the current issue of the magazine "America." Father Donnelly's exposition is an important contribution toward a better understanding of the basic intent of the Legion of Decency campaign, which continues to suffer from considerable confusion of minds in some quarters of the church, the motion picture industry and in the "public mind." His article herewith.

ACCORDING to certain newspaper critics who have been voicing their fears over Hollywood's return to decency, the picture patrons of the country are destined to be treated during the next few months to a run of pretty dull films. Screen entertainment is to be mid-Victorianized. Stories are to be unsexed and made puerile. We are about to witness a cycle of prim and priggish pictures—all about Little Lord Fauntleroys or the Rover Boys. The spirit of Sanford and Merton is to rule the studios, for, the columnists complain, the Church is against the dramatization of sin and has laid a taboo upon sex and crime in the pictures.

This is a pretty ludicrous charge to toss at a Church whose Founder invented the parable of the prodigal son, and whose earliest chronicles boldly talk about Magdalen, the penitent thief, the woman taken in adultery, Salome, and the Samaritan woman—sinners all of them. St. Augustine, an early Catholic, would disagree with our critics, since he went so far as to publish a book confessing his own weaknesses. The medieval Catholic, author of "Aucassin and Nicolet" saw no difficulty in dramatizing sin. Neither did Chaucer or Dante or the Catholic poets who wrote the "Golden Legend." Nor were crime and sex considered taboo on the stage by the artists who devised "Everyman" and the thousands of other miracle plays that entertained the Catholic Middle Ages.

The idea that Catholics want writers to treat only of an unreal world, that they forbid artists to touch upon the story of man's frailty and falls is, of course, an idea that only a person ignorant of history and literature could advance. The simple truth—capable of being proved by hundreds of examples—is that Catholics have never dreamed of denying that sin can be legitimate material for book, stage, or any other form of entertainment.

The present concern among Catholics over motion pictures originates in what they conceive to be their obligation to prevent material sin. The term is technical. But since it touches a fact which is the chief reason for the Legion of Decency, it calls for a bit of explanation.

Catholics hold that the standards by which any human act is judged to be morally good or evil are standards rooted in the natural law. They are therefore objective and immutable standards. Neither convention nor custom, civil law, nor any other expression of human opinion can ever cause an intrinsically immoral act to lost its evil character. Perjury, for instance, is a violation of the natural law, and as such, always has been and always will be wrong.

Now if a man, knowing that perjury is evil, nevertheless deliberately takes a false oath, he is guilty of what is called *formal sin.* But what if he happens to be honestly persuaded that perjury is not immoral? Well, answer the Catholic moralists, he may indeed be excused from personal guilt. Nevertheless—and here is the all-important point—because what he does is actually a violation of the Divine Lawgiver's will, his act is an evil thing, a *material sin,* something that dishonors God, and hence is to be deplored and if possible prevented.

Plainly, then, to the Catholic way of thinking, material sin is an almost certain result of false opinions about morality. Hence, it is important that all men should hold correct views about right and wrong and that they should be kept from adopting any principle that conflicts with the true law of nature.

But what bearing has all this on the motion pictures? Well, here is a thing that Catholic leaders clearly realize: despite the fact that our times are always being roundly denounced as pagan and licentious, the average citizen, even though he is a member of no particular church, pretty generally accepts as valid the traditional Christian code. He still holds, for example, that theft or murder or suicide is wrong. He continues to believe that adultery—and all the other items on this particular list—are offenses against God. True, his conduct may sometimes be deplorable; but while it is bad to fail in the observance of a code, it is far worse to reject the code itself, as outworn and invalid. John Citizen does not question the standards taught him by previous generations. Whether he be incited to lust or larceny, he still finds his chief inhibition in a sound moral judgment—"This is forbidden by the law of God."

Operators Stage Demonstration in New York Protest

Members of New York Local 306 of the Motion Picture Operators' Union, IATSE, staged a mass demonstration in Times Square on Saturday night in direct defiance of the orders of Mayor La Guardia and Police Commissioner O'Ryan, who had permitted pickets the right to "parade" so long as they did not interfere with traffic or theatre patrons. Thousands of theatregoers tied up traffic as they watched the demonstration, which centered about Walter Reade's Mayfair theatre at 47th street and Seventh avenue.

There were about 50 men in the group of demonstrators, most of them wearing trench helmets or American Legion caps, since many of the operators are members of a Legion post in New York. While the group was orderly it attracted attention because of the Legion regalia and because of placards carried by many of the men. One of the signs read: "We Protest Against Violations of the NRA." Another called for "Decent Hours and Decent Wages."

With the appointment of a labor committee the Independent Theatre Owners Association of New York on Saturday reported it would attempt to conciliate the differences between its members and the local operators' unions, with special effort directed toward peaceful settlement of the Local 306 controversy with the Allied Operators' Union, which precipitated Saturday's demonstration.

In Cleveland, operators' wage scales at subsequent run theatres increased 10 per cent on September 1. The rate there for first-run subsequents now is $117.90 as against $106.11 last year. It is estimated this raise will cost the subsequent run theatre owners of Greater Cleveland at least $75,000.

Decision to appeal to the NRA for a fair settlement of the union situation in Los Angeles was made last week at the first membership meeting of the reorganized Independent Theatre Owners of Southern California. The majority sentiment was against arbitration.

Loew, RKO Theatre Fight Appears Near Settlement

Settlement of the controversy between Loew's, Inc., and Radio-Keith-Orpheum in New York over film buying and theatre acquisition this week appeared imminent. If a settlement is effected, Fox product will go back to RKO and the contract with Loew's will be settled, it is understood. Both Loew's and RKO have curtailed their drive for new theatres in the territory, with RKO adding 11 theatres and Loew's only one. All theatre deals made by RKO's subsidiary, Keith-Albee-Orpheum, during the past seven months, have been approved by the company's board of directors.

With nine theatres currently in his circuit, Abraham Leff will increase his Bronx group to 11 within the next few weeks, and Trio-Consolidated this week took over two more independent theatres in New York.

Tri-Ergon Wins Long Patent Suit

After 15 years of litigation, legal arguments and trials, three German inventors, Josef Engl, Joseph Masolle and Hans Vogt of Berlin have won in the United States district court at Wilmington, Del., their claims for a patent on a "glow lamp" invention used in talking pictures. The glow lamp was used in the development of sound-on-film. The trio, who have assigned their claims to the American Tri-Ergon Corporation of New York and Tri-Ergon Holding A. G., of Switzerland, had brought suit in Wilmington against General Talking Pictures Corporation, DeForest Phonofilms, Inc., and Lee DeForest. The court will issue a decree that letters of patent be issued to the plaintiff.

In the opinion handed down last week by Judge John P. Nields of Wilmington, it is stated that Dr. Lee DeForest, regarded as the "father" of talking films, was not the first inventor of this glow lamp, important in the photographic of sound. It goes on to say that the three Germans "are the joint and first inventors of the invention" and that the patent office in Washington had erred in refusing them a patent.

"The testimony and evidence produced in the district court," Judge Nields writes, "carry thorough conviction that the patent office erred in granting the patent to Lee De Forest and in refusing to grant the patent to Josef Engl et al."

The DeForest defense was that DeForest had filed his application for a patent for "means of recording and reproducing sound" on September 18, 1919. To prove that his invention was prior to that of the Germans, Dr. DeForest introduced at the trial several years ago in Wilmington a bit of paper on which was a sketch of his inventions. Dr. DeForest said he made the sketch at sea, crossing to Europe. The sketch was lost, he said, and not found till 1925 in a book of poetry.

In spite of the importance attached by Dr. DeForest to that bit of paper, Judge Nields states:

"Assume the sketch is unaltered since 1919, it is no part of the DeForest patent in issue and cannot be read into specification of that patent."

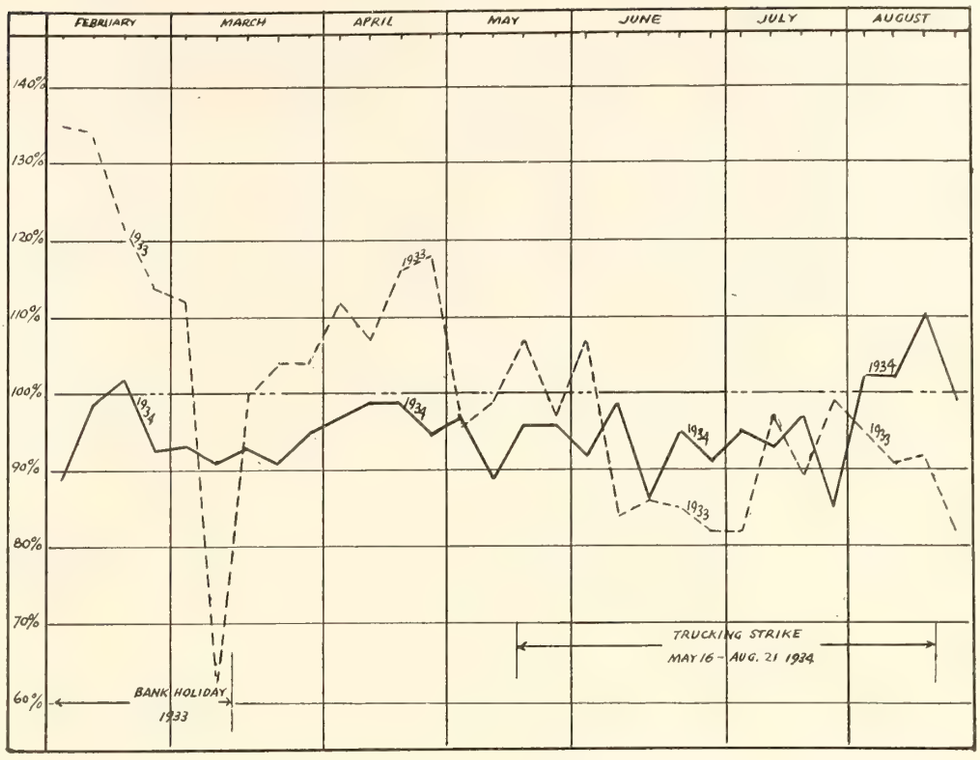
Sennett To Make Films in Britain

Mack Sennett, pioneer comedy producer, this week in London announced plans for production there of feature comedies with international casts, for both British and American markets, the first probably starring Sophie Tucker.

According to *International News Service* Al Rosen, Hollywood agent, will be associated with Mr. Bennett in the enterprise.

"We will bring over an entire technical crew from Hollywood," Mr. Sennett is quoted as saying.

At a press luncheon at the Dorchester hotel in London Wednesday, Carl Laemmle, Universal's president, said his company is willing to buy up to 20 independent pictures in Europe.



This chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in the first-run theatres of Minneapolis during the thirty weeks' period from February 3 to August 25, 1934, with the receipts for the corresponding period in 1933. Indicated on the chart are the bank holiday period in 1933 and the period of the trucking strike, which lasted from May 16 to August 21, 1934. The average weekly gross from that city during the entire year of 1933 is taken as 100 per cent.

Drama Academy Is Mary Pickford Aim

A national academy of dramatic art is the latest of Mary Pickford's many contemplated enterprises. Miss Pickford arrived in New York Tuesday from Hollywood.

As directors of the academy—which may have headquarters in Washington—Miss Pickford proposes, in addition to herself, Eva La Gallienne, Katharine Cornell, May Robson, George Arliss and Walter Hampden.

Miss Pickford also is considering radio and stage offers and is conferring on publication of a series of stories she will write.

MGM Starts Studio Construction Program

Included in the extensive building program now underway at the MGM Hollywood studios are a building to contain 16 three-room suites for stars, a new and centralized administration building for executive offices and a two-story addition to the wardrobe department, for workrooms and offices.

Planned are a new emergency hospital, a dental office, a new central fire station, modernly equipped. Several hundred men will be employed in the program, which also calls for additions to the commissary, expansion of the casting department and erection of additional fireproof film storage vaults. Fred Pelton, studio manager, is in charge of the program.

Brown Resigns From Columbia

Resignation of George Brown as advertising and publicity director of Columbia Pictures was announced Tuesday, effective about October 1.

Mr. Brown, 41 years old and Cincinnati-born, had held the position three years. According to the announcement, his "new duties will be made known as soon as he is permitted to do so by his new connections." No successor has yet been named.

In 1920, after various independent publicity ventures, Mr. Brown joined Universal in New York, serving as advertising manager under Paul Gulick until 1928, when he resigned to return to free lance publicity, for Helen Morgan, the late Texas Guinan, Harry Richman and others. There followed a stay with Warners. In 1931 Harold B. Franklin took him to Hollywood to do advertising and publicity for West Coast Theatres. Then he returned to Columbia.

Wanger Definitely Set To Make Six for Paramount

Six pictures will be produced by Walter Wanger for Paramount during 1934-35.

Mr. Wanger, who was at one time in charge of Paramount production in the east, and more recently was an associate producer for Metro, is en route to Hollywood from New York, where he will immediately start on "The President Vanishes." Following will be Ann Harding in "Peacock Feathers," to be done in Technicolor.

Ask the man

Here's a Typical Answer

PINEHURST N. C

SOUTHERN PINES, N. C

THE CAROLINA THEATRES

CHAS W PICQUET, General Manager

PINEHURST, N. C

Aug. 24th, 1934

Fox Film Corporation,
Charlotte, N. C.

Dear Sirs:

All doubts as to Harold Lloyd's come-back after a lengthy absence from the screen, is most emphatically removed by his new corking attraction, "The Cat's Paw."

It went over with a bang last night with my audience to an opening gross that breaks the summer record for two years.

"The Cat's Paw" is great entertainment for young and old which cannot help but be a record smasher where ever it is shown.

It truly is entirely different from any of his previous attractions and is right up to the minute.

The laughs were so prolonged that some of the dialogue was drowned out.

Congratulations to you. Here's an attraction you are going to thoroughly enjoy distributing to exhibitors.

Very truly yours,

Chas. W. Picquet

Mr. Picquet is president of the North and South Carolina Motion Picture Theatre Owners Association



who played it!

and you'll know what it will do for you

Talk to the men who have doubled their grosses... cleaned up on extended runs... broken their records... in every part of the United States... as well as in Canada. Hear their stories... and you'll join the rush of exhibitors... eager to sign for "The Cat's Paw" before the opposition beats them to it!

Ask the men who run the...

Paramount . . Atlanta	Palace . . Cincinnati	Rialto . . Louisville
Poli . . New Haven	Fox . . Philadelphia	New . . . Baltimore
Apollo . Indianapolis	Radio City Music Hall New York	Apollo . Atlantic City
Warfield San Francisco		Century . . Rochester
Palace . . Montreal	5th Avenue . Seattle	State . . Los Angeles

HAROLD LLOYD

in

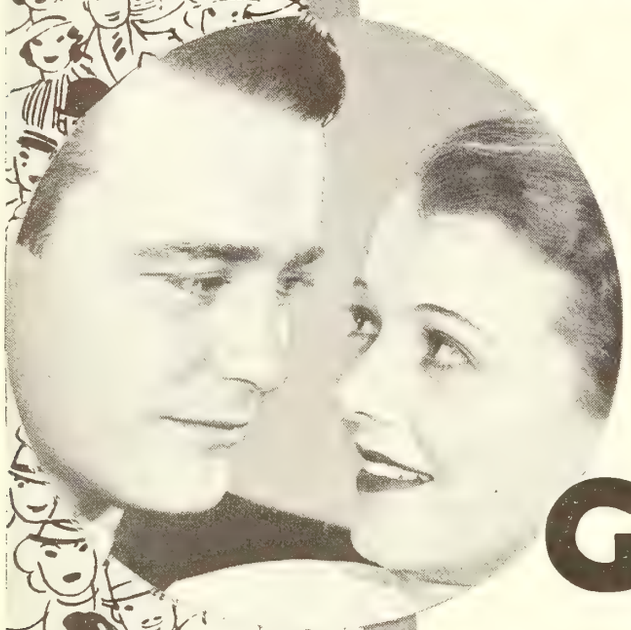
The Cat's Paw

From the Saturday Evening Post story
by **CLARENCE BUDINGTON KELLAND**

PRODUCED BY HAROLD LLOYD CORPORATION A FOX RELEASE

EVERY ONE IN TOWN

will want to be in on the fun!



WHEN they hear the news that these "State Fair" sweethearts are in love with each other again . . . in the merriest, happiest, most appealing romance in years . . . the crowds will jam the aisles and overflow into the lobby . . . *and you know it!*

Janet
GAYNOR
Lew
AYRES
in
Servants' Entrance

with

NED SPARKS
WALTER CONNOLLY
LOUISE DRESSER
G. P. HUNTLEY, JR.
ASTRID ALWYN
SIEGFRIED RUMANN

Produced by Winfield Sheehan

Directed by Frank Lloyd

From the novel by Sigrid Boo
Adaptation: Samson Raphaelson

FOX

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

BIOGRAPHY OF A BACHELOR GIRL

Metro-Goldwyn-Mayer

This story, romantic comedy drama, is of the type in which Ann Harding has scored her biggest successes. Under the shorter title, "Biography," the S. N. Behrman yarn was a popular stage attraction in New York and other metropolitan centers. Similarly the novel on which it is based has been widely read. Consequently those who know about it constitute a potential audience to supplement the straight picture goers. This screen adaptation is by Anita Loos, famous for "Gentlemen Prefer Blondes" and scenarist of "Social Register." The director, E. H. Griffith, directed Miss Harding in her outstanding feature, "Holiday."

Robert Montgomery will be seen in the lead role opposite Miss Harding. The third most important figure is Edward Everett Horton, who was in "Holiday" and is favorably known for many other pictures. Edward Arnold, the surprise of "Sadie McKee," completes the quartet of principals. In support are Charles Richman, Una Merkel, William Tannen, Greta Meyer, Willard Robertson and Elizabeth Forrester.

A modern drawing room comedy romance drama, the story has an interesting premise. Montgomery, publisher of smart magazines, persuades Miss Harding, New York's most publicized bachelor girl, to write a series of articles dealing with her experiences with the men who have fallen in love with her. The spirit of amusing adventure, mad fun and life full of romance which the title conjures is boiled down to one exciting theme. Miss Harding would write of her affair with Horton, now married and a U. S. senatorial candidate, the airing of which would explode everything. The efforts to prevent its revelation is the show which of course eventually drives Miss Harding into Montgomery's arms.

Having the elements of smartness in idea, production and personalities it suggests showmanship that will accentuate and popularize its intriguing color.

THE KICK OFF

Radio

The title establishes this as a football picture, but with it there is a human interest story of a boy's regeneration, which, given a comedy twist, makes it more of a peppy comedy romance than a sport spectacle. At the same time, the color of collegiate life and the thrill of the gridiron game is an important consideration. The original story is by Nicholas Barrows and Earl Snell, the screen play by Glenn Tryon, author of "Rafter Romance," who also is directing.

An alumnus of Hamilton, scouting for football talent, discovers a boy on a prison football team who is just the kind of a humdinger the team needs. Obtaining the boy's release, identifying himself as a crook, the alumnus gets the kid into college with the idea that he soon become an All-American, a social status permitting easy access to wealthy homes and loot. That's okay. But the boy falls in love with the coach's secretary, gets the college spirit, and even though he keeps his hand in by doing an occasional bit of stealing, is being regenerated. At that, he goes through with his deal, robs one of his patrons and then, disgusted with himself, runs away. He lands up where he started, behind the bars, but the sheriff is a Hamilton fanatic, gets in touch with the college, everything is explained to the boy and he rushes back to the stadium to be sensational.

Eddie Quillen is the boy, Betty Furness the girl. Grant Mitchell is the alumnus and Robert McWade the man whose home is robbed. Joe Sauers is the coach. Its release coinciding with the football season and there being plenty of known football player names in the extra list, it's a natural for sport tieups. The romance and the human interest created by the regeneration theme can be made to appeal to women.

LIMEHOUSE NIGHTS

Paramount

This story is drama and romance, colored by intrigue, mystery, thrilling danger and human interest of the kind that often has proved its entertainment and showmanship value. The Limehouse atmosphere is pretty well established. People know about it and the weird things that happen there. Consequently the title has a value on par with the story content and the names of the players interpreting it.

The yarn is an original by Arthur Phillips, the screen play by Phillips in cooperation with Cyril Hume and Grover Jones. Alexander Hall, who made "Miss Fane's Baby Is Stolen" and "Little Miss Marker," is directing.

George Raft, whose latest pictures are "Bolero" and "The Trumpet Blows," and Jean Parker, whose work in "Caravan," "Sequoia" and "Have a Heart" is outstanding, are teamed in the leads. Anna May Wong, once highly popular and now a new source of fan interest, is brought back to the screen in a featured role. Other players are Kent Taylor, remembered for "David Harum" and "Double Door"; Montagu Love, currently in "Menace"; Billy Bevan, Louis Vincenot, James Wang, Robert Lorraine and John Rogers.

The story builds strong and exciting situations, in which thrilling suspense consolidates interest. Raft has a role that should fit him perfectly as a half-cast Limehouse power, cafe owner and smuggler. The same is true of Jean Parker, waif of the district, with whom he falls in love. It creates a situation that brings him into conflict with the girl's lover, Kent Taylor, and also with his own woman, Anna May Wong. The inscrutable temper of the Orient prevails as Miss Wong, to save the man for herself and save the girl from him, leads him into a trap set by the officers.

It affords much in idea, production, atmosphere and personalities with which to intrigue public interest.

NIGHT LIFE OF THE GODS

Universal

The title giving a significant hint, the unique entertainment idea of this story is its predominant showmanship quality. It is a comedy terror story. The novel by Thorne Smith is a sensational seller. The screen play is by Barry Trivers. Lowell Sherman is the director.

An eccentric young scientist has discovered a way of turning persons into statues, and stone statues into flesh and blood humans. First petrifying his unliked relatives, the man gets himself mixed up with a woman who claims to have lived for 900 years, and her character is the sum total of all furious womanhood, making her an A-1 hellion. The strange pair, having much in common, start out to see and do things. As a result of a roadhouse brawl, half the revelers and all the cops are turned to stone. Visiting an art museum, the woman persuades her pal to give the gods and ancient heroes a fling at modern life. So Diana, Hebe, Venus, Bacchus, Neptune, Apollo, Mercury and Perseus come to life and immediately take up the pursuits for which they are mythologically famous. The comedy of the situation being evident, its excitement is made more hectic when the city wakes up to find that somebody has stolen the gods, and it takes a peculiar twist when a thick cop refuses to stay stoned and turns up at the most inopportune times for the man and woman.

Finally, when the scientist figures the gods have had enough after a hilarious swimming pool sequence, he leads 'em back to the museum, lets them all say goodby, turns them back into stone and caps the climax by transforming himself and the girl friend into marble.

Alan Mowbray and Florine McKinney are the strange pair. Others are Irene Ware, Geneva Mitchell, Marda Deering, George Hassell and Robert Warwick (gods) and Wesley Barry, William Boyd, Peggy Shannon, Theresa Maxwell Conover, Henry Armetta, Douglas Fowley and Gilbert Emery for personalities.

NIGHT ALARM

Majestic - Larry Darmour

As the title indicates, this is an action yarn. Basically, it's the story of a newspaper man who prefers chasing the fire engines to writing his "Garden Beautiful" column. As it unfolds, it deals in crooked politics, a newspaper fire prevention campaign and arson rings which dramatize the sustaining boy and girl romance.

The original is by Jack Stanley, with the screen play by Earl Snell, who recently did "Let's Be Ritzy" and "Half a Sinner." The director, Spencer Bennett, made "Midnight Warning" and "Badge of Honor."

Bruce Cabot, recently in "Finishing School" and "Murder on the Blackboard," and Judith Allen, first seen in "This Day and Age" and subsequently in "Hell and High Water" and "The Witching Hour," are teamed in the lead roles. More than ordinary name value is found in the supporting cast, with H. B. Warner, Harry Hohlman, Sam Hardy, now in "Little Miss Marker," Harold Minjir, Tom Hanlon, Betty Blythe, currently in "Girl of the Limberlost," and Fuzzy Knight.

Because of its character, the yarn looks to be of unusual value for tieups with fire departments, newspapers and civic associations. Much of it deals with reporter Cabot's campaign to force building owners to install fire prevention and safety devices. With love interest generating at the start, the situation becomes tense when the girl, Miss Allen, finally realizes that her father is the man upon whom the boy friend is focusing his blistering campaign. It takes a thrilling fire in Warner's factory, with Cabot rescuing the girl, to open his eyes to the logic of Cabot's ideas.

COLLEGE RHYTHM

Paramount

As the title indicates, this is a rollicking, music tinged action comedy drama, built around two college rivals, Lanny Ross and Jack Oakie,

IN THE CUTTING ROOM

their competition in romance, on the football field, in student life and in the work-a-day world after graduation. The original story is by George Marion, Jr., who collaborated in writing "Kiss and Make Up" and the screen play on "We're Not Dressing." Adaptation is by Walter DeLeon, who did "You're Telling Me"; Jack McDermott and Francis Martin. Norman Taurog, who made "We're Not Dressing," is directing.

The cast introduces Joe Penner and his duck, familiar via the radio and vaudeville stage, to picture fans. Lanny Ross, radio broadcast favorite who made his screen debut in "Melody in Spring," is seen again. Other principals are Jack Oakie, last seen in "Shoot the Works" and "Murder at the Vanities;" Lyda Roberti, who has been away for some time, but remembered for "Three Cornered Moon" and "Torch Singer." In support are George Barbier, Helen Mack, currently in "Lemon Drop Kid," Joseph Sauers, Mary Brian, Julian Madison and Mary Wallace (newcomers), Franklin Pangborn, Robert McWade, appearing soon in another football picture, "The Kick Off," and Harold Minjir.

Music and lyrics are contributed by Harry Revel and Mack Gordon, similarly associated with many Paramount pictures, "We're Not Dressing," "Shoot the Works," "She Loves Me Not" and others. The yarn is peppy and full of the spirit of youth. Its release coinciding with the football season, plus the value of radio and screen names, suggests it as a colorful exploitation feature.

ENTER MADAME

Paramount

This picture story is adapted from a stage play which was one of the most widely played roadshows of the present era. In touring companies and stock it has been played almost every place where legitimate attractions are played. In atmosphere, it's an exciting and hectic comedy romance. The play is by Gilda Varesi and Dolly and Archibald Byrne. This screen adaptation is by Jacques Deval, Gladys Lehman and Charles Bracket. Elliott Nugent, maker of "She Loves Me Not," "Strictly Dynamite" and the well-remembered "Three Cornered Moon" is directing.

To secure proper character interpretation, the leads were assigned to Elissa Landi, currently in "The Great Flirtation" and "Sisters Under the Skin," both paralleling her character in this story, and Cary Grant, now in "Kiss and Make Up."

In the story, Grant marries the tempestuous, temperamental operatic star, Elissa Landi, only to discover that she's the big shot in the family and he is merely "Mr. Opera-singer" and chief dog-leader. Life is one grand series of cyclones that eventually convince Grant that he belongs some place else. Not getting any help from his wife's manager (Overman), Landi leaves on a tour as Grant leaves for America and romance with Sharon Lynn. Informed of this and considering it an insult to her charm, Landi comes over, moves in on Grant and Miss Lynn to again completely captivate her husband and make him glad to lead the dog around.

Comedy, fast-moving and explosive, appears to be the outstanding showmanship quality to back up the picture's entertainment prestige and the cast name strength.

LEMON DROP KID

Paramount

This is a typical Damon Runyon sporting-world human interest story topical of the characters and the manner of life and love as made famous in his short stories and the pictures adapted from those stories from "Lady for a Day" to "Little Miss Marker." Screen play is by Howard J. Green, who recently did "Morning Glory," "Success at any Price" and "Shoot the Works." Marshall Neilan, responsible for many successful pictures in the silent era, who lately made "Social Register" for Columbia, is directing.

Lee Tracy and Helen Mack, currently featured in "You Belong to Me," are again teamed in the leading roles. In support are Baby LeRoy, Claude Gillingwater, seen in "The Show-Off," "You Can't Buy Everything" and "In Love with Life"; William Frawley, appearing in "Bolero" and "The Witching Hour"; Henry B. Walthall, Kitty Kelly, Eddie Peabody and dozens of other lesser names in character and atmospheric roles.

As the odd hero of Runyon's published story, Lee Tracy is assigned a character that should be right down his alley. In the same sense, the emotion touching role that is Helen Mack's should give her every opportunity to develop the promise so impressively demonstrated in "All of Me" and "You Belong to Me." Tracy is a lemon drop-eating, but always busted wise guy race track tout. Swindling the health-seeking Gillingwater out of a winning bet, he hits the road to wind up as a small town grocery clerk in love with Helen Mack. Married and actually poverty stricken but wealthy as far as ambitious words are concerned, he robs his employer to pay the doctor who delivers his baby only to have his wife die. Arrested and imprisoned, he is regenerated by his child, Baby LeRoy. Never forgetting his lemon drop penchant, he is found by Gillingwater, whose swindling had resulted in a health cure.

Lively, excitingly colorful, yet carrying a tender heart sock, it calls for a campaign capitalizing on title value, author credits and the leading players' popularity.

STORIES SOLD TO PRODUCERS

COMPANY	SOURCE OF MATERIAL—ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Columbia	1	..	..	1
Goldwyn	1	..	..	1
Mascot	..	1	..	1
Metro	..	1	..	1
Paramount	3*	2	..	5
Radio	3	8	..	11
Supreme	1	..	..	1
20th Century	..	..	2	2
United Artists	..	..	1	1
Universal	1	3	..	4
Warners	4	1	1	6
TOTAL FOR THE WEEK	14	16	4	34

* Includes one published magazine story.

ANDREW'S HARVEST, original of the Texas plains, by John Evans, purchased by Paramount, screen play by Marguerite Roberts, to feature Herbert Wilcox.

BEGGAR'S OPERA, play, by John Gay, purchased by Warner Brothers, William Dieterle to direct.

BEHIND THE GREEN LIGHTS, book, by Captain Cornelius J. Willemse, purchased by Mascot.

BROKEN SOIL, original, by Paul Green and Edwin Knopf, purchased by Samuel Goldwyn (United Artists), for Anna Sten and Gary Cooper.

DANGEROUS CORNER, play, by John Boynton Priestley and Ruth Holland, purchased by RKO, for Virginia Bruce, Conrad Nagel, Melvyn Douglas, Erin O'Brien-Moore, Betty Furness, Henry Wadsworth and Doris Lloyd; directors, Phil Rosen and Arthur Sircom.

DINKY, original about "mother love," by John Fante, purchased by Warners.

ESCAPE ME NEVER, play, by Margaret Kennedy, screen play by Margaret Kennedy and Carl Zuckmeyer, purchased by United Artists (British and Dominions).

FIGHTER FOOL, original western, by Robert Donaldson, purchased by Supreme, for Bob Steele.

FLORENTINE DAGGER, original, by Ben Hecht, purchased by Warners, screen play by Tom Reed, Harry Joe Brown supervising.

FOLIES BERGERE, play, by Aron Le Blanc and Cole Porter, purchased by Twentieth Century (United Artists).

FORSYTE SAGA, book, by John Galsworthy, purchased by RKO, for Katharine Hepburn.

FRECKLES, book, by Gene Stratton Porter, purchased by RKO.

GORGEOUS HUSSY, novel, by Samuel Hopkins Adams, purchased by RKO, for Katharine Hepburn.

HIGHBALL LIMITED, original, by Roger Rolt-Wheeler, purchased by RKO.

I'VE BEEN AROUND, original, by Gerald Beaumont, purchased by Universal, for Chester Morris, B. F. Zeidman supervising.

KAYO OKE, magazine story by Sophie Kerr, purchased by Paramount, for Charley Ruggles and Mary Boland.

KICK-OFF, original, by Nicholas Barrows and Earl Snell, purchased by RKO.

LADDIE, book, by Gene Stratton Porter, purchased by RKO.

LIVING ON VELVET, original war story, by Jerry Wald and Julius Epstein, purchased by Warners.

MADAME TUBBS, book, by Homer Croy, purchased by Universal.

NORTH SHORE, book, by Wallace Irwin, purchased by Warners, for Bette Davis.

OCEAN SWELLS, book, by Joseph Fields, purchased by RKO. (To use title only.)

OLD FOLKS AT HOME, play, by H. M. Harwood, purchased by Twentieth Century (United Artists), to be released as "Lady Jane."

PICCADILLY JIM, book, by P. G. Wodehouse, purchased by MGM, for musical comedy, to be produced by David O. Selznick.

PUZZLE OF THE PEPPER TREE, book, mystery, by Stuart Palmer, purchased by RKO.

SACRED FLAME, book, by W. Somerset Maugham, purchased by Paramount, possibly for Claudette Colbert and Warren William.

SHE MADE A MILLION, book, by Polan Banks, purchased by Universal.

SOCIAL PIRATES, original, by Ralph Spence, purchased by Warners, possibly for John Blondell and Guy Kibbee.

SILVER STREAK, book, by George Cory Franklin, purchased by RKO. (To use title only.)

SUCH A LOVELY COUPLE, book, by F. Hugh Herbert, purchased by Paramount, for Charley Ruggles and Mary Boland.

TWO FOR ONE, original, by Corey Ford, purchased by Columbia, screen play by Huston Branch, for Jack Holt and Edmund Lowe.

TWO LITTLE PEOPLE, original, by Frank Dazy and Agnes Johnson, for Paramount, screen play by Hyatt Daab.

WEST OF THE PECOS, book, western, by Zane Grey, purchased by RKO, to be produced by Cliff Reid, with direction probably by John Ford.

WHAT LADIES DREAM, book, by William Hurlburt, purchased by Universal, for Binnie Barnes, Neil Hamilton, Paul Cavanagh and Grant Mitchell.

No Gaumonts for United Artists

United Artists will not distribute two Gaumont British pictures next season, contrary to previous reports, according to the New York office of Gaumont.

THE HOLLYWOOD SCENE

Code Self Regulation Saves Money
Picking Star from Own Backyard
Five Films Start, Three Finished

An important money-saving reaction to the workings of the Production Code Committee came to light this week when a research executive uncovered the cold data that the Code Self Regulation now agreed upon by all majors and independents may save the industry from one to three million dollars a year.

While some in Hollywood do know, a greater percentage of the creative colony are not aware, that censor boards in various cities pass every film before it reaches the screen.

The money paid the censor boards for administration cannot at this time be saved to the industry unless censorship is completely abolished. But it is believed millions for other expenses will be saved by eliminating the necessity of returning productions to the studio for added scenes, cutting out sequences and reprinting positives after censor boards order changes.

The case of Mae West's picture, "Belle of the Nineties," is one in point.

After New York censors refused to pass the West production, it came back to the studio for retakes, and general refurbishing. This cost the Production Code intends to eliminate in future by suggesting changes when a script is just a glint in a writer's eye, long before the scenario is introduced to the camera.

Not alone Paramount but every company has passed through the harrowing experience of re-shooting and re-printing, after a censor board made mandatory deletions or changes, and reckoned with added costs.

Under the self-regulatory process, the Code Committee hopes to make these costs a thing of the past, relieving the companies of the headaches when changes are ordered and obviating the attendant pocketbook aches when the bills are paid.

Savings from one to two million dollars a year for the industry is considered, by financial chiefs, a tidy item in these days of economy.

▽

Divided Authority

Apropos the production analysis which recently appeared in these columns, Hollywood is busy discussing "Down to Their Last Yacht," a Radio picture, where authority and responsibility during filming were divided between director and producer, with opinion now divided about the box-office merit of the film.

Paul Sloane was engaged as director of the picture, with Lou Brock as associate producer.

While shooting was in progress, it was bruited about that Lou Brock was directing the musical numbers and supervising the dances.

Mr. Sloane, it is said, registered objection to this division of authority and disclaimed responsibility for the final film if Mr. Brock, the producer, assumed any part of the direction.

Immediately after the preview Mr. Brock flew to New York and embarked for Europe.

Even with such a classic example of divided responsibility, Hollywood is betting it will happen again, if not at Radio, at some other plant.

Since "Down to Their Last Yacht," Sloane has directed "Straight Is the Way" for MGM, which was well received by studio officials and reviewers.

▽

Not a Gambler

With Fox having acquired distribution rights to "Peck's Bad Boy," the question of whether Sol Lesser is a gambler or a real producer seems to be definitely settled.

For twenty years he has been in the business, as an individual theatre owner, as a partner and officer in the original West Coast circuit, as a producer, distributor and just plain patron of the industry.

Finishing "Peck's Bad Boy," he took it down to Santa Ana, a little long haired town fifty miles from Los Angeles. Without a preview, he put it into the Broadway theatre. Sunday, August 25, its opening day, it broke every record that the house ever knew. During the week, it set up figures that seem impossible. On a basis of population and house seating capacity, 60 per cent of the Santa Ana public paid to see the show.

Mr. Lesser is more a producer than a gambler.

▽

News Flashes

Four directors joined the directors' branch of the Academy last week, bringing the total to more than one hundred.

They were: Victor Fleming, Kurt Neuman, Louis King and Richard Boleslavsky.

* * *

Baer Roast and Toast

Max Baer was toasted and roasted at a distinctive Hollywood party flung by his agent, Leo Morrison, Wednesday evening at a local hotel. It was a curtain-raiser to Baer's return to California and Paramount Pictures.

On the dais were Eddie Cantor, toastmaster; Benny Rubin, referee; Joe Cunningham, Leo Carrillo, Ancil Hoffman, Baer's manager, and Gene Biscailuz, Sheriff.

▽

Talking Like Human Beings

A new auditory technique for the talking screen is making its debut in Hollywood.

Instead of actors talking like actors, the new technique calls for them to talk as human beings talk when no camera is focused on them.

Ann Harding and Brian Aherne use it in "The Fountain" as does Pauline Lord in "Mrs. Wiggs of the Cabbage Patch."

Hecht and MacArthur hit upon the same technique in their first independent picture, "Crime Without Passion."

▽

A new organization known as Adventure Pictures plans 26 features and five serials.

Bud Barsky is sitting in as chief production executive, having been engaged by Arthur Weiss.

* * *

Hollywood paid final tribute last week to Mrs. Benjamin Warner, mother of the Warner Brothers, who passed away three hours after her 58th wedding anniversary.

* * *

George Batcheller and Maury Cohen signed with Pathe to produce their combined eighteen pictures representing the product of Invincible and Chesterfield at that studio. Monogram, Sol Lesser Productions, Reliance and Phil Ryan Productions now are using space for production.

* * *

Two more new production organizations springing up during the week were Blue Ribbon Pictures with a program of four to six pictures a year to be made at General Service Studios and American International Productions, which will produce features, musicals and westerns at Prudential.

▽

Five Pictures Start

Anticipating the extended Labor Day week end, Hollywood production wheels slowed down quite a bit during the past week. Only five new pictures were started. But three were finished. Fox and Warner each have two of the new ones. The other is a Paramount. The finished pictures are credited to Columbia, Radio and Metro Goldwyn Mayer respectively.

At the Movietone Studio, Fox started "The White Parade." In this Loretta Young, John Boles, Muriel Kirkland, Gertrude Short, Jane Barnes, Ruth Hoyt and Dorothy Wilson are featured. "Hell in the Heavens" was placed before the cameras at the Western Avenue plant. Warner Baxter and Conchita Montenegro are starred, with Herbert Mundin, J. Carroll Naish and Ralph Morgan heading the supporting cast.

Both the new Warner productions are dramas and both have unusual titles. "I Am a Thief" features Ricardo Cortez, Mary Astor, Irving Pichel and Dudley Digges. "Murder in the Clouds," a thriller, will present Lyle Talbot, Ann Dvorak and Gordon Westcott at the head of an extensive cast.

Paramount's activity is a musical comedy, "Here Is My Heart." Bing Crosby is starred. The supporting cast includes Kitty Carlisle, Alison Skipworth, Reginald Owen and Roland Young.

Drama is the keynote of the completed pictures. Columbia's feature is "Police Ambulance," featuring John Mack Brown, Sally Blane and George Meeker. Sentiment predominates the drama in Radio's "Dangerous Corner," in which Virginia Bruce, Melvyn Douglass, Conrad Nagel and Erin O'Brien-Moore are the principal personalities.

The same quality colors MGM's "What Every Woman Knows." In this Sir James M. Barrie story, Helen Hayes is starred with Brian Aherne and the supporting cast includes Madge Evans, Lucille Watson, Dudley Digges, Donald Crisp, David Torrence and Henry Stephenson with Gregory LaCava directing.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Merry Widow

(MGM)

Musical Romance

With the release of "The Merry Widow," a new mode in musical screen entertainment is here. In the picture is almost every element that has proved its ability to entertain.

There's romance, lots of it. Sometimes it's tender. Then it's comic opera in its hilarity. Sometimes, though always carefully and intelligently handled, it's intriguingly intimate. It has drama, to contrast and lend suspense to its motivating romance. Always there's laugh-packed comedy in the modernized dialogue, animated action and situations.

The girl glamour spectacle is colorful. The music, vocal, in solo and chorus, and instrumental, is what everybody knows the Lehar "Merry Widow" music is—a treat for music lovers. Additionally a few tingling modern numbers have been tossed in for good measure. There is novelty of timeliness, locale and story significance. Production, in settings, costumes and backgrounds, enhanced by excellent photography is elaborate. One word—beauty—supplements every quality.

The first locale being Marshovia, a theatrically conceived Balkan country, the time 1885, Danilo is the idol of every woman's heart. Introducing himself to a masked vision of beauty in her castle garden, he learns that instead of being the terrific heart-cracker he thinks, he is, in her estimation, just a washout. Nevertheless, his brazen effrontery has flamed a dormant spark in the merry widow's heart.

Posing as outraged that such a thing could happen, Princess Sonia, owner of 52% of the kingdom, leaves for Paris. The King scours the land for a cavalier to charm her back and threatens dire punishment to the one who drove her away, if he ever is found. The Queen ridicules every name the King suggests. But when he finds Danilo in her boudoir, he knows he has found his man. Danilo is named special agent to bring Sonia back.

In Paris, gayety, charm and color motivating, the audience now knowing the whole situation, Danilo and Sonia are still in the dark. Danilo's meeting with The Ambassador is just plain slapstick. In Maxim's, he meets the widow again. There, having introduced herself as Fifi, she is just another of his horde of mademoiselles, a lady of the night and the cabarets. Again to the tune of "The Merry Widow Waltz" and other Lehar music, Danilo is lifted to the heights of romantic ecstacy only to wake up in a drunken stupor after all his accomplished efforts have failed to register with Fifi.

Disaster is threatening back in Marshovia. The King's coded wire to the Ambassador, translated by Zizipoff, is a comedy gem. An embassy ball in honor of Sonia is arranged for the next night. The absent Danilo, finally brought in and back to normalcy by liberal doses of black coffee, is ordered to go to work and do what he was supposed to do. Here the colorful and glamorous spectacle reaches its entertaining height as does the music. For the first time, Danilo finds out who Sonia really is and she learns of the King's plot. Despite the Ambassador's engagement announcement both renege notwithstanding what it means to either or Marshovia.

Danilo, having failed in his mission, is brought back for courtmartial. Sonia appears as his witness to testify that he did everything possible to win her heart. Nevertheless he is jailed. Then the desperate conspiring King frames her into visiting his mouse-infested cell. There they are just plain man and woman and are married, and Marshovia saved.

As previewed, there are several slow spots in the picture, but these will be eliminated.

Selling it successfully is merely taking advantage of what is there. There is plenty of name value and though the director's name seldom sells many tickets, the Ernst Lubitsch reputation for class and smartness should not be overlooked.—McCarthy, Hollywood.

Distributed by Metro-Goldwyn-Mayer. Produced by Irving G. Thalberg. Directed by Ernst Lubitsch Screen play by Ernest Vajda and Samson Raphaelson. Based on book and lyrics by Victor Leon and Leo Stein. Music by Franz Lehar. Musical adaptation. Herbert Stothart. Lyrics by Lorenz Hart. Additional lyrics, Gus Kahn, Richard Rodgers and Lorenz Hart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate directors, Fredric Hope, Edwin B. Willis. Wardrobe, Ali Hubert. Miss MacDonald's gowns, Adrian. Photographed by Oliver T. Marsh. Film editor, Frances Marsh. Running time, as on Coast, 110 minutes. Release date (tentative), October 12, 1934.

CAST:

Danilo ..... Maurice Chevalier
Sonia ..... Jeanette MacDonald
Ambassador ..... Edward Everett Horton
Queen ..... Una Merkel
King ..... George Barbier
Marcelle ..... Minna Gombell
Lulu ..... Ruth Channing
Orderly ..... Sterling Holloway
Valet ..... Donald Meek
Zizipoff ..... Herman Bing

Caravan

(Fox)

Dramatic Romance

"Caravan" is really several pictures in one. In plot it is a light dramatic romance building to a unique triangle situation. In locale, settings and background it bears a close resemblance to an educational travelogue. In music it is a colorful operetta, combining sentimental, peppy modern ragtime and stirring martial airs, vocal and instrumental, solo and choral. Continually there is a vivid atmosphere of symbolic spectacle. It was produced by the man who made "Congress Dances," Erik Charell. Charles Boyer, noted European actor, previously seen in small parts in domestic pictures, is starred.

The locale is rural Hungary. The time is that of the grape harvest. The situation which precipitates its motivating drama romance is occasioned by a native custom pertaining to that season. Lazi's band of gypsies is brought to the vineyards that their playing of gypsy music, wild and sweet, may insure the quality of the wine. Coming home, after long absence, Wilma learns that she must marry within 24 hours in order to inherit the estates of her ancestors. Spurning the unseen choice of her uncle, she enters into a marriage contract with Lazi. As the gypsy crew makes merry in the castle with music, dancing and comedy, von Tokay, deserting his gay metropolitan playmates, leaves for the castle and the unknown girl his father, the Baron, has chosen for his wife. Meeting Wilma, who has now gone gypsy, and not knowing her identity, he pursues her furiously, creating a situation which Lazi cannot comprehend. The trouble it brings only accentuates the difficulty he is having with his erstwhile gypsy sweetheart, Tinka, as symbolic music and spectacular groupings are utilized to emphasize the potency of the situation. As Wilma and von Tokay each comes to find out who the other really is, the amazing contract which the girl entered into with Lazi becomes a feared and awesome thing. But Lazi realizes the situation. Though it means a bit of heartbreak, he consents to give the girl up, which isn't so much a sacrifice inasmuch as the forgiving Tinka is anxiously awaiting him. As the contract is annulled, everything is set for Wilma and von Tokay, and the disappointed and departing band of gypsies are brought back to play their music that the wine may be sweet.

This picture offers many things to sell. Isolation of the qualities, either personalities, theme, spectacle or music, and concentrating on the combinations that mean most to patrons appears to be the most effective selling method.—McCarthy, Hollywood.

Distributed by Fox Films. Produced and directed by Erik Charell. Executive producer, Robert T. Kane. Screen play and dialogue by Samson Raphaelson. Continuity by Robert Liebman. From the novel by Melchior Lengyel. Photographers, Ernest Palmer and Theodor Sparkuhl. Sound, A. L. Von Kirbach. Art directors, William Darling and Ernst Stern. Costumes, Ernst Stern. Music and musical supervision, Werner Richard Heymann. Lyrics, Gus Kahn. Musical direction, Louis De Francesco. Production Code Administration Certificate No. 155. Running time, 105 minutes. Release date, October 5, 1934.

CAST

Lazi ..... Charles Boyer
Countess Wilma ..... Loretta Young
Tinka ..... Jean Parker
Lieutenant von Tokay ..... Phillips Holmes
Miss Opitz ..... Louise Fazenda
Gypsy Chief ..... Eugene Pallette
Baron von Tokay ..... G. Aubrey Smith
Notary ..... Charley Grapewin
Innkeeper ..... Noah Beery
Administrator ..... Dudley Digges
Major-domo ..... Richard Carle
Station Master ..... Lionel Belmore
Police Sergeant ..... Billy Bevan
Captain of Hussars ..... Armand Kaliz
Priest ..... Harry C. Bradley

Peck's Bad Boy

(Principal)

Comedy-Drama

Every once in a while some producer challenges precedent and makes a picture that is entirely out of the beaten path. "Peck's Bad Boy" is that kind of picture. It's a "kid" picture. In the past, "kid" pictures, with only few notable exceptions, have been box office bugaboos. But here is a picture so humanly real, so full of the elements in story and personnel that any doubts as to its value on the part of exhibitor or patron should be completely exploded.

The public may be drawn to see this picture, will like it, probably will tell their friends about it, if, first breaking down the negative complex, there is gotten over to them in advance just a little of its warm human interest; its natural sympathy-stirring drama, comedy, tragedy and unaffected heart-warming tenderness and sincerity. Bill Peck, the boy, is every boy of today, the boy of every man who was a regular boy. The public will know and understand him; his viewpoints on life; his mischievousness, his virtues; his yearning for the old familiar comradeship of his father as a cold and calculating aunt and another little boy coming into his home create a situation he cannot understand, bringing bitterness and tragedy.

This picture imparts a lot of the philosophy that should govern father and son relations. Yet it is not a preachment. As there are no

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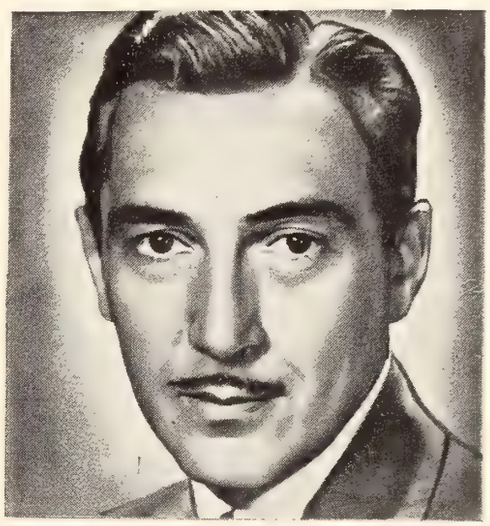
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E FOUNTAIN

man and devotion to another ....

The above is one of a series of half-page ads in "The Fountain" National Advertising Campaign available for publication on your opening day in *your* newspapers. • Your audience is waiting to see Ann Harding in the crowning triumph of her career . . . let these ads tell your people that "The Fountain" is coming to your theatre! • See your RKO-Radio Branch Manager for details!

"thou shalls" or "shall nots" about it, every father, mother and boy should be deeply touched by the story and the way it is played by Jackie Cooper as the boy; Thomas Meighan as his father; Dorothy Peterson, the aunt, and Jackie Searl as the mean and spiteful usurping cousin.

For the kids it should be a delight, as it only is a picturization of the fatherly companionship which is their dream. As for the adolescents, their appreciation will be governed by the manner in which they are convinced of the sympathetic and inspirational quality of its thoroughly human story.

There is no sex, no boy and girl love interest in the picture. Its entertainment, though, is that of life and the romance of today's boyhood. If possible, see this picture before playing it. From a personal preview get the wallop that is there. Then write your own messages, assuring patrons that you have something real and big for them. As this picture is chock full of salable elements, selling it in the sincere spirit that marks its production should bring results.—McCarthy, Hollywood.

Distributed by Principal. Produced by Sol Lesser. From the story by George W. Peck. Screen play by Bernard Schubert and Marguerite Roberts. Story editor, Harry Chandlee. Photography, Frank B. Good. Production manager, Frank Melford. Film editor, Donn Hayes. Musical direction and score, Hugo Riesenfeld. Sound recorder, L. E. Clark. Assistant director, William Carr. Art director, Harry Oliver. Running time, 70 minutes. Release date not set.

CAST

Jackie Cooper ..... Bill
Thomas Meighan ..... Mr. Peck
Jackie Searl ..... Horace
Dorothy Peterson ..... Aunt Lily
O. P. Heggie ..... Duffy
Charles Evans ..... Minister
Gertrude Howard ..... Maid
Larry Wheat ..... Father
Harvey Clark ..... Master of Ceremonies

The Count of Monte Cristo

(United Artists - Edward Small)

Drama

"The Count of Monte Cristo" is an old story. This picturization of it is as new and modern as today and just as timely. It's drama. Accentuating that quality and preserving all the other elements that have made the Dumas classic great, the picture tells the whole story in a complete and interest holding manner. It is finely and intelligently played, presented and produced. Concentrating attention immediately on its central character, capitalizing on suspense, it moves fast so that the long running time is hardly noticed.

Having the qualities that appeal to general mixed audiences, it is both a class and mass picture, that should be presented as a special event, with showmanship of the highest caliber.

The story is drama with a heart punch. Produced on a massive scale, it's the story of Edmond Dantes, the Count of Monte Cristo, the inhumanity of his fellow men and his revenge. An innocent victim of political intrigue that established the story's character, Dantes is cast into a dungeon in the Chateau D'If. A forgotten man, time ceases until another prisoner, Abbe Faria, tunneling his way to freedom, comes to Dantes' cell. For years they work together to escape. The Abbe, educating Dantes, tells him of the fabulous treasure on Monte Cristo. As freedom is just ahead, the Abbe dies. Sewing himself in his dead friend's sack, Dantes is cast into the sea. Picked up by roving smugglers, he eventually reaches the island of Monte Cristo, finds the treasure, the world is his, and the way is open to avenge himself upon the three men who caused his tragedy. With wealth, power and prestige his, Danglars, first to feel his wrath, is driven to suicide. Next, Mondego, is made mad. Only the woman, Mercedes, from whom he was cruelly torn on their wedding eve, seems to sense who Monte Cristo is. When her son, Albert, challenges Monte Cristo to a duel, Mercedes begs the man she now knows was Edmund Dantes not to kill her boy. The duel is bloodless. Arrested as Edmund Dantes, an escaped prisoner, Monte Cristo's greatest revenge is in the court trial when he exposes and ruins de Villefort. Then the romance with Mercedes, shattered years ago, is picked up.

In story and production, "The Count of Monte Cristo" has everything that is necessary. In personnel, it makes Robert Donat an immediate star. There are other excellent performances, by O. P. Heggie, Louis Calhern, Sidney Blackmer, Elissa Landi and Luis Alberni particularly. It should be sold so that the public will know that it is a big picture, something that must be seen.—McCarthy, Hollywood.

Distributed by United Artists. Produced by Reliance Pictures under the personal supervision of Edward Small. Directed by Rowland V. Lee. Screen play and dialogue by Philip Dunne, Dan Totheroh and Rowland V. Lee. Photographed by Peverell J. Marley. Art director, John Ducasse Schulze. Technical direction by Louis Ban Den Ecker and Edward P. Lambert. Film editor, Grant Whytock. Assistant director, Nate Watt. Gowns, Gwen Wakeling. Sound, Vinton Vernon. Musical direction, Alfred Newman. Production Code Administration Certificate No. 166. Running time, 113 minutes. Release date, September 7, 1934.

CAST:

Edmond Dantes ..... Robert Donat
Mercedes ..... Elissa Landi
de Villefort, Jr. ..... Louis Calhern
Mondego ..... Sydney Blackmer
Danglars ..... Raymond Walburn
Abbe Faria ..... O. P. Heggie
Valentine ..... Irene Hervey
Mme. de Rosas ..... Georgia Caine
Morrel ..... Walter Walker
de Villefort, Sr. ..... Lawrence Grant
Jacopo ..... Luis Alberni
Albert ..... Douglas Walton
Clothilde ..... Juliette Compton
Fouquet ..... Clarence Wilson
Haydee ..... Eleanor Phelps
Louis XVIII ..... Ferdinand Munier
Judge ..... Holmes Herbert
Captain Leclere ..... William Farnum
Napoleon ..... Paul Irving
Vampa ..... Mitchell Lewis
Ali ..... Clarence Muse
Prison Governor ..... Lionel Belmore
Detective ..... Wilfred Lucas
Cockeye ..... Tom Ricketts
Bertrand ..... Edward Keane
Ali Pasha ..... Sydney Jarvis
Placas ..... Desmond Roberts
Pellerin ..... John Marsden
Beauchamp ..... Leon Waycoff
Batistino ..... Alphonse Martell
Manouse ..... Russell Powell
Albert (age 8) ..... Wallace Albright

Outcast Lady

(MGM)

Romantic Drama

This is sophisticated romance drama. Building to that dramatic heart interest that establishes a picture as a woman's attraction, it accentuates pathos. It might be well to know that this picture was adapted from the Michael Arlen novel, "The Green Hat," which subsequently became an outstanding stage attraction. In bringing it to the screen under the new code to which its producers subscribe, certain alterations have been made in the premise. These changes, while readily evident to those familiar with the story or play, are none the less entertaining to those who will be seeing it for the first time. Concentrating on drama, to the total exclusion of comedy contrast, its appeal is to the moderns. It is an adult attraction exclusively.

As the story unfolds, the principal locale being England, Iris, deprived of Napier's love because of fanatic family objections, marries Fenwick. Confessing that he is worthless, Fenwick commits suicide on their wedding night. To protect his memory, Iris preserves his secret, befriended only by her brother Gerald. His death forces her to become an outcast. Wandering over the continent she meets Napier and their old affection is momentarily renewed, but when he refuses to break off his engagement with Venice, her cup of bitterness is full. Later, while she is ill, Napier, now married, visits her; learning the true story of her sacrifice and the secret of Boy which she has so faithfully kept, he would divorce his wife and marry Iris. Going to his father, Sir Maurice, Iris pleads her love only to have the old scandal flung at her again. Even the attempts of Napier to defend her result in her being shocked by his lack of faith. Fate having cheated her of every dream of happiness there is only one thing left for her to do—accept the bitterness of destiny.

This picture calls for intelligent showmanship. It affords good cast names. The book on which it is based was widely read. The picture itself has been given unusual advance publicity. These two elements are those which demand astute showmanship. It should be presented as an adult attraction; eliminating, if possible, juvenile and adolescent attendance and segregating it from other attractions of the all family character.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Robert Z. Leonard. Screen play by Zoe Akins. From the book by Michael Arlen. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate directors, Joseph Wright, Edwin B. Willis. Gowns by Adrian. Photographed by Charles Rosher. Film editor, William Le Vanway. Running time, 76 minutes. Release date, September 28, 1934.

CAST:

Iris ..... Constance Bennett
Napier ..... Herbert Marshall
Lady Eve ..... Mrs. Patrick Campbell
Gerald ..... Hugh Williams
Venice ..... Elizabeth Allan
Sir Maurice ..... Henry Stephenson
Hilary ..... Robert Loraine
Guy ..... Lumsden Hare
Dr. Masters ..... Leo Carroll
Boy Fenwick ..... Ralph Forbes
Truble ..... Alec B. Francis

Wagon Wheels

(Paramount)

Outdoor Drama

Generally a western is accepted as being a screen full of quick shooting, wild-riding, heroic cowboys, a girl in distress and a lot of villainous bad men. "Wagon Wheels" is not of that character. Rather it is a semi-historical. It is adapted from Zane Grey's "Fighting Caravan," previously made as a silent.

This picture traces the experiences, dangers and hardships of the band of pioneers who broke the first wagon trail from Missouri to Oregon. Essentially it is an action drama. Contrasting with that quality, however, are romance, comedy, human interest and the introduction into the story of "Wagon Wheels," a popular current radio musical feature. Motivated by the spirit of adventure, courage and daring, the picture is logical and moves fast.

There is drama in this band of pioneers and the hardships that are theirs during the long trek. It is interpreted by Nancy and Sonny Wellington, who seek a new and happier life in the new West; also by the three scouts, Belmet, Burch and O'Meary and the double-crossing Indian guide, Murdock. There are the dangers of the unknown trail, the fights with the Indians, the terror of being treacherously deceived, the eventual man to man conflict between the hero and the renegade villain, and the thrill of safe arrival in a new country.

There is appeal for the youngsters principally, also for the grownups to whom sophistication means little. It should be sold in a manner that capitalizes the Zane Grey story popularity. —McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harold Hurley. Directed by Charles Barton. From the novel by Zane Grey. Screen play, Jack Cunningham. Art director, Earl Hedrick. Sound, Phil G. Wisdom. Photographed by William Mellor. Production Code Administration Certificate No. 196. Running time, 55 minutes. Release date, September 14, 1934.

CAST

Clint Belmet ..... Randolph Scott
Nancy Wellington ..... Gail Patrick
Jim Burch ..... Raymond Hatton
Murdock ..... Monte Blue
Sonny Wellington ..... Billy Lee
Abby Masters ..... Jan Duggan
Hetty Masters ..... Leila Bennett
Bill O'Meary ..... Olin Howland
Couch ..... J. P. McGowan
Jed ..... James A. Marcus
Mrs. Jed ..... Helen Hunt
Masters ..... James B. "Pop" Kenton
Ebe ..... Alfred Delcambre
Orator ..... John Marston
Negro coachman ..... Sam McDaniels
Permit officer ..... Howard Wilson
Russian ..... Michael Visaroff
Lester ..... Julian Madison
Chauncey ..... Eldred Tidbury
The factor ..... E. Alyn Warren

A Lost Lady

(Warner)

Drama

The story this picture tells has been told many times. It is dramatic romance with both an appealing and an intriguing punch. Its basic appeal is for women, inasmuch as it deals with a woman's tragedy, her marriage for honesty and appreciation only; her affairs with other men and the final triumph of real and understanding love. It moves in a serious vein. There is no attempt at comedy contrast; where laugh generating situations are inserted, they have but little relevance to the theme. As such it is essentially adult entertainment, something to which feminine patrons should respond, bringing along the natural masculine contingent, but over the heads and meaningless to those below the adolescent years.

On her wedding eve, Miriam's intended husband, Ned, is slain by an outraged husband. The shock wrecks her physically and mentally. Pursuaded to go to the mountains to rest and forget, she becomes the object of wealthy Forrester's sympathetic affection. Married, there a hint of romance between Miriam and Neil, her husband's junior law partner, which never gets beyond the hinted stage. Although fought against at first, a vibrating affair develops between the girl and the almost interloping Ellinger. She is a lonesome woman and the affair grows in intensity, as Forrester's business forces long absences from the hearthstone. Feeling that she is unwanted, that her marriage for honesty is no longer understood, she tells her husband of her romance with Ellinger. The shock being almost fatal to him, Miriam, learning that Ellinger is doing a little side-line philandering, nurses her husband back to health; the climax being that they both understand and embark upon a pursuit of that happiness so long denied them as individuals and as mates.

There's love interest, romance and drama to market in this picture. To this must be added the lure of its unusual triangle situation. Supplementing these qualities are name values of more than ordinary worth. An advance campaign combining the merit and appeal of both, which ingeniously ties in the significance of the title tone and capitalizes upon the reader popularity of the author of the original story, Willa Cather, should have the power to create the desired interest.—McCarthy, Hollywood.

Produced and distributed by First National. Story by Willa Cather. Screen play by Gene Markey and Kathryn Scola. Director, Alfred E. Green. Photography by Sid Hickox. Supervisor, James Seymour. Art director, Jack Okey. Film editor, Owen Marks. Production Code Administration Certificate No. 147. Release date, September 29, 1934. Running time, 64 minutes.

CAST

Marian	Barbara Stanwyck
Daniel Forrester	Frank Morgan
Ellinger	Ricardo Cortez
Neil	Lyle Talbot
Ned	Phillip Reed
Robert	Hobart Cavanaugh
John Ormsby	Henry Kolker
Rosa	Rafaela Ottiano
Simpson	Edward McWade
Judge Hardy	Walter Walker
Sloane	Samuel Hinds
Chinese Cook	Willie Fung
Lord Verrington	Jameson Thomas

The Age of Innocence

(RKO Radio)

Drama

One again Irene Dunne becomes the cinematic victim of circumstances, and suffers therefrom as she has so often in the past. This time the setting is that of the staid and socially prominent sector of New York City of the sometimes "gay nineties." The original, and therein lies a strong selling point worthy of exhibitor attention, is the well known, and considerably widely read novel of the same title by the popular Edith Wharton.

It is, in the film version, a story which unquestionably will have its greatest appeal to the feminine element of the patronage, and as such should, in the selling, be directed at that group. The women, in all probability, will bring the men, but it contains little essentially for the masculine film-goer.

The story, told in flashback fashion, permits of the comparison, or contrast, of a set of circumstances which took place in the closing years of the last century, with a definitely similar situation in the present. This latter situation serves merely as an introduction to the telling of the older tale, one which is fashioned of crinoline and leg-of-mutton sleeves, actually and in respect to the attitude of a people toward the exigencies of life. Its setting is not without an appearance of authenticity and charm, and the older adults among the potential patrons may well be drawn by just that atmosphere.

The selling attack might be based on the thematic element which finds three lives almost ruined by dictates of a hidebound, circumspect convention which thought infinitely more of social position and freedom from the breath of publicity, with its implication of scandal, than the lives of any individuals concerned. The obvious contrast with the modern trend is the note to strike in the selling copy.

A young man seeks his grandfather's support in his quest of happiness with a married woman, and the grandfather tells the story of his affair of the heart, which forms the picture. John Boles, the young man, is engaged to Julie Haydon. Suddenly returned from a long sojourn in Europe comes Miss Dunne, separated from her titled husband, and seeking quiet and contentment. But the breath of scandal has touched her. With her is her grandmother, Helen Westley, who offers a delightful characterization. Miss Dunne, feeling herself entitled to seek happiness, further scandalizes the family by attempting to obtain a divorce.

Boles, a young lawyer, dissuades her from her intention, urging her to understand the reaction to the necessary public airing of sacred family matters. Then Boles further complicates himself and the situation by falling completely in love with Miss Dunne, and, reversing himself, urges her to get her divorce anyway. She refuses, and to protect himself from what he might do to the life of Miss Haydon, urges his fiancee to marry him at once. Her parents object, and Boles and Miss Dunne carry on clandestine meetings, with Lionel Atwill, European, also an element in the entanglement.

Eventually, as the two plan to leave together, Miss Haydon suddenly sets an early date, and they are married. But the affair continues, and as he and Miss Dunne plan to go away together, the latter learns of Miss Haydon's approaching motherhood and sails alone. The conclusion, therefore, is somewhat unexpected.

It is an adult picture exclusively, and a woman's picture in particular.—Aaronson, New York.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by Philip Moeller. Associate director, Jane Loring. Novel by Edith Wharton. Screen play by Sarah Y. Mason and Victor Heerman. Musical director, Max Steiner. Photographed by James Van Trees. Art directors, Van Nest Polglase and Al Herman. Costumes by Walter Plunkett. Recorded by John L. Cass. Edited by George Hively. Running time, 82 minutes. Release date, September 14, 1934.

CAST

Countess Olenska (Ellen)	Irene Dunne
Newland Archer	John Boles
Beaufort	Lionel Atwill
Mrs. Welland	Laura Hope Crews
Granny Mingott	Helen Westley
May Welland	Julie Haydon
Mr. Welland	Herbert Yost
Mrs. Archer	Theresa Maxwell Conover
Janey Archer	Edith Van Cleve
Butler	Leonard Carey

Young and Beautiful

(Mascot)

Comedy-Drama

In the featuring, in this independently-produced picture, of the 13 Wampas Baby Stars for 1934, the exhibitor has something which he should find no real difficulty in selling, especially to the younger elements of his patronage. The obvious tieup with local beauty contests in the community, and theatre-sponsored local talent shows on the stage, should be productive exploitation material. The picture will stand plenty of ballyhoo, and, as not too serious comedy drama, with the comedy element predominating, the film should be found entertaining.

The fact that much behind-the-scenes motion picture material is contained in the story, and that the setting is exclusively Hollywood, also should be a point for exhibitor use in the selling of the film. The cast is headed by the once-popular William Haines, who makes for the most part an engaging and often amusing lead. In support, in addition to the Baby Stars, are Joseph Cawthorn, John Miljan and Ted Fio-Rito and his orchestra.

The story having much to do with the build-up publicity of Judith Allen by Haines, the go-getter publicity man of Superba Pictures, Hollywood, there is further opportunity for selling tieups. The comparative lack, in the cast, of outstanding box office names for the marquee, makes concentration on the yarn the best point of attack. Comedy is the element to be stressed.

Haines is the press agent who, in love with Miss Allen, of the Baby Stars, plans to put her over in a big way, including the signing of a contract by Cawthorn, amusingly accented president of Superba Pictures.

He talks Cawthorn into signing the girl to a contract, and the dizzy merry-go-round of parties, publicity stunts and more stunts goes on, while the girl pines for real happiness, a moment of quiet and marriage to Haines. Eventually, as she understands he is more interested in publicity and building her into a star, in almost impersonal fashion, they quarrel. Miss Allen, avidly pursued by John Miljan, gentleman of wealth, goes out with him, and Haines sees them together. When they fight over her, she declares herself through with Haines, and prepared to go with Miljan, planning to marry him. Haines, through another ruse, halts her as they are about to board an airplane, and the two finally fly off to be married.

The whole thing emerges as rather good fun, with its burlesque of publicity man and stunts. There is nothing in the picture for the children, and the chief appeal will be to the younger adults.—Aaronson, New York.

Produced and distributed by Mascot. Produced by Nat Levine. Directed by Joseph Santley. Story and adaptation by Joseph Santley and Milton Krims. Screen play, Dore Schary. Additional dialogue and construction, Al Martin and Colbert Clark. Photographed by John Stumar. Film editor, Thomas Scott. Sound, Karl Zint. Running time, 63 minutes. Release date, September 1, 1934.

CAST

Bob Preston	William Haines
June Dale	Judith Allen
Herman Cline	Joseph Cawthorn
Gordon Douglas	John Miljan
Ted Fio-Rito & Orchestra	Themselves
The piano movers	Shaw and Lee
Dick	James Bush
Sammy	Vincent Barnett
The Champion	Warren Hymer
The radio announcer	Franklin Pangborn
Farrell	James Burtis

The Coast of Catalonia

(Fox)

Good

One of the Fox Magic Carpet of Movietone travel series, this subject offers unusual camera work and interesting subject matter in a picturization of a portion of the attractive coastline of Spain. The people, their manner of life and the scenic beauty of their surroundings, are excellently photographed. With an appropriate musical score, the short has a minimum of explanatory dialogue.—Running time, 9 minutes.

Mice in Council

(Educational)

Entertaining

A lively and entertaining number of the Terry-Toon cartoon series, in which the old grandfather mouse tells a crowd of his young hearers how he came to win the medal for belling the cat. His tale is re-enacted, the council of the mice to decide on a method of ridding the world of the cat being especially amusing. The short would fill a spot on almost any bill.—Running time, 6 minutes.


OUTS
THERE'S ALWA

TANDING!

Outstanding in any company! . . . Universal is proud to present as its first release of the 1934-35 season a picture even more outstanding than "Only Yesterday!" . . . A picture which will give you outstanding grosses — because it's that kind of a picture — and because it gives you the opportunity to introduce to your public a new and outstanding screen personality!



URSULA PARROTT'S

S TOMORROW



FRANK MORGAN
BINNIE BARNES

Lois Wilson, Elizabeth Young, Louise Latimer, Alan Hale.
Produced by Carl Laemmle, Jr. Directed by Edward Sloman. Presented by CARL LAEMMLE.

A UNIVERSAL PICTURE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending September 1, 1934, from 97 houses in 19 major cities of the country, reached $1,132,903, an increase of $42,982 over the total for the preceding calendar week, ended August 25, when 96 houses in 19 cities reported an aggregate gross of $1,089,921.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	2,900	25c-50c	"Blind Date" (Col.) and "Name the Woman" (Col.)	17,000	"Adventure Girl" (Radio) and "Their Big Moment" (Radio)	16,000	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"You Belong to Me" (Para.) and "Wild Gold" (Fox)	10,000	"She Was A Lady" (Fox) and "Crime Without Passion" (Para.)	9,000	Low 3-11 "Topaze"	11,000
							High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"Down to Their Last Yacht" (Radio)	17,000	"Romance in the Rain" (Univ.)	15,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Hideout" (MGM)	16,000	"Treasure Island" (MGM) (2nd week)	15,000	Low 3-11 "When Strangers Marry"	12,000
Metropolitan	4,350	30c-65c	"Handy Andy" (Fox)	28,000	"Dames" (W. B.)	28,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"You Belong to Me" (Para.) and "Wild Gold" (Fox)	9,000	"She Was A Lady" (Fox) and "Crime Without Passion" (Para.)	8,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Treasure Island" (MGM)	17,800	"The Old Fashioned Way" (Para.)	21,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"She Learned About Sailors" (Fox) and "The Great Flirtation" (Para.)	6,000	"A Very Honorable Guy" (F.N.) and "Laughing Boy" (MGM)	7,200	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"Flaming Gold" (Radio) and "Success at Any Price" (Radio)	900	"Murder on the Blackboard" (Radio) and "Keep 'Em Rolling" (Radio)	1,100	.....	
Hippodrome	2,100	25c-40c	"Dames" (W. B.)	9,300	"The World Moves On" (Fox)	6,800		
Lafayette	3,300	25c	"The Countess of Monte Cristo" (Univ.) and "Twin Husbands" (Chesterfield)	6,400	"Whom the Gods Destroy" (Col.) and "Embarrassing Moments" (Univ.)	6,900	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
							High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"Scarlet Empress" (Para.) (9 days)	13,000	.....		.....	
Chicago	4,000	35c-68c	"One More River" (Univ.)	43,500	"Man With Two Faces" (F.N.)	42,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"Kiss and Make Up" (Para.)	21,000	"Operator 13" (MGM)	18,500	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"Down to Their Last Yacht" (Radio)	24,000	"The Lady Is Willing" (Col.)	15,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Treasure Island" (MGM) (2nd week)	15,000	"Treasure Island" (MGM) (1st week)	21,000	High 8-25-34 "Treasure Island"	21,000
							Low 8-18-34 "Paris Interlude"	6,000
State-Lake	2,776	20c-35c	"Whom the Gods Destroy" (Col.)	18,500	"Let's Try Again" (Radio)	16,500	High 9-1-34 "Whom the Gods Destroy"	18,500
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Affairs of Cellini" (U. A.) (2nd week)	14,000	"Affairs of Cellini" (U. A.) (1st week)	20,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Hippodrome	3,800	30c-44c	"Grand Canary" (Fox)	6,500	"Man With Two Faces" (F.N.)	8,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"Whom the Gods Destroy" (Col.) (30c-60c)	20,000	"The Lady Is Willing" (Col.)	9,500	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Affairs of Cellini" (U. A.)	14,000	"Treasure Island" (MGM) (30c-40c)	20,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Elmer and Elsie" (Para.)	3,500	"Notorious Sophie Lang" (Para.)	4,000	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Last Gentlman" (U. A.) (2nd week)	3,500	"The Last Gentleman" (U.A.) (1st week)	5,500	High 2-25 "Cavalcade"	10,000
Denham	1,500	25c-50c	"Cleopatra" (Para.)	15,000	"Ladies Should Listen" (Para.) (6 days)	3,500	Low 8-11-34 "I Give My Love"	1,200
Denver	2,500	25c-50c	"Treasure Island" (MGM)	9,000	"Dames" (W. B.)	10,500	High 8-19 "No Greater Glory"	16,000
							Low 8-4-34 "Elmer and Elsie"	1,800
							High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"One More River" (Univ.)	7,500	"Grand Canary" (Fox)	8,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Dames" (W. B.)	2,500	"Paris Interlude" (MGM) (4 days)	800	High 4-1 "The Kid From Spain"	7,000
							Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200
					"Sing and Like It" (Radio) and "Let's Try Again" (Radio) (3 days)	700		
Detroit								
Fisher	2,975	15c-50c	"Straight Is the Way" (MGM)	4,700	"Friends of Mr. Sweeney" (W. B.)	6,300	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"The World Moves On" (Fox)	21,600	"Cockeyed Cavaliers" (Radio)	18,200	High 9-16 "Sing, Sinner Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,100	15c-50c	"Dames" (W. B.)	23,200	"She Loves Me Not" (Para.)	21,600	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,070	25c-50c	"Treasure Island" (MGM) (2nd week)	6,700	"Treasure Island" (MGM) (1st week)	11,500	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Pantages	3,000	25c-40c	"The Human Side" (Univ.) and "Paris Interlude" (MGM)	5,000	"Grand Canary" (Fox) and "Romance in the Rain" (Univ.)	4,800	High 1-7 "Handle With Care" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	13,000 1,500
W. B. Hollywood	3,000	25c-55c	"Circus Clown" (F. N.)	19,500	"The Man With Two Faces" (F. N.)	12,000	High 3-25 "42nd Street" Low 1-27-34 "The Big Shakedown"	26,000 7,000
Indianapolis								
Apollo	1,100	20c-40c	"Cat's Paw" (Fox) (25c-40c)	4,000	"Handy Andy" (Fox) (4th week)	2,500	High 8-4-34 "Handy Andy" Low 7-28-34 "Grand Canary"	7,000 2,000
Circle	2,800	20c-40c	"The Scarlet Empress" (Para.) (25c-40c)	4,000	"Housewife" (W. B.)	4,000	High 8-19 "She Had to Say Yes" Low 3-4 "The Sign of the Cross" (2nd run)	12,000 2,500
Lyric	2,000	20c-40c	"The Lady Is Willing" (Col.) (25c-40c)	3,500	"Romance in the Rain" (Univ.)	3,500	High 7-22 "College Humor" Low 11-11 "Saturday's Millions"	9,500 3,000
Palace	3,000	25c-40c	"Hideout" (MGM)	5,000	"Treasure Island" (MGM)	5,500	High 2-3-34 "Sons of the Desert" Low 8-18-34 "Straight Is The Way"	12,500 3,500
Kansas City								
Mainstreet	3,049	25c	"The Dragon Murder Case" (Radio) (7 days and Sat. late show)	4,500	"Return of the Terror" (F. N.) and "Their Big Moment" (Radio) (7 days and Sat. late show)	4,900	High 6-23-34 "Glamour" Low 5-20 "Sweepings"	23,000 4,000
Midland	4,000	25c	"Treasure Island" (MGM) (7 days and Sat. midnite show) (25c-40c)	19,000	"Hideout" (MGM) (7 days and Sat. midnite show)	12,900	High 1-7 "Strange Interlude" Low 4-15 "Perfect Understanding"	30,000 4,900
Newman	1,800	25c	"She Loves Me Not" (Para.) (7 days and Sat. midnite show) (25c-40c)	13,000	"Ladies Should Listen" (Para.) and "Call It Luck" (Fox) (7 day sand Saturday late show)	3,600	High 10-21 "I'm No Angel" Low 5-27 "Picture Snatcher"	20,000 2,800
Tower	2,200	25c	"Blind Date" (Col.) (7 days and Sat. midnite show)	8,300	"The Defense Rests" (Col.) (7 days and Sat. midnite show)	8,100	High 9-1-34 "Blind Date" Low 5-5-34 "Let's Fall in Love"	8,300 4,000
Uptown	2,000	25c	"The World Moves On" (Fox) (5 days)	2,500	"Romance in the Rain" (Univ.)	2,500	High 1-6-34 "Mr. Skitch" Low 7-1 "Lilly Turner"	8,500 1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Treasure Island" (MGM) (2nd week)	20,505	"Treasure Island" (MGM) (1st week)	20,000	High 4-7-34 "Riptide" Low 2-24-34 "Coming Out Party"	28,500 4,870
Paramount	3,596	30c-55c	"Now and Forever" (Para.)	29,998	"The Scarlet Empress" (Para.)	17,890	High 1-7 "No Man of Her Own" Low 3-18 "King of the Jungle"	30,900 10,000
RKO	2,700	25c-40c	"Down to Their Last Yacht" (Radio)	6,000	"The Lady Is Willing" (Col.)	4,000	High 3-31-34 "Little Women" Low 9-30 "Brief Moment"	15,500 1,700
W. B. Downtown	3,400	25c-55c	"Circus Clown" (F. N.)	18,000	"Here Comes the Navy" (W.B.) (3rd week)	10,000	High 3-25 "42nd Street" Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	19,000 5,000
Minneapolis								
Century	1,650	25c-40c	"Housewife" (W. B.)	4,000	"Stamboul Quest" (MGM)	4,000	High 4-22 "Secrets" Low 3-11 "Secret of Madame Blanche"	5,500 2,500
Lyric	1,238	20c-25c	"Beyond Bengal" (Showmen's)	1,500	"She Learned About Sailors" (Fox)	1,500	High 4-1 "20,000 Years in Sing Sing" Low 7-28-34 "Kiss and Make Up"	3,000 1,000
RKO Orpheum	2,900	25c-50c	"Dragon Murder Case" (F. N.)	6,000	"The Lady Is Willing" Col.) (4 days) "Blind Date" (Col.) (3 days)	2,700 2,800	High 1-7 "Animal Kingdom" Low 3-11 "Cynara"	14,000 3,000
State	2,300	25c-40c	"Treasure Island" (MGM)	6,500	"Dames" (W. B.)	6,500	High 4-29 "Cavalcade"	8,000
World	400	25c-75c	"Halsinger" (Swedish) (2nd week)	2,500	"Halsingar" (Swedish) (1st week)	2,500	Low 3-11 "King of the Jungle" High 5-5-34 "Private Life of Henry VIII" (5th week) Low 11-25 "Vi Som Gar Koksvagen"	3,500 4,300 1,000
Montreal								
Capitol	2,547	25c-60c	"Treasure Island" (MGM)	9,000	"Blue Danube Nights" (British) and "I Give My Love" (Univ.)	8,000	High 2-24-34 "Queen Christina" Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	13,500 6,500
Imperial	1,914	25c-50c	"Cockeyed Cavaliers" (Radio)	4,500	"Emma" (MGM)	5,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 7-8 "Les Bleus d'Amour"	6,500 1,500
Loew's	3,115	25c-65c	"Paris Interlude" (MGM) and "Embarrassing Moments" (Univ.) (25c-75c)	7,500	"Murder in the Private Car" (MGM) and "All Men Are Enemies" (Fox)	7,000	High 1-21 "The Mask of Fu Manchu" Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	25c-75c	"The Cat's Paw" (Fox) and "Let's Try Again" (Radio)	9,500	"Wonder Bar" (F. N.) and "We're Rich Again" (Radio) (2nd week)	6,000	High 2-18 "The Sign of the Cross" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,500 6,000
Princess	2,272	25c-65c	"Bulldog Drummond Strikes Back" (U. A.) and "His Greatest Gamble" (Radio) (2nd week)	5,000	"Bulldog Drummond Strikes Back" (U.A.) and "His Greatest Gamble" (Radio) (1st week)	8,000	High 1-7 "The Kid from Spain" and "Speed Demon" Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	12,000 5,000
New York								
Capitol	4,700	35c-$1.65	"Hideout" (MGM)	41,500	"Treasure Island" (MGM)	32,000	High 4-7-34 "Riptide" Low 2-10-34 "You Can't Buy Everything"	63,373 15,500
Mayfair	2,300	35c-65c	"Straight Is The Way" (MGM) (8 days)	11,000	"She Was A Lady" (Fox)	6,600	High 1-7 "The Half Naked Truth" Low 7-14-34 "Call It Luck"	24,750 3,150
Palace	2,500	25c-75c	"Hat, Coat and Glove" (Radio)	8,500	"One More River" (Univ.)	10,500	High 7-21-34 "Of Human Bondage" Low 4-15 "Parole Girl"	16,200 4,500
Paramount	3,700	35c-99c	"Cleopatra" (Para.) (2nd week)	45,200	"Cleopatra" (Para.) 1st week)	72,000	High 10-21 "I'm No Angel" Low 8-11-34 "Elmer and Elsie"	83,450 10,500
Rialto	2,200	25c-65c	"Dragon Murder Case" (Radio)	12,000	"The Defense Rests" (Col.)	12,000	High 4-7-34 "The Lost Patrol" Low 4-15 "Destination Unknown" and "The Fighting President"	32,800 5,800
Rivoli	2,200	40c-99c	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	22,000	"Bulldog Drummond Strikes Back" (U. A.) (1st week)	29,000	High 12-30 "Roman Scandals" Low 8-5 "The Rebel"	48,000 7,200
RKO Music Hall	5,945	35c-$1.65	"The Cat's Paw" (Fox) (2nd week)	71,000	"The Cat's Paw" (Fox) (1st week)	83,000	High 11-25 "Little Women" Low 6-17 "Ann Carver's Profession"	109,000 44,938
Roxy	6,200	25c-55c	"Charlie Chan's Courage" (Fox)	26,700	"Handy Andy" (Fox) (3rd week)	19,800	High 11-25 "The Invisible Man" Low 1-28 "Air Hostess"	42,000 9,100
Strand	3,000	25c-$1.10	"Dames" (W. B.) (2nd week)	29,000	"Dames" (W. B.) (1st week)	41,231	High 10-14 "Footlight Parade" Low 12-23 "Sin of Nora Moran"	55,190 6,850

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Where Sinners Meet" (Radio)..	2,500	"Born to Be Bad" (U.A.).....	2,100	High 1-6-34 "Going Hollywood".....	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"Bulldog Drummond Strikes Back"	4,000	"Treasure Island" (MGM).....	5,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires".....	1,800
Liberty	1,500	10c-36c	"Housewife" (W. B.)..... (4 days)	2,000	"The Defense Rests" (Col.)..... (4 days)	2,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Let's Talk It Over" (Univ.).... (3 days)	1,000	"Return of the Terror" (W.B.).. (3 days)	1,000	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"The Cat's Paw" (Fox).....	6,000	"Dames" (W. B.).....	6,300	High 2-25 "State Fair".....	8,500
							Low 3-11 "Employees' Entrance".....	1,400
Omaha								
Brandeis	1,200	20c-35c	"The Dragon Murder Case" (F.N.) and "No Greater Glory" (Col.)	5,000	"Man With Two Faces" (F.N.) and "Blind Date" (Col.)	5,200	High 11-18 "One Man's Journey".....	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Treasure Island" (MGM) and.. "She Was A Lady" (Fox)	10,700	"She Loves Me Not" (Para.) and "Embarrassing Moments" (Univ)	11,200	High 3-10-34 "Easy to Love".....	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-40c	"Romance in the Rain" (Univ.).. and "Elmer and Elsie" (Para.)	3,800	"One More River" (Univ.) and... "Paris Interlude" (MGM)	4,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"Notorious Sophie Lang" (Para.) (6 days)	1,400	"The Old Fashioned Way" (Para.) (6 days)	2,100	High 1-6-34 "Duck Soup" (7 days)....	6,500
							Low 9-1-34 "Notorious Sophie Lang"..	1,400
Boyd	2,400	40c-65c	"Cleopatra" (Para.) ..... (6 days-2nd week)	7,500	"Cleopatra" (Para.) ..... (6 days-1st week)	14,000	High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet" ..	8,000
Earle	2,000	40c-65c	"Hat, Coat and Glove" (Radio).... (6 days)	12,000	"Housewife" (F.N.) ..... (6 days)	12,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions.".....	10,000
Fox	3,000	30c-60c	"The Cat's Paw" (Fox)..... (6 days)	24,000	"The World Moves On" (Fox).. (6 days-2nd week)	14,500	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"Straight Is the Way" (MGM) (6 days)	2,600	"Let's Talk It Over" (Univ.).... (6 days)	2,200	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over".....	2,200
Stanley	3,700	40c-65c	"Dames" (W. B.) ..... (6 days)	14,500	"Treasure Island" (MGM) ..... (6 days)	10,500	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"....	8,000
Stanton	1,700	30c-55c	"Paris Interlude" (MGM) ..... (6 days)	5,200	"The Defense Rests" (Col.)..... (6 days)	5,200	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man".....	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	5,000	"Bulldog Drummond Strikes Back" (U. A.) (1st week)	7,000	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?".....	3,500
Music Box	3,000	25c-40c	"Their Big Moment" (Radio).....	3,500	"Bachelor Bait" (Radio)	3,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c	"Housewife" (W. B.) and..... "Adventure Girl" (Radio)	2,500	"Stingaree" (Radio)	2,500	High 10-14 "Rafter Romance".....	14,000
							Low 11-18 "College Coach".....	1,600
Pantages	1,700	15c-25c	"Unknown Blonde" (Majestic).....	1,700	"Dick Turpin" (Gaumont).....	1,600	High 11-4 "Lady for a Day".....	10,200
							Low 4-21-34 "Laughing at Life".....	1,500
Paramount	3,008	25c-40c	"She Loves Me Not" (Para.) and.. "Hell Cat" (Col.)	5,800	"Handy Andy" (Fox) and..... "Ladies Should Listen" (Para.)	6,500	High 11-18 "The Way to Love".....	12,000
							Low 12-2 "Walls of Gold".....	3,500
United Artists...	945	25c-40c	"Affairs of Cellini" (U. A.).....	5,000	"Treasure Island" (MGM) ..... (2nd week)	7,500	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly".....	1,600
San Francisco								
Fox	4,600	10c-25c	King Kelly of the U. S. A."... (Monogram) and "Woman Who Dared" (Ind.)	6,000	"Moonstone" (Monogram) and.... "City Park" (Chesterfield)	5,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"The Lady Is Willing" (Col.).....	11,500	"Romance in the Rain" (Univ.)..	12,000	High 2-11 "The Mummy".....	25,500
							Low 10-21 "My Woman".....	8,000
Paramount	2,670	15c-65c	"The Man With Two Faces".... (W. B.) and "You Belong To Me" (Para.)	10,000	"Murder in the Private Car"(MGM) and "Ladies Should Listen" (Para.)	10,000	High 10-28 "I'm No Angel".....	40,000
							Low 12-23 "Sitting Pretty".....	7,000
St. Francis	1,400	15c-65c	"She Loves Me Not" (Para.)....	7,000	"Housewife" (W. B.) and..... "Pursued" (Fox)	5,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"..	3,500
United Artists...	1,200	15c-55c	"House of Rothschild" (U. A).. (4th week)	6,000	"House of Rothschild" (U.A.).... (3rd week)	8,000	High 12-30 "Roman Scandals".....	17,000
							Low 8-26 "The Wrecker".....	4,000
Warfield	2,700	25c-65c	"The Cat's Paw" (Fox).....	26,000	"She Loves Me Not" (Para.).....	23,500	High 9-1-34 "The Cat's Paw"	26,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	15c-35c	"Personality Kid" (W. B.) and.. "No Ransom" (Liberty)	3,200	"Their Big Moment" (Radio) and "Return of the Terror" (W. B.)	3,200	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel".....	2,500
Fifth Avenue	2,750	25c-55c	"Treasure Island" (MGM).....	8,500	"The Cat's Paw" (Fox).....	7,300	High 8-5 "Tugboat Annie".....	19,250
							Low 5-5-34 "Tarzan and His Mate"....	5,000
Liberty	2,000	10c-25c	"Whirlpool" (Col.) and..... "The Morning After" (Col.)	4,100	"Countess of Monte Cristo" (U.) and "Man from Utah" (Mono.)	3,500	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York".....	3,000
Music Box	950	25c-55c	"Bulldog Drummond Strikes Back". (U. A.)	3,700	"One More River" (Univ.).....	3,900	High 11-11 "Footlight Parade".....	8,000
							Low 6-16-35 "The Black Cat".....	2,900
Music Hall	2,275	25c-55c	"Affairs of Cellini" (U. A.).....	6,000	"Bulldog Drummond Strikes Back" (U. A.)	6,000	High 5-26-34 "Wild Cargo".....	11,500
							Low 8-18-34 "Bachelor Bait".....	4,100
Paramount	3,050	25c-35c	"Stamboul Quest" (MGM).....	5,400	"Grand Canary" (Fox)	5,200	High 1-7 "A Farewell to Arms".....	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

Breen on Radio, Says Films Are Much Improved

Joseph I. Breen, head of the Production Code Administration of the Motion Picture Producers and Distributors of America, in Hollywood, last week told radio listeners throughout the United States that, contrary to the expressed "fears" of many persons within and without the industry that stricter morality impositions would make forthcoming pictures "too wishy-washy," new pictures are more abundantly supplied with action and are of a generally higher quality than last year.

Mr. Breen also said that 98 per cent of all pictures now being made in this country are being submitted for the MPPDA's seal of approval.

The Production Code Administration issued code certificates on 16 features, eight shorts and two serials during the week from August 20 to 28.

175 New Jersey Houses Sign An Anti-Dual Pledge

One hundred and seventy-five affiliated theatres in New Jersey have signed an agreement pledging their cooperation in eliminating double featuring in that state. Before the ban can become completely statewide, however, it will be necessary for about 35 independent theatres in the territory to become parties to the agreement.

Under the terms of the agreement the ban on duals became effective on Monday of this week for those who had signed. In close proximity to the New Jersey ban, Philadelphia distributors this week reported considerable progress in their gradual elimination of duals in that sector, and in Philadelphia itself only about 50 smaller neighborhood houses are double billing.

In St. Louis exhibitors have relinquished hope of eliminating duals during the coming season. Warner, with the Shubert-Rialto and Orpheum, have refused to agree to a ban on the practice, although Fanchon & Marco, with five first run houses, was willing to cease doubling.

Los Angeles county women's organizations, aggregating 390,000 members, this week were threatening to boycott all theatres playing double features and plan to take the matter before the state legislature to bring about a legal ban on the practice.

Shmitkin on Code Board

Al Shmitkin, recently transferred from Indianapolis to Cincinnati as Warner manager, has been appointed affiliated distributor member of the Cincinnati grievance board, replacing Maurice White, who resigned as Warner manager to enter exhibition.

ENGLISH COURT RULES ON THEATRE BUILDING

Decision Called Victory for Control Advocates; Group Takes Clean Pictures Pledge

By BRUCE ALLAN
London Correspondent

On the eve of the issue of the Cinematograph Exhibitors' Association circular to licensing authorities, advising a legal opinion in favor of the right of these bodies to refuse cinema licenses for other than "safety" reasons, a distinct success has been scored, in the courts, by the advocates of public control of the new theatre erection.

The magistrates of Wells, Somerset, have refused a license for a modern cinema which it had been planned to erect in the town on the grounds that the needs of the local public are adequately met by an existing theatre, admittedly not of the most modern type.

Decision Provides Precedent

The Wells case was by way of being a test one, and the decision provides a precedent which, if it is not upset, may make it difficult to carry through new theatre erection plans in various parts of the country. Its importance lies in the fact that both the applicant and the objector rested their cases on general principles. In favor of the new scheme it was urged that the Cinematograph Act was concerned solely with the public interest and that it conferred no powers to restrict the number of theatres, provided they complied with safety requirements and the proposed licensee was a "suitable" person. The opposition based its case entirely on facts and figures going to show that a town with the population of Wells (under 5,000) could not support more than one cinema. It won, after a number of C. E. A. officials had given supporting evidence to this effect, and in doing so has, it seems, enabled a definite legal decision to be registered to the effect that the powers of licensing authorities are limited only by their interpretation of public interest.

Ruling May Be Challenged

Whether this decision (which registered a majority vote of the magistrates after the clerk had been consulted on legal points) will be repeated in other areas, and if it will ultimately be supported in the higher courts, are matters on which a good deal of uncertainty must be felt at the moment. It is probable that the ruling, if not in this case then in others, will be challenged and that an appeal court judgment will finally establish just what the powers of licensing justices really are. In the meantime, it is open to any exhibitor threatened by the competition of a new theatre to quote the Wells decision as proof of the magistrates' competence to take business conditions into consideration in adjudicating on license applications.

Trade opinion is divided on most of the points raised by this very important case. While exhibitors as a class rejoice at a victory which promises to make their battle against "overbuilding" easier, it is pointed out that the practically unlimited right of veto now supposed to be within the powers of licensing authorities may not always be exercised in favor of one exhibitor as against another; there may be cases in which clerical, theatrical or other interests may invoke them to prevent perfectly legitimate trade expansion. There is also the possibility that if every new theatre plan is open to challenge on the ground of "redundancy," progress in the theatre field may be seriously hampered and obsolete or obsolescent theatres allowed to continue careers which would be abruptly terminated if the law of the survival of the fittest were allowed to operate.

Confers Censor Right

A good deal depends on the validity of the C. E. A.'s legal opinion on the wide powers of licensing authorities. No doubt an equally authoritative legal opinion in the opposite sense would be forthcoming if required.

The Cinematograph Act is somewhat loosely worded, but it is a point of importance that it has already been interpreted as conferring a right of censorship on local authorities, though such powers were certainly not contemplated in the original act. The C. E. A. may therefore be on firm ground in its circular to these authorities, and every future license application may become the signal for a battle royal. One wonders what the attitude of magistrates will be in the cases, common nowadays, in which a cinema is an integral part of real estate developments promising to employ capital and labor on a large scale and, incidentally, to increase rateable values to the considerable benefit of the community.

Take Clean Films Pledge

Although the "clean films" campaign is not nearly so formidable a movement in this country as in the United States, certain interests involved are at least militant. That has always applied to Catholic critics of screen fare and it is a Catholic organization, the Westminster Federation, which has made the most definite anti-film move so far recorded. This takes the form of a pledge, of which the pertinent parts are: "I shall do all in my power to arouse public opinion against all films which tend to corrupt public morals. . . . I hereby promise to stay away from all films except those which, so far as I know, do not offend against decency and morality."

This pledge can be sent to branches of the Federation, or handed to a parish priest and so far as it goes can be taken as indicating a definitely critical policy towards films on the part of the Catholic Church in England. Recent declarations in Rome will tend to stiffen that attitude, from which American films, if any, are likely to suffer most, since a "Hollywood" label is automatically attached to anything questionable in films.

Production Notes

Warner-First National's first Claude Hulbert feature, directed by Cyril Gardner, is in the cutting room.

* * *

Fair Ground sequences for "It's a Bet," with Helen Chandler and Gene Gerrard, were shot at midnight on the B. I. P. outdoor lot by Alexander Esway.

* * *

B. I. P. is still searching for a "Little Nell" for "The Old Curiosity Shop," and also for a star to play the name part in "The DuBarry."

* * *

Fox-British signed Ernie Lotinga, variety star, for "Josser on the Farm," to be directed by Hayes Hunter, now on long term Fox contract.

* * *

"The Rocks of Valpre," from the Ethel M. Dell novel, will follow "Kentucky Minstrels" on the floor at Twickenham. Henry Edwards will direct.

J. C. JENKINS--HIS COLYUM

Neligh, Nebraska

DEAR HERALD:

We would like to ask you exhibitors how you would feel if you had been laid up with a blood pressure of 220 and had counted all the figures on the wallpaper five hundred times, and then, after you had recovered a little, and the doctor wouldn't let you kick the dog nor jaw your family and then you would come down with intestinal flu and get so weak you couldn't hardly walk, and just as you were recovering from that to have the hay fever strike you until you had sneezed the curtains off the windows and had upset the reading lamp, and the neighbors had threatened to shoot you, we repeat, how would you like it?

Well, that's our condition right now, and on top of it all our American Legion Junior baseball team, which has won the state championship for three consecutive years, has gone out to Sterling, Colorado, to play for the championship of Wyoming, Colorado, New Mexico and Nebraska, and from there they go to Topeka, Kansas, to play for the championship of the western half of the United States, and our grandmother at Sterling has wired us that she has had another relapse of the same old complaint and is quite bad and wants us to come out and see her, and now our hay fever steps in and keeps our laundry woman washing handkerchiefs and talking to herself while the balance of the family stuffs cotton in their ears and wonders where we learned such language. Doggone the doggone luck anyhow.

▽

A Real Baseball Team

Well, you baseball fans may want to know how the game came out. New Mexico played Wyoming and cleaned them 7 to 1. Our colts played Denver and romped on them 7 to 3. The next day we played it off with New Mexico and the score was Neligh 24, New Mexico 4. And now they have to go to Topeka, Kansas, and play for the championship of the western half of the United States and from there they will go (maybe) to Chicago and win the championship of the whole works.

Some scientists are now claiming that about every 184 years the earth is due for a dry period, such as we are having now, and that the population of the earth is changed, and that the dry period has a duration of two years, and they are predicting dire things to come next year.

Everything Will Be All Right

We don't know who writes these alarming reports, whether it is the "brain trust" or a collection of scientists who want to alarm the people and at the same time get pay for filling so much newspaper space. We have had these "alarmists" even since we can remember, and we know that few of their predictions have come true, so don't get excited, folks, keep quiet and everything will come out all right.

It is a law of Nature that water evaporates, and when it evaporates it is carried in mist until it comes in contact with a cooler current, when it is condensed into drops large enough to fall to the earth and then we have rain. That law is immutable and no scientist can change it. It has always been so and it will always remain so. We have more moisture in the summer than we do in the winter but that is because there is more evaporation in the summer than there is in the winter. Water evaporates more under heat than under cold. We had an unusual dry spell this summer but that was because of the unusual shifting of air currents.

Overbuying Causes Trouble

There are those who won't sleep in a room numbered 13. Others won't walk under a ladder. A black cat is a bad omen to some. Some wouldn't step over a broom. Others won't start on a journey on Friday. Some won't drink milk on Thursday, etc., etc., so why shouldn't we have scientists who write a lot of bologna because they think people won't stop to think. Don't let these prognosticators worry you. Everything is going to come out all right. We'll get rain. We'll get crops and business is going to come back to normal. They can't keep the American people down, so look over your contracts for pictures and if you don't have enough bought go and buy some, but if you already have enough under contract *don't buy any more until you need them.* Overbuying has caused more trouble than anything else in the business.

▽

"Jaysee" Supposes

Let's just suppose the case. Suppose you were supposed to write a full page for the best magazine on earth, and suppose you couldn't think of anything sensible to write, and suppose you had to sneeze every time you hit a key on the typewriter, and suppose that the water ran out of your eyes and nose until you had to put on rubber boots to keep you feet dry, and suppose you knew that Ernie was the best guy in New York City and would help you out, and suppose you felt so darned ornery that you wanted to hit your grandmother with an ax, what would you do, would you stop right here or would you continue to vent your spleen upon a suffering public? You would, eh? Well, we wouldn't. Therefore we are going to stop right here, with a full knowledge of the calamity this brevity is liable to cause, and with the hope that we will be feeling better next time.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

JAYSEE'S LESSON IN FORESTATION

To the Editor of the Herald:

Your "Vagabond Columnist," Colonel J. C. Jenkins, makes some statements in the August 18, 1934 issue of the Herald that convey such an erroneous impression that I have been asked to prepare a short article on this subject of "Shelter Belt Planting." I will take up the Colonel's statements in order:

(1) "Somebdy has had a pipe dream."

If anyone will take a rainfall map of the United States, he will note that around the coastal plane the rainfall is 60 inches or more and that the rainfall gradually decreases going north and west with a few exceptions, due to elevation and forested regions. Raphael Zon, international authority on the influence of forest and rainfall, points out that if the coastal forests were cut, states as far away as Iowa would probably be a desert. This statement is based on the fact that forests transpire enormous quantities of water which is given off into the air, form clouds, which in turn, drift over an area, are cooled and are reprecipitated. If this area is forested, the same process is repeated and thus you see the contour-like rainfall lines receding from the gulf coastal region. The same is true, to a lesser degree, on the west coast, because of interference of high mountain ranges.

Most of us believe that the ocean is the great source of our rain, but scientists have determined that the land area itself is capable of producing 78 per cent of our precipitation.

(2) "Trees do not give off moisture and moisture is what produces rain and rain produces crops, so why not find something that will produce moisture."

European foresters, by careful tests, have determined that a beech forest transpires from 250 to 750 tons per acre per year. A forest acre will give back to the air 47 per cent of a 30 inch rainfall, while a bare soil will evaporate only 30 per cent. "A 30-foot forest should increase the local rainfall one to two per cent," says an article in the Meteorological Magazine. As this shelter belt roughly follows the line of 18 inches of rainfall, two or three more inches of water might mean the difference between agricultural success and failure.

It has also been proven scientifically that a forest gives back more of the rainfall than an area of equal size of water. This is to answer the statement of the Colonel in objecting to the drainage of lakes in Western Nebraska. Technical foresters, in the main, will agree with him on the basis of this drainage being one of the causes of our floods, but will disagree on the basis of "trees don't produce rain."

To disprove this statement, look at China and Palestine that cut their trees, and to France who planted a shelter belt along her seacoast in the Landes and is now reaping the benefits.

Any one who has lived in a treeless country knows the wonderful effect of even a small shelter of trees. The air is moister, the wind is decreased, the soil is bound by the tree roots, the landscape is more cheerful, and it has been proven that you can fatten cattle quicker with the same food supply with a shelter than without one.

This shelter belt planting program of the President is not a theory. We undoubtedly will have planting failures, as the area is on the edge of growing conditions. This will be particularly true if we have a dry year or two when the seedlings are small.

This shelter belt will not be 100 miles of solid forest, but will be in 100 strips of seven rods each, spaced one mile apart. Native species will be used as far as possible. We can expect better survival than we experienced under our "Timber Land Act" because of the planting work already undertaken at Halsey, Nebraska and Towner, North Dakota. The land for the most part, within the belt, will remain in private control. Only where voluntary agreements or leasing is not workable, will the land be purchased.

Dr. W. A. Albrecht, head of the soils department of the Missouri College of Agriculture, recently told members of the United Press that "the idea of a belt of trees bisecting the central part of the country is not a hair-brained plan concocted for political reasons, nor is it a waste of taxpayers' money. It represents an honest and intelligent effort to do something about the weather. And, after this summer, I think everyone is agreed that some thing should be done.—T. J. Starker, Professor of Forestry, Oregon State College, Corvallis, Oregon.

WHAT THE PICTURE DID FOR ME

Chesterfield

QUITTER, THE: Emma Dunn, Charley Grapewin, Barbara Weeks, William Bakewell—An interesting story and a clean picture. Emma Dunn is splendid in a mother part. Played with vaudeville. Running time, 65 minutes. Played Aug. 15-16.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

Columbia

FIGHTING RANGER, THE: Buck Jones—Average western that did good business and pleased the cash customers. Running time, 63 minutes. Played Aug. 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FIGHTING RANGER, THE: Buck Jones—My western fans liked it very much. Too much noise of creaking wagon wheels and other things to please me personally.—L. G. Tewsbury, Opera House, Stonington, Maine. Small town patronage.

HELL CAT, THE: Robert Armstrong—Nothing big but a pleasing little program picture to average business. Running time, 69 minutes. Played Aug. 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—A light but pleasing story made into perfect entertainment by a good cast and excellent direction. It did unusual business on a midweek date. Played Aug. 14-15.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Have only praise for this picture, even if it did not get much business. We played it too late. They could have cut out several reels; it would have been better. However, it is one swell show, and a pleasure to run. Strictly clean. Running time, 105 minutes. Played Aug. 12-13-14.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

KING OF THE WILD HORSES: William Janney—Played on a double program. Just a "horse oprey" and our horse fans were disappointed in it. Personally, I thought it great. Our patrons never hesitate to tell us what they don't like. Running time, 66 minutes. Played Aug. 10-11.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LET'S FALL IN LOVE: Edmund Lowe, Ann Sothern—Good for bargain nights.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

THE MAN TRAILER: Buck Jones, Cecilia Parker—Average western with plenty of action which seemed to please.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MOST PRECIOUS THING IN LIFE: Richard Cromwell, Jean Arthur—Fair little show that pleased the customers more than it did the management. So that's that. Played Aug. 12-13.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—Played on double program to a good crowd. This was above the average mystery picture, and one of the best programmers we have received from Columbia. Pleased the Friday and Saturday crowds. Running time, 69 minutes. Played Aug. 10-11.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

NO GREATER GLORY: Frankie Darro—This is a well made and interesting picture but no box-office. Against county fair competition it grossed ten dollars less than film rental. Played Aug. 21-22.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

POLICE CAR 17: Tim McCoy—Tim is a pleasing actor and one thing stands out like a sore thumb. None of his pictures will ever be censored, unless it is done by a class of patron who would really like to see him kiss the leading lady occasionally. But I do not recall one picture in which he has done so. Come on, Tim, smack her just once, anyhow. You know the old adage, "A kiss for a blow." Give the villain the blow and girl the kiss. It'll be all right with us. Played Aug. 10.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Doris Kenyon—This is a program picture of a light type. Good family night picture, but a poor box office one. Running time, 71 minutes. Played Aug. 22-23.—A. Gasaway, Strand Theatre, Tuscola, Illinois. General patronage.

WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Doris Kenyon—Another good one from Columbia. Although the gross was nothing to brag about, received many favorable comments and not one word against it. Running time, 71 minutes. Played Aug. 20-21.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me
MOTION PICTURE HERALD
1790 Broadway, New York

First National

CIRCUS CLOWN, THE: Joe E. Brown—Very good comedy. Not so good as box office. Brown's pictures too much the same. Running time, 63 minutes. Played July 19-20.—A. Gasaway, Strand Theatre, Tuscola, Illinois. Small town patronage.

FOG OVER FRISCO: Bette Davis—OK. Plenty excitement. Saturday crowd liked it.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MERRY FRINKS, THE: Aline MacMahon—Another good comedy, though very much of the slapstick variety.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MIDNIGHT ALIBI: Richard Barthelmess—More entertainment in this hour feature than in many of the so called two hour specials. Will please everyone; leaves a good taste after seeing it. Running time, 59 minutes. Played Aug. 19-20-21.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MIDNIGHT ALIBI: Richard Barthelmess, Ann Dvorak—This is a swell picture. I started "Wolf Dog" serial and served my patrons ice cold lemonade free with this feature and did an excellent business. Played Aug. 22-23.—H. J. Stallings, Moon Theatre, Henderson, N. C. Town and rural patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—This is a great picture. Did the best business I have done this summer. Advertised it as a follow up for "42d Street" and "Gold Diggers" and it brought them in. It has music, story and cast, and everyone enjoyed it. Pat O'Brien and Ginger Rogers click.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown, Alice White.—This is average entertainment from Joe E. Brown. Not as good as his last one, but will please the average fan. It is good clean comedy that will keep the patrons laughing from beginning to end and should please every one. The trailer sold this picture for us days in advance and with the result of good business for the day, but did not please as well as some of his other pictures. Running time, 62 minutes. Played Aug. 18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Fox

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—Hats off to Shirley Temple, my biggest star, next to Will Rogers. Patrons went wild over this picture. Broke Sunday-Monday house records. The second day was bigger than the first and it was raining bullfrogs. Half my patrons stayed for both shows and came out asking when I would have her again. Dunn and Trevor also good. Story good, comedy good, everything good. Running time, 68 minutes. Played July 15-16.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

BOTTOMS UP: Pat Patterson, Spencer Tracy, John Boles—Played rather old. Weak plot. Not much to draw from. This picture does not do Tracy justice. Running time, 84 minutes. Played Aug. 15-16.—A. Gasaway, Strand Theatre, Tuscola, Illinois. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Nice to see this pair together again in a nice comedy romance. Clean in every respect, with a little comedy by James Dunn. Running time, 76 minutes. Played Aug. 5-6-7.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Pleased everybody okay. Personally, have seen better.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond—The poorest picture we have run for a long time. It did not even stand up on Pal Night. Story, acting and plot weak. The love scene between Raymond and Dee was drawn out so long that the audience laughed and made some wise cracks about it, instead of using their handkerchiefs. Poor direction. Business fair. Running time, 79 minutes. Played Aug. 22-23.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

DAVID HARUM: Will Rogers—Fox has a picture here that in many ways matches "State Fair." One of the finest tributes paid to this picture, the one thing that registered 100 per cent approval louder than any spoken word was this: four well educated people came in together and stayed there during the four hours it took to run the program twice. These four were between 70 and 80 years of age. If anyone knows of a better way to express approval, let him speak, or forever hold his peace. Will was well supported by Evelyn Venable and Kent Taylor. It begins to look like the Fox Corporation is taking or has taken its rightful place in the sun again. Go to it, Fox, just produce "Harums," let the others produce "Harems." Played Aug. 17.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—George O'Brien looks about as well as I do in a dress suit. Where they got the title was too deep for me, but it did not draw. However, it is a good little programmer. Running time, 72 minutes. Played Aug 17-18.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye, Jimmy Durante—Picture will liked. Some had been cut to clean it up and did very well. Business good. Drew well against free street fair. Played Aug. 11-12.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye—If they had left out the irrelevant and uncalled for dirty wise-cracks and also Jimmy Durante, I would have rated this as one of the best musicals of the season. Music good and the dance numbers are fine, especially the song and dance sequence. Business hit a new low on this, as it had been shown in three surrounding towns some time previous. It pleased most of my patrons. How did Durante break into the movies? Running time, 78 minutes. Played Aug. 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

GRAND CANARY: Warner Baxter, Madge Evans—Not the type picture Baxter's fans want to see him in and the semi-tragic ending disappointed all the ladies. Sure wish Fox would give this star a couple of real stories; then he wolud be right up at the top where he belongs, but as it is, his stories are usually fair to middling, so to speak. Poor business. Running time, 80 minutes. Played Aug. 19-20.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Regardless of the fact that I have read a few reports that say this isn't his best, I still feel that it is mighty close to it. When Bill plays Tarzan, it is simply a riot. My patrons who usually just "giggle" were whooping and hollering. Will Rogers most popular star in my town and this picture broke records and my people are asking when I have him on again. Running time, 81 minutes. Played Aug. 9-10.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—One of the most enjoyable shows made. Just let patrons know it is set and they will be there. Running time, 81 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

HOOPLA: Clara Bow—Having read so many reports on this picture that were inclined to be of an

adverse nature, I was very much surprised to find it quite an entertaining picture. Five years ago, if Clara Bow had put on that same picture the fans as a rule would have raved over it. Some raved as it was, but not the right way. My people seemed to enjoy it hugely. I didn't lose my shirt or my temper and I stood at the exit as the patrons emerged, which is a fair indication of how I regarded it. But you know how it is, the fans have erected new idols to worship. Played Aug. 7.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Did not see this one personally, but business was good. Everyone liked it. I had no walkouts, so it must have been good. Alice Faye has a following in my town and I would like to see her have better and bigger parts. I predict that with a decent break, she could go places. Running time, 80 minutes. Played July 22-23.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

SLEEPERS EAST: Wynne Gibson, Preston Foster—One of those good little mystery pictures from Fox that give satisfaction to those who see it, but will not draw them in. The picture was old, but the print good. Played on a double feature with "Ever Since Eve." Business fair. Running time, 69 minutes. Played Aug. 17-18.—Mr. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SMOKY: Victor Jory, Irene Bentley—Not as good as I thought it would be, although pleased fairly well. Especially good for kids. Running time, 69 minutes.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans, Shirley Temple—Good picture. Did good business. Shirley Temple is swell. Played August 18-19.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

STAND UP AND CHEER: Warner Baxter, Shirley Temple, Madge Evans, James Dunn—Just a bunch of jumbled-up film that did not mean a thing here and they sold it for a special. My people and myself will be glad when the producers get over the musical craze. Running time, 84 minutes. Played July 2-3-4.—Beatty & Johnson, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

STAND UP AND CHEER: Warner Baxter—Comments have been so diverse on this picture by exhibitors that I was pleased to see a very good show. Plenty of good singing, and good entertainment. Of course, Shirley Temple, the baby star, was a big attraction. Played Aug. 11.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—Nothing to brag about. Just a feature with a slow, draggy story. I guess the women like Baxter here, as we always do good with women trade on his features. Running time, 81 minutes. Played Aug. 10-11.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

WILD GOLD: John Boles, Claire Trevor—Made the mistake of using this one on Saturday in place of my usual western and it disappointed. Not enough action, the comedy was weak, not much story and Boles completely miscast, and for that matter, so was Miss Trevor. Harry Green might have been good, but his role did not offer too much possibility. Picture as a whole mediocre. Running time, 73 minutes. Played Aug. 4.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

MGM

GIRL FROM MISSOURI, THE: Jean Harlow—A right good little show that will please the customers. Maybe some of the great critics won't like it, but for the folks that spend their nickels for entertainment and not art, they will get their money's worth. Patsy Kelly adds to the picture. Played Aug. 16-17.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HER SWEETHEART, CHRISTOPHER BEAN: Marie Dressler, Lionel Barrymore—Fine. Miss Dressler always pleased my customers. I know we'll all miss her. It's a star like her that puts a bright side to Hollywood.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HOLLYWOOD PARTY: Jimmy Durante, Mickey Mouse—Horrible. Just a few thousand feet of wasted film. I stood in the lobby all night and apologized to the customers as they came out. A picture like that is enough to start me to drinking or give me the urge to run off and get married or do something just as bad. Played Aug. 17-18.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Town and rural patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—Good picture well liked by most. Business good from Dillinger publicity. Gable, Powell and Loy make a swell cast. Played Aug. 4-5.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

OPERATOR THIRTEEN: Marion Davies, Gary Cooper—This is one of the best pictures of its type ever made. Metro made a great show of this and one that should please every theatre-goer. It is a historical dramatic romance of the operations of the secret service in the Civil War. The Mills Brothers sing two selections that should please any audience. This is good family entertainment. Played two days to good business. Running time, 86 minutes. Played Aug. 20-21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SADIE McKEE: Joan Crawford, Franchot Tone, Edward Arnold—The best picture that Crawford has done since "Dancing Daughters." She proves that she is an emotional actress and much credit must be given to Edward Arnold. He gave a bang-up performance that was difficult for he portrayed the part of a rounder and you will admit that to keep a part like that in bounds and have the audience with him is some job. It easily could have been offensive, but his work was great. He handled the drunken scenes with restraint. Average business. Things pretty tight in the small towns due to the drought. Legion of Decency rated it as C, the lowest classification on the full page on the back of the "Tribune" (Chicago) Sunday of their classifications, and if you ask my audience whether they were right, their reaction showed them wrong, for the picture was highly commended and it is the type that the theatregoers will support. The more that I see of their classifications and look over the pictures that I have played without a single criticism the more I think they are wrong in their crusade. They are not in touch with the average man and woman that support the theatres.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

SADIE McKEE: Joan Crawford—Did not hear one dissenting voice and everybody hated to see it end. Will add my praise to that of others in regard to acting of Edwin Arnold in this picture. He was wonderful.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—Excellent mystery story. Pleased all who saw it including the Mrs. and that's something. Running time, 91 minutes. Played Aug. 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—Everyone liked this one. More told me this was a good picture than any for a long time. Played Aug. 14-15.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

VIVA VILLA! Wallace Beery, Fay Wray—A marvelous picture from every angle. Truly an epic. I read the story in advance of my showing and felt that ladies would not like it, but they did and turned out along with the men folks to give me a nice business. No question about this picture being big and having class. It and "House of Rothschild" about the two biggest and finest pictures of the current season. Running time, 115 minutes. Played July 5-6.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

Monogram

MANHATTAN LOVE SONG: Dixie Lee, Robert Armstrong—They should make a list of the year's poorest pictures and this should head the list. Nothing to it. Rotten picture and business the same. Running time, 70 minutes. Played July 26-27-28.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—Light comedy drama. Dixie Lee sings a couple of times. Will get by if audience not too critical. Book good shorts with it. Armstrong miscast. Very amateurish throughout. Nydia Westman stole the show. Couple of wisecracks that did not help. Should have been left out. Played Aug. 23-24.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MANHATTAN LOVE SONG: Dixie Lee, Robert Armstrong—Very good entertainment and well liked by those who saw it. Business below average, but not the fault of the picture. Running time, 70 minutes. Played July 23-24.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

MOONSTONE, THE: David Manners, Phyllis Barry—This is a very good picture of the mystery type and will please those who like mystery shows. It is a story of the famous Moonstone diamond originally stolen from a Hindu temple and based on the story by Wilkie Collins. It is full of action and will keep the patrons in suspense from start to finish. Played one day with a beauty show and to a good business. Running time, 62 minutes. Played Aug. 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

DOUBLE DOOR: Evelyn Venable, Kent Taylor—This is a little heavy but will appeal a lot to the Christian Scientist and enough to warrant preview and tieup.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ELMER AND ELSIE: George Bancroft, Frances Fuller—This is very poor entertainment and after you see it you will agree with my patrons. This is one of the reasons why the code gives the exhibitors a cancellation privilege. Just a waste of time, money and film. It is a comedy drama and is weak in story material. The excellent cast fails to add much to this poor story. Played one day to poor business. Running time, 64 minutes. Played Aug. 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris, Genevieve Tobin—A good program picture of a different type and they liked it. Just fine for a small town. Old but good. Running time, 57 minutes. Played July 9-10-11.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

GREAT FLIRTATION, THE: Elissa Landi, Adolphe Menjou, David Manners—Very punk; stage and screen actors may enjoy this type of show, but the rest of the world does not. The French brogue was enough to kill the show. But whoever chose this story for screen fare should be put on the retired list. People want such stories as "Golden Harvest," "David Harum," "State Fair," "Wild Geese," football and air stories, "Elmer the Great" and other good, clean, athletic stories with several good westerns interspersed to combat the objection to dirty pictures put forth by churches and others. Too many musicals of back stage origin are also being made. Running time, 71 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—One of the weakest pictures that Mr. Grant has yet made. Comedy fairly good, but the story, as a whole, punk and no picture is ever much better than its theme. Very poor drawing card and did not give satisfaction. Running time, 70 minutes. Played July 29-30.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake—Pleased about 50 per cent. Richness of settings and costuming made it passable.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou, Dorothy Dell—Played this picture a bit old, but it is just as good as ever. If your patrons don't like this one, then I'd suggest that you give up trying to please them. Both this picture and "Baby Take a Bow" from Fox will be on my "Ten Best of the Year," both as to entertainment and box-office Shirley Temple outdraws everybody except Will Rogers. Running time, 80 minutes. Played Aug. 12-13.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LITTLE MISS MARKER: Shirley Temple—One of the sweetest pictures of all time and when Father Dineen of the Chicago League of Decency classifies this as "No" he proves that an unbalanced religious group are unable to fairly judge anything that competes with church business. 99 per cent of the people of the world will receive more moral uplift and helpful, good influence from this picture than they will receive from any sermon ever preached at them from any pulpit. If troubled by a local league activity, make it ridiculous by advertising this picture as one condemned and pack your house.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—This is a pretty entertaining comedy with Gracie Allen just about carrying the whole picture with a little help from Lombardo and his orchestra. Picture leaves everyone laughing as possibly the best crack is right at the end of the picture. Drew above average business. Running time, 60 minutes. Played Aug. 23-24.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

MELODY IN SPRING: Charlie Ruggles—A very funny comedy. Lanny Ross' singing is entirely satisfactory and with more experience, he will make a good actor. He has the looks and personality. Played Aug. 7-8.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MELODY IN SPRING: Lanny Ross—One or two of my patrons said they didn't care for it but the other half dozen (not quite as bad as that) praised it very highly. I would have felt better about it had the theatre-going public also patronized it more highly. This was far from a sad picture, but after all when one counts the receipts and finds the gross about 50 per cent of what the picture deserved, isn't that a sad ending, I ask you? Played Aug. 5.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

MELODY IN SPRING: Charlie Ruggles, Mary Boland, Lanny Ross.—Advertised this heavily, but it did not satisfy our patrons. One good musical number, the milking song. Just a program picture. Something missing. Ross a good singer, but not much of an actor. We think he will improve. Business poor. Pleased about 50-50. Running time, 76 minutes. Played Aug. 5-6-7.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MELODY IN SPRING: Charlie Ruggles, Mary Boland, Lanny Ross—A very good program picture. Nothing outstanding, but will please most everybody. Running time, 76 minutes.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—Better than most of the big special musicals because it had an interesting story running through. Business fair. Running time, 85 minutes. Played Aug. 2-3-4.—

Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle—This is a very good picture that should please the average picture fan. It is a mystery drama set in a background of music. It is a backstage story located in the theatre in which the famous Earl Carroll "Vanities" are presented. It is full of romance, comedy and enough action to keep interest from start to finish. Played on late show to a very good business. Running time, 89 minutes. Played midnight Aug. 25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OLD-FASHIONED WAY, THE: W. C. Fields, Baby LeRoy—Personally thought this picture a little weak. If your patrons like W. C. Fields, then this will be Okay, as he is the whole show. My only trouble is that Fields is not liked much, so this one kind of "limped through." Running time, 71 minutes. Played July 24-25.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell, Arline Judge—This was an excellent attraction. Plenty of good music by Bernie and his band. Comedy from start to finish with a good love theme. Did extra business on it and same proved 90 per cent satisfactory, so I was more than satisfied. Running time, 81 minutes. Played July 10-11.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie and his Orchestra, Dorothy Dell and Arline Judge—Adolph Zukor presents. He did not present much in this one. In the first place Jack Oakie is no draw at the box office and Bernie may be a great band leader and has a good orchestra, but his smug line of chatter before the mike was very unfunny. He had the appearance of a cat licking the cream off his whiskers. Never have we seen anyone on the screen that looked so self-satisfied. The picture drags and there are plenty of our patrons that were fed up and walked out on it. If these band leaders knew it they don't add to their prestige when they turn actors. And I think that it was the advertising value of the band that was responsible for what little pull the picture had. Certainly they would not have come to see Oakie do his stuff.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

WHARF ANGEL: Dorothy Dell, and **LITTLE MISS MARKER:** Shirley Temple, Dorothy Dell, Adolphe Menjou—These pictures were well received here. Especially "Little Miss Marker." The latter had Shirley Temple as an added attraction. From her performance in these two pictures, we feel sure that the untimely death of Miss Dorothy Dell Goff was not only a loss to her immediate family but to the whole motion picture world.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

WE'RE NOT DRESSING: Bing Crosby—The above title will about fit our own case, if more people don't come out and go in. Bing was good, Carole Lombard was ornamental, Ethel Merman was lively, Burns & Allen contributed some comedy and Leon Errol was himself. By a strange coincidence, the last named was also leading man in the two reel comedy "Hold Your Temper." Needless to say, he acquitted himself well in both instances, but getting back to the feature, the very people who didn't care for "Melody in Spring" were loud in their praise of "We're Not Dressing." But in my opinion, one scene in "Melody in Spring" (The Milking Song) in every way so far outclassed anything shown in "We're Not Dressing," that it is hard to understand why or how they arrive at this conclusion. I must be like the feller in the army who said "everybody is out of step but me." By the way, am I the only exhibitor in Louisiana? If so, I ought to gross more, which I don't. Played Aug. 19.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—Will Rogers and Bing Crosby usually get them in where all others fail. A weak story, and too many songs by Crosby made it tiresome. The poorest Crosby we have had, but we paid expenses, and we're satisfied. Running time, 74 minutes. Played Aug. 19-20-21.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—This is a nicely produced mystery story. Above the average and one that should be run.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

YOU'RE TELLING ME: W. C. Fields—Fields puts over a slim story in great shape. Had a number of compliments on this picture. Better Sunday business than usual. Played Aug. 19-20.—Roy W. Adams, Mason Thaetre, Mason, Mich. Small town patronage.

RKO

COCKEYED CAVALIERS: Wheeler and Woolsey—Certainly not up to this pair's standard. Wheeler-Woolsey used to mean something back when they were given good stories, but their last two or three stories were very weak and even their lines were poor. One good story would bring them back and just about one more like this will finish them. Business off. Running time, 72 minutes. Played July 15-16.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—Not as good as these two stars are capable of. Our patrons liked it, those that came.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—Ran this on a Saturday as half of a double program. Fairly good murder with a surprise end that helps the picture. Running time, 74 minutes. Played Aug. 4.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—As I knew little about this feature when I booked it, I was curious to see what it was all about. It started slowly and appeared to be without any appeal for our patrons. Later it changed to tense, interesting action, that appealed strangely to them. Played Aug. 18.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

FINISHING SCHOOL: Ginger Rogers, Frances Dee—We'll give RKO credit for this one. Pleased all, including the rougher element. All right for small towns. Running time, 73 minutes.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

FLYING DEVILS: Arline Judge, Bruce Cabot, Eric Linden—Good romance with a little drunken comedy by Cliff Edwards will please the average crowd. Some nice stunt flying with a few thrills. Running time, 63 minutes. Played Aug. 3-4.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—A wonderful musical. The young folks just ate it up. Notwithstanding the fact that we played it late, the cash customers were plentiful. Played Aug. 25-26.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HIS GREATEST GAMBLE: Richard Dix—Very good and clean. Played it Sunday and was well liked. —J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

KEEP 'EM ROLLING: Walter Huston, Frances Dee—A very good program picture that held up and kept them interested. Running time, 69 minutes. Played Aug. 20-21-22.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

LET'S TRY AGAIN: Diana Wynyard, Clive Brook—Played this one family night in a pinch and was not liked at all. No action, weak comedy, acting just so-so. Practically no story, just sixty-seven minutes of dialogue and even that was practically about nothing except domestic squabbles, and even then the story wound up just about where it had begun. If you don't have to play it, then skip. Running time, 67 minutes. Played Aug. 1.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—This is a worth-while picture. After reading the story, I thought it was too sexy and the tragic ending would make a poor picture, but it went over fine. My lady patrons all had a good cry and said it was marvelous and none of my men folks walked out, so they must have liked it too. I recommend this highly. A most dramatic and sentimental theme. Running time, 82 minutes. Played Aug. 5-6. —Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LIFE OF VIRGIE WINTERS: Ann Harding, John Boles—A nicely produced entertainment with heart interest and fine acting proving a good evening's entertainment.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LIFE OF VIRGIE WINTERS: Ann Harding, John Boles—A swell story well done. It makes great entertainment for the women if you can get them in. Title against it. Ann Harding superb as is the rest of the cast. Running time, nine reels.—E. W. Kundert, Empress Theatre, Beresford, S. D. General patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—Another blacklisted show that I think is excellent on account of the good moral. In my opinion, it is the show where the stars break all the commandments and then "live happy ever after" that does the harm. This could not be recommended for children, but for adults and young people I consider it a good show. Wonderful acting by Ann Harding with good support from John Boles, Helen Vinson and entire cast. Pleased my patrons. Running time, 82 minutes. Played Aug. 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

MAN OF TWO WORLDS: Francis Lederer—This is an out-of-the-ordinary picture and was very much enjoyed by my patrons. Francis Lederer dominated the picture throughout, but it was well dominated at that. RKO can well be proud of this one. Not a great one of roadshow proportions, but a thoroughly entertaining one for the home folks. It received 100 per cent attendance. Played Aug. 3.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—Played this picture on Saturday as half of a double program and it got by, but that is about all I can say for it. Just another murder-mystery-comedy. Average business. Running

(Continued on following page)



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time, 71 minutes. Played Aug. 18.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—Edna May Oliver does some pleasing comedy work in this as Miss Philo Vance and it is a very entertaining show.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—If your patrons don't go for mystery thrillers, and I can hardly call it that, better leave this one alone. I played it with the Baer fight pictures and got by.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers—Just a program picture. Will please a mid-week audience but will not get you any extra money. Running time, 73 minutes. Played Aug. 8-9.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

SING AND LIKE IT: ZaSu Pitts—With the cast of comedy stars this picture has it should be good but it certainly is not. No use wasting a playdate at this one. Business just fair and plenty of complaints. Running time, 73 minutes. Played Aug. 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—I saw that some of the exhibitors called this a silly one, so I advertised it as a show for the youngsters. True enough, it has some absurd scenes in it, but it drew above average for us. No doubt because we played "King Kong" last year. Played Aug. 23-24.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SPITFIRE: Katharine Hepburn—Even "Little Women" did not build up Hepburn for us. This star has always been a flop here. Story poor, but Hepburn's acting was wonderful when she talked slow enough to understand her. Business off. Running time, 88 minutes. Played Aug. 8-9.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SPITFIRE: Katharine Hepburn—A very clever performance with Ralph Bellamy receiving as many favorable comments as Miss Hepburn. Hot weather cut into our attendance so we did not do as much as expected. Played August 8-9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STINGAREE: Irene Dunne, Richard Dix—I think this one of the finest pictures of the year. Box office didn't agree with me but the people who saw it did so. Guess it was my salesmanship and not the picture's fault. Boost it all you can.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

STINGAREE: Richard Dix, Irene Dunne—An excellent picture. Clean, good acting, good singing, but flopped at the box office. Think the Australian locale and the fact that it was a costume picture was responsible. Pleased those who came. Running time, 76 minutes. Played Aug. 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez, Norman Foster—Expected this to be an all-around good show, but it slipped somewhere. Business good, but it did not please the majority. Running time, 67 minutes. Played July 8-9.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke, Reginald Denny, Buster Crabbe, Edna May Oliver—A rather light, frothy entertainment that got by on family night. Would also have been okay for double program night. Didn't promise my patrons too much, so they liked it alright. Running time, 75 minutes. Played August 7-8.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

WHERE SINNERS MEET: Clive Brooks, Diana Wynyard—Now here is a picture with a good title, and the idea behind it should have made it quite entertaining. Literary Digest gave it AAA. My people gave it one H, one E and two LL's. Incidentally, they gave me the same thing. I have learned that there are really two kinds of English. One that is spoken in its mother country and the other kind over here. That is the difference between over here and over there. The English we speak and very much prefer on our side of the Atlantic is really United States. England may scoff at us for murdering the Queen's English, and we feel like murdering the people who take liberties with the version President Roosevelt and a few others think is good enough. From the language they (the patrons) used when coming out, I imagine quite a few downright sinners met at my place. Just another version of English, sometimes called "profane." Played July 8.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

WHERE SINNERS MEET: Diana Wynyard, Clive Brook—Might be OK in England. Nix here. Too much British accent.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

WILD CARGO: Frank Buck—One of the very best jungle pictures we have ever shown. If Frank Buck would take the mush out of his mouth, we could all understand him. Some scenes plainly faked, but for those who like jungle pictures, it is a dandy. Box office very sick. Running time, 96 minutes. Played August 15-16.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

United Artists

THE HOUSE OF ROTHSCHILD: George Arliss—A wonderful and beautiful picture and, best of all, had plenty of drawing power and pleased about 99 per cent. Running time, 86 minutes. Played July 23-24-25.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss—One of the finest pictures of all time. Started to pass it up on account of excessive rental wanted by U. A., but finally decided to book it. One hundred per cent satisfaction from six to sixty-six. Men, women, youths and children all liked it. Business extra good. Certain to be one of the ten best of this year and, in my opinion, almost one of the ten best of all time. Color ending great. Running time, 86 minutes. Played July 26-27.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie, Constance Cummings—A real good action picture that should please any crowd any day. Business good. Running time, 76 minutes. Played Aug. 23-24-25.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

MASQUERADER: Ronald Colman—An old one, but still a good show. Played Aug. 18.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MOULIN ROUGE: Constance Bennett, Franchot Tone, Tullio Carminati—Got in a tight place for a picture and wired in to United Artists for a booking and this is what they gave me. Proved quite a surprise, as everyone liked it fine and I did a nice business on it. Constance Bennett extra good and Mr. Tone fitted his role like a glove. Clever comedy all through, good story, enough music and girls, plenty of suspense. Running time, 70 minutes. Played Aug. 2-3.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

ROMAN SCANDALS: Eddie Cantor, Gloria Stuart—We thought this was too old to get much business but Eddie still packs 'em in. Very good.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Universal

ALL QUIET ON THE WESTERN FRONT: Lew Ayres—This picture holds the house record here. Played it again July 27 to S. R. O. business. Now, with all the trouble in Europe, is a good time to play it. Don't see how it could miss.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—No dice, no reason, no excuse and not much of anything else. Both Karloff and Lugosi are polished performers but they were surely helpless in this one. I don't quite get Universal's idea for the current season. Twenty-five years in the business and all at once they apparently run up a stop sign. Played Aug. 17-18.—William Conn, Webb Theatre, Gastonia, N. C. General patronage.

COUNTESS OF MONTE CRISTO: Fay Wray—Pleasing comedy drama. Slim Saturday business. Played Aug. 10-11.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GLAMOUR: Constance Cummings, Paul Lukas—Duck this if possible. Five years ago, it might have stacked up as okay, but today its another story. In one scene Miss Cummings did a bit of very good acting. Paul Lukas just so-so and Joe Cawthorne, whom I think is a splendid performer, had about as little to do as one of our ushers during this engagement. Business positively brutal. Played Aug. 13-14.—William Conn, Webb Theatre, Gastonia, N. C. General patronage.

HALF A SINNER: Joel McCrea, Sally Blane—Dandy comedy-drama with plenty of laughs, enough action and suspense. Berton Churchill, as the deacon, gets plenty of laughs. Unlike many pictures, I have not seen this story filmed before. In other words, the theme has not been worn out. Your patrons will like it. Average business on a family night. Running time, 78 minutes. Played Aug. 14-15.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—A good picture—pleased 100 per cent. A fast-moving story with music. Running time, 67 minutes. Played Aug. 21-22.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy—Fairly good. Got by on Saturday. Played Aug 17-18.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—A typical Lee Tracy picture that will please where he is popular. Plenty of action and comedy with enough suspense to make it a very entertaining show. Drew little better than normal business. Running time, 76 minutes. Played Aug. 21-22.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan, Douglass Montgomery—This is properly ranked as a special, for that is what it is. Fine action, some comedy, some drama, but always well acted. Only objection is that it is a little too long. Played Aug. 25.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MADAME SPY: Fay Wray, Nils Asther—Plenty of thrills and action, and the picture was well liked and well received. Slightly over our average attendance. Played Aug. 4.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

ONE MORE RIVER: Diana Wynyard—Well made, but will likely please the Johnny Bulls more than American patrons. Too much dialogue—not enough comedy. Uncle Carl better get back to good football stories, a few more such as "King for a Night," "Embarrassing Moments," and forget his crooners.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

STRAWBERRY ROAN: Ken Maynard—According to comments, this was the best liked western we have played. A patron was heard to say: "This is the best picture I have seen in two years." Running time, 60 minutes. Played Aug. 2-3.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

WHEELS OF DESTINY: Ken Maynard—The poorest of the Maynards. The way this one jumps around in continuity, looks like it was made after work hours. Played Aug. 14-15.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—This is a very good western picture that will please all western fans. It is a good story with plenty of action and thrills. Maynard at his best in a role that suits him and an excellent supporting cast. There is also a love story and a touch of comedy here and there. We played this one day to very good business and pleased all that saw it. Running time, 64 minutes. Played Aug. 25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Warner

DR. MONICA: Kay Francis, Warren William—A fine picture in spite of the fact that it was blacklisted. It certainly demonstrates the fact that "the wages of sin is death" and while not suitable for children I think it is an excellent show for the young people. Acting good. Jean Muir almost steals the show. It pleased most of my patrons. Running time, 65 minutes. Played Aug. 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

GAMBLING LADY: Barbara Stanwyck, Pat O'Brien—An excellent picture with Barbara Stanwyck turning in one of the best performances she has ever given, splendid dialogue, modern atmosphere and a good supporting cast all in the Warner manner.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

GAMBLING LADY: Barbara Stanwyck—Just another picture. The star has been living on her reputation too long and is considerably overdue with a real pleasing role in an entertaining picture.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—This is a splendid picture of its kind. Not so heavy in box office. Clean picture—one everyone should see. Running time, 86 minutes. Played Aug. 19-20.—A. Gasaway, Strand Theatre, Tuscola, Illinois. General patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien—In my opinion, our friend Jimmie slipped a notch or two in "He Was Her Man" but he most assuredly re-establishes himself in this one. Having about all that is desired, it proved to be one of the greaest audience pictures that we have ever presented and should be well received in the majority of situations by the trade in general. Just about stacks up as Cagney's best. Running time, 86 minutes. Played Aug. 20-21-22.—William Conn, Webb Theatre, Gastonia, N. C. General patronage.

HERE COMES THE NAVY: James Cagney, Gloria Stuart, Pat O'Brien—A fast moving comedy with plenty of action and snappy dialogue and the U. S. fleet coming in for a "big hand" of applause. The audience was still laughing when the newsreel started.—O. T. Kirby, Palace Thetre, Roxboro, N. C. Small town patronage.

HI, NELLIE: Paul Muni, Glenda Farrell—A real good program picture that pleased. Running time, 75 minutes. Played July 12-13-14.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

HI, NELLIE: Paul Muni, Glenda Farrell—An excellent newspaper story with Muni turning in an excellent performance, with splendid support from Glenda Farrell, produced in the usual Warner manner.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat

O'Brien—A very good comedy with a very good cast, some swell wisecracks, fast action and good direction. A very interesting beginning.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Short Features

Columbia

FISHING FOR TROUBLE: Sidney and Murray—Fair comedy, some slapstick, better than this pair's average. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

STABLE MATES: Sidney and Murray—A great comedy. They laughed just like they used to laugh at Larry Semon. A sure cure for the blues.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

Educational

BIG MEOW, THE: Tom Howard—This one brought plenty of laughs. Did not care for it myself but the customers liked it so it must have been O. K. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

LITTLE BOY BLUE: Terry Toons—A good cartoon, good music but poor print. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

TRAV'LLING THE ROAD: Song Hit Stories—Good one reeler, with good voices. Railroad songs, well liked. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

Fox

ADVENTURES OF THE NEWSREEL CAMERAMAN: These one reelers are fine with a slow, draggy feature. They are thrillers. Running time, 10 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

RKO

GOOD KNIGHT: Cubby the Bear Cartoon—Is amusing.—Gladys E. McArdle, Own Theatre, Lebanon, Kans. Small town patronage.

KNIFE OF THE PARTY: Edgar Kennedy—Fair comedy, some said. Others walked out to smoke while it was on. Running time, 20 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PATHE NEWS: Pathe could improve their news by leaving out the "Man on the Street" stuff. A newsreel that is for news and the average customer does not care to hear what the cameraman has told someone to say. Action for newsreels.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RADIO ROW: No. 4—Fair radio act. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

GULLIVER MICKEY: Mickey Mouse—We used a trailer on this one for a week and it surely was worth it. A good cartoon.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MICKEY'S MECHANICAL MAN: Mickey Mouse Cartoon—One of the best Mickey Mouse cartoons we have run. Running time, seven minutes.—A. B. Jefferies, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Universal

BORN APRIL FIRST: Sterling Holloway—A good comedy with plenty of laughs if your people like Holloway. Running time, 21 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

GOOFYTONE NEWS: Good if you want some silly comedy other than the two reel comedies. They are O. K. for filling up a short feature program. Running time, 10 minutes.—W. R. Boubhn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

VAUDEVILLE DAYS: Mentone No. 8—On the average these Mentones have been good. Some were a little weak, but most of them will hold up. They are good to diversify your short program. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

Warner

BUSINESS IS A PLEASURE: Broadway Brevities—Not up to the usual standard of the Brevity Series, but very beautifully done in Technicolor. No one will kick at it.—L. G. Tewksbury, Oprea House, Stonington, Maine. Small town patronage.

GOIN' TO HEAVEN ON A MULE: Merrie Melodies—This is a very good cartoon comedy based on that popular song hit of the same name. This is excellent entertainment and will please both young and old. Let's have more cartoons like this. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RUFUS JONES FOR PRESIDENT: Brodaway Brevities—A dandy two reel musical with entire negro cast. Some excellent song numbers. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

SERVICE WITH A SMILE: Leon Errol—All color, beautiful and entertaining. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

WHERE MEN ARE MEN: Joe Penner—Why doesn't Joe give himself up? He's fooled the public long enough. I can get twice as funny as Penner with just two bottles of beer. Running time, 20 minutes.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Town and rural patronage.

Serials

Mascot

LOST JUNGLE, THE: Clyde Beatty—Don't pay a raise for this serial. Beatty does all his stuff in the first chapter and after that it is just another jungle picture. It isn't doing me any good.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOST JUNGLE, THE: Clyde Beatty—The first two chapters on this serial have just about the same scenes as the "Big Cage," but it starts out very well. Drew extra business.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LOST JUNGLE, THE: Clyde Beatty—This is all that the press sheet says it is, and it out-thrills every wild animal picture to date. Clyde Beatty is marvelous.—Mrs. N. Monte Gill, Strand Theatre, Montperier, Vermont. General patronage.

Universal

VANISHING SHADOW, THE: Onslow Stevens—Have played two chapters and the serials fans say its O. K.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TRAVELERS

Helen Hayes will leave Hollywood early next month and go on the "road" with "Mary of Scotland," in which she appeared for the New York Theatre Guild last season.

Mary Pickford is in New York.

Sam Moross returned to Code Authority headquarters in New York after a nine-day stay in Buffalo.

Dick Powell arrived in New York from Hollywood to begin an eastern personal appearance tour.

Lee Ochs, New York circuit operator, sailed for Europe.

Suzanne Cauhet, French actress, sailed from New York for Europe.

Dame Sybil Thorndike, noted English actress, accompanied by Auriol Lee, stage directress, and Clifford Evans, well-known British actor, arrived in New York for the opening of their play "The Distaff Side," by John Van Druten.

Tim McCoy, Columbia star, is making a personal appearance tour through the Middle West.

Charlotte Fedak, Hungarian actress, arrived in New York from Europe.

Binnie Barnes, British stage and screen star, sailed from New York for England. She will return to Hollywood in February.

Hal Roach left Hollywood for New York.

Sam Moscow, Atlanta district Manager for Columbia, is in New York.

J. R. McDonough, RKO Radio executive, returned to New York from the Coast.

Robert McNeill, Michael Naify and Gene Emmick, of the T. and D. circuit of California, are in New York.

Johnny Weissmuller arrived in New York from Hollywood.

Phil Baker, musical comedy and radio star, returned to New York from Europe.

Constance Bennett sailed for a European holiday on the S. S. *Paris*.

Raul Roulien left Hollywood this week for a personal appearance tour in connection with his latest Fox picture, "Grenadiers of Love." He will visit Central American countries.

Max Reinhardt, noted European stage producer, left New York for Hollywood.

Jack Fier, assistant to Jack Levine, left New York on a tour of exchange centers.

Arthur W. Kelly, United Artists foreign head, is in Singapore.

Franklin Underwood, 20th Century eastern story editor, will leave New York for the Coast the middle of this month.

Arthur Sanchey, of Trans-Oceanic Film Export, left for Europe on business, to be gone six weeks.

Stuart Erwin will leave New York for Hollywood Sept. 15.

Louis Nizer, head of the New York Film Board of Trade, has returned from a brief European holiday.

Sam Shirley, Chicago MGM district manager, has returned after a visit to New York.

Alice Terry, who is Mrs. Rex Ingram, sailed for Europe.

Grace Moore arrived in New York to attend the premiere of "One Night of Love."

Lester Sturm, Fox Detroit exchange manager, returned to his headquarters after a visit in New York.

Bob Savini returned to New York from a tour of independent exchanges.

Harry Arthur is in St. Louis.

W. J. Kupper, Fox western division sales manager, has returned to New York after a trip to the Coast.

John W. Hicks, Paramount foreign manager, returned to New York from a two-month business trip abroad.

Harry M. Warner, Major Albert Warner and Mr. and Mrs. Harry Charnas returned to New York from Hollywood, where they attended the funeral of their mother.

"Hot From Hollywood"

Display: "First Release—Films rushed by AIR." Use and dramatize, this modern speed. Specify AIR EXPRESS.

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Express carried in high-speed multi-motor passenger planes. One express receipt covers Nation-wide Air, Air-Rail Service. Ship prepaid, collect, or C. O. D.

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THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

NO. 66—IDENTITY OF INQUIRERS WILL NOT BE REVEALED

QUESTION—Will you please advise me who the party is that asked Question Number —— of the Code Question Box?—TEXAS.

ANSWER—The identity of any person submitting a code question to the Code Question Box will not be revealed, for obvious reasons. It is with this understanding that all questions are submitted. The protection of anonymity is afforded every one.

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NO. 67—TYING-IN NEWSREELS; MINIMUM ADMISSIONS

QUESTION—Please advise if any ruling has been made against the tying-in of newsreels with contracts covering feature pictures. For years we have made a policy of showing one newsreel per week. We have already made arrangements with one of the newsreel companies for one issue per week for the new season. However, a representative from the sales department of another company whose features we need, says that in order to get their product it will be absolutely necessary that we buy the two weekly issues of their newsreel for the new season. If all of the companies producing newsreels were to make such a demand you can see what a situation it would be. What protection can we secure from this unfair practice?

Second question: Our competitor is showing features of three large distributors on midweek bargain days for 10 cents general admission. I know the code does not allow pictures to be shown for less than the minimum price specified in the contract—and we are under the impression that none of the major companies have a minimum admission stipulated in their contracts as low as 10 cents (for adults) for any of their first run pictures, but we do not, however, have an insight into our competitor's contracts. What steps should I take in this matter, since distributing companies with which we are dealing have forced us to raise our prices.

ANSWER—The motion picture code offers no protection to any exhibitor from the demands of a distributor who insists that the exhibitor must buy a newsreel in order to secure the distributor's feature product. The entire matter is one which must be worked out between the exhibitor and the distributor in conducting contract negotiations. Many exhibitors of late have made the same complaint against the tying-in by distributors of newsreels with features. There is absolutely nothing in the code that can stop the practice.

Regarding the second inquiry, some of the large distributors do permit a 10-cent minimum admission under some of their contracts. However, if the complaining exhibitor has sufficient reason to believe that his competitor's contract with any one of the three distributors does contain a clause providing for a 15-cent minimum admission for adults, and the competitor does operate 10-cent bargain day matinees under such contract, then the complainant should discuss the matter with the secretary of the Local Grievance Board located in the exchange city in his territory, with a view to filing a charge against the competitor with the Grievance Board.

If the complaining exhibitor is certain that any one of the competitor's contracts has a 15-cent minimum admission clause, he is entitled to file a complaint with the Grievance Board at once, without further ado. But, inasmuch as the certainty of violation is not established, then it is suggested that the matter first be discussed with the board secretary.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

Macy Has Sales Film

Macy, large New York department store, this week inaugurated a new type of sales promotion, showing a talking film, "The Story of a Country Doctor," produced by Castle Films, four times daily in the store's auditorium. The film presents the work of Dr. M. W. Locke, of Williamsburg, Ontario, and was made for the Lockwedge Shoe Corporation, Columbus, O. Three hundred store outlets will show the film after the Macy opening.

Warner Ads on Display

Samples of Warner exploitation work will be on display at the New York Advertising Club next month. The exhibit later will be moved to Columbia and Fordham Universities, to be used in connection with instruction on sales promotion.

Terry and Moser Expand

Renovation and redecoration have been completed at the new enlarged quarters of Paul Terry and Frank Moser, producers of Terry-Toons, in New Rochelle. An increase of 20 per cent in the number of animators and artists has been effected.

Waxman Opens Own Office

A. P. Waxman has opened his own publicity office in New York. One of his first accounts is a campaign on H. B. Franklin's "Gambling," in which George M. Cohan will be starred, for Fox release.

Hammons Signs Baerwitz

Sam Baerwitz has been signed by E. W. Hammons, president of Universal, to make a two-reel comedy.

SHORT PRODUCT PLAYING BROADWAY

Week of September 1

CAPITOL
- In the Islands of the Pacific. Columbia
- Fads and Fancies..... Universal
- Tripping Through the Tropics. Columbia

PARAMOUNT
- Poor Cinderella..... Paramount
- Water Rodeo..... Paramount
- Pictorial, No. 2..... Paramount

RIALTO
- Screen Souvenirs, No. 4.... Paramount
- Radio Announcer's Review. Paramount
- Dumb-bell Letters, No. 1.. RKO

RIVOLI
- Orphan's Benefit..... United Artists
- Pagliacci ..... Educational

RKO MUSIC HALL
- La Cucaracha..... RKO

ROXY
- Mickey's Steamroller..... United Artists
- Dumb-bell Letters, No. 1.. RKO
- Stranger Than Fiction, No. 1. Universal

STRAND
- Buddy of the Apes..... Vitaphone
- Camera Speaks..... Vitaphone

Famous Players Plans Neighborhood Previews

Famous Players Canadian Corporation plans to inaugurate "preview nights" in Vancouver, British Columbia, Canada, according to a decision of J. J. Fitzgibbons, general manager, who was in Vancouver recently for the convention of circuit managers. One of the smaller neighborhood theatres will be used for the purpose, with the feature to be put on "cold" without any advance announcement. It is considered the best way of obtaining true audience reaction to films. The plan is to be patterned after the method used in Hollywood.

New Capitol Opens In Greeneville, Tenn.

Considerable local attention was given the recent opening of the new Capitol theatre, in Greeneville, Tenn., operated by the Crescent Amusement Company, of which Tony Sudekum is president. Seating 800, the theatre is modernly equipped.

The opening ceremony was featured by addresses by John S. Bernard, mayor of Greeneville; Mr. Sudekum, R. L. Baulch, secretary-treasurer; Joe W. Holman, architect. Harry C. Beekner is manager of the new theatre.

Liebeskind Returning

Nat Liebeskind, who has been in the Far East for the past two years, during which time he has opened Warner-First National offices in Singapore and Java, will return to New York September 14.

Disney-Penney in Tieup

Kay Kamen, in behalf of Walt Disney Productions, has negotiated a tieup with J. C. Penney Company, operating 1,500 retail stores throughout the country. The purpose of the tieup is to push the sale of children's merchandise.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"MANAGERS' PICTURES"

In his statement regarding the value of the Managers' Round Table Club, from which on a following page we have taken the liberty of quoting, Mr. Harry Kalmine, directing head of Warner Theatres in the Pittsburgh zone, emphasizes the importance of this section in dealing with what he calls "managers' pictures." Writes Mr. Kalmine:

"These pictures . . . require the intelligence and ingenuity of real showmanship to put them over with the public. . . . It is this kind of material which I find particularly interesting in the Managers' Round Table. The real test of a manager is not made until he has handled one of these "managers' pictures," and I know of no better place for a manager to keep himself informed of when and how to handle these pictures than in the Managers' Round Table. . . ."

Though there has been a notable increase in the number of pictures containing obvious and profitable exploitation angles, there are still and always will be productions of quality requiring application of the essence of skilled showmanship to bring in the grosses they deserve.

Therefore, Mr. Kalmine's opinion, to which we heartily subscribe, rates wide study. And that he spotlights the value of these pages in the handling of such attractions, indicates that many of our contributors have discovered the successful "when and how" of putting them over.

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DIVIDEND PAYERS

To the list of members recently rewarded with promotions, we take great pleasure in adding the name of Vogel Gettier, who leaves the Liberty Theatre, Sedalia, Mo., to take over the supervision as city manager of Fox West Coast's Paramount, Gilloiz and Plaza, in Springfield.

Congratulations of course are in order, as may also be the thought that real showmanship plus a lot of hard work is still paying handsome dividends.

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A NEW HIGH

In the staid metropolis of Boston, Mass., a few weeks since, the Loew theatremen combined forces with the Metro-Goldwyn-Mayer exploiteers to net what might be termed a new high in exploitation. On the engagement of "Treasure Island" at the State Theatre, the boys promoted in advance in the four leading dailies, editorials highly praising the production and urging wide attendance.

Much good should result from this timely exploitation, for backed by the unqualified endorsements of the conservative New England papers, showmen in other spots no doubt will be able to plant similar box office stimulators in their local press.

Publicity of this nature benefits not only a single attraction. It raises the prestige of screen entertainment, and as such is showmanship of the finest degree.

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THE INNOCENT BYSTANDER

Managers everywhere will watch with a great deal of interest the unfolding of the new plan of earmarking pictures, announced by Fox Midwest Theatres, as detailed in this week's issue. According to Fox Midwest executives, the identification of films either as "adult" or "family," and advertising them as such, is expected to be a practical solution of the problem of what is fit for children, and "will go a long way toward preventing savage, unfair attacks by rabid reformers."

Too true unfortunately is the expression of H. E. Jameyson, Wichita, Kan., district manager, who states that, fair or unfair, the responsibility of what children see falls in the lap of the individual manager, and that "now the manager is the goat for parental neglect and indifference." The new idea, however, is supposed to shift the responsibility to the shoulders of parents, where it obviously belongs.

From past experience, we have our doubts about the success of any plan intended to pass this troublesome buck to neglectful parents. But let us hope that it works if for no other reason than the contemplated safeguarding of the manager from the annoyance of taking it on the chin in an argument where he is placed in the unenviable position of the innocent bystander.

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LONG REMEMBERED

Without becoming oratorical about it, perhaps the presentation of the Quigley Award for July to Charley Curran by Governor Herbert Lehman of New York will not be considered by the winner as the least eventful happening of his career.

Though capable showmen expect little praise and for that matter rarely receive commendation for their efforts, still to be signalled out and honored in so decided a fashion is something to be long and pleasantly remembered.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



New Orleans and Toledo Click on "Cellini"

The campaign put on by Manager Rodney Toups and Publicity Director Moise Bloch, Loew's State, New Orleans, La., on "Affairs of Cellini" contained a number of practical angles reported to have secured plenty of box office attention, the odd key contest, as suggested in the United Artists' press book, being outstanding and bringing in many answers. Heralds distributed around the theatre and in the downtown section helped to put this one over.

The "Cellini" reward cards were tacked in many good locations, and another stunt that brought chuckles was imitation rolls of money wrapped in real bank wrappers, copy inside plugging the humor of the picture. Ten large blocks of ice were promoted and planted in prominent spots on the inside of which was copy on the date.

Stuffers were placed in fan magazines, *Good Housekeeping* and *Cosmopolitan,* drug stores and news stands displaying cards as further cooperation. A "Cellini" night in a prominent cabaret also helped, guest tickets being given in a special prize contest in return for advance radio mention and window cards put out by the cabaret.

In Toledo, Ohio—

Manager Wally Caldwell, at the Valentine, effected book tieups with leading downtown stores and also obtained cooperation of public library with theatre credit cards and distribution of book marks in 14 branches previously located. Fashion tieups embraced plugging of new millinery styles featured by Constance Bennett. The Bennett press book fashion story was also planted in one of Wally's leading papers.

Street Gag Cracks New York Dailies

A neat stunt on a trade showing that was reported to have landed on the front page of one important New York paper, page two on another and two-column pictures in two additional dailies was that put on by Al Sherman, ad head of Mascot Pictures on "Young and Beautiful."

Al persuaded a number of the members of the Chorus Equity to picket the theatre where the picture was shown for the trade (see photo), the girls wearing signs as a protest against the alleged discrimination against the beauties in the East. The idea was that this section of the country had as many potentialities for pulchritudinous screen material as the Coast.

In conjunction with Mascot's national contest, managers playing the picture may be able to adapt the stunt for local consumption as part of their campaigns.



Chorus Girls "Picket" Screening

Papers Aid Totman Seek Missing Lion

Jimmy Totman put on a lot of smart stuff for his "Circus Clown" campaign at the Warner, in Erie, Pa., but what was outstanding was the gag that goes back to the good old days of press agenting wherein this showman staged a "lost lion" stunt. Although the newspapers were apprised of the fact that this was one of those things, nevertheless the forthcoming publicity could not have been any more generous had the story been legitimate.

For days ahead the papers ran streamers, front page stories and photos on the missing beast, and although much of the copy kidded the search, it brought attention to the picture, especially when Jimmy distributed thousands of dodgers on the eve of his opening, copy reading that the escaped lion was a publicity stunt for the Joe E. Brown feature.

This was further tied in by a wire from the star himself cooperating with the gag by volunteering to supply a recipe for making the missing lion eat out of his hand. Telegram mentioned the title and the whole thing was run for further publicity.

Totman used a flock of other gags and ideas among more conventional lines that called attention to his date, but the lion stunt was the gravy and will be talked about in Erie for many a day.

Work For a Quigley Award!

Cantor Uses Autographed Book Giveaway for "Man"

A newspaper campaign that clicked well for him is reported by David L. Cantor, Aberdeen Theatre, Aberdeen, Wash., for his "Little Man, What Now?" date. Dave secured six copies of the book from the exchange with autograph of Margaret Sullavan and gave them away a few days prior to opening to contest winners in the Aberdeen World. Contest consisted of five questions daily concerning the picture and its high spots.

Tie-up with baker resulted in 3,000 numbered tickets distributed among grocers to give-away with merchants' bread, some corresponding numbers were posted in theatre entitling bearers to free admission. Baking company's radio program plugged opening.

Local drug store gave to lady patrons, envelopes with samples of "Radio Girl" perfume and powder with copy to effect that it was the star's favorite. Window display of perfume with stills of Sullavan and recommendation to use the cosmetic.

Work For a Quigley Award!

Planck Promotes Potatoes And Peels Them in Lobby

George Planck's ingenuity came to the fore when he played "Here Comes the Navy" at the Chatham Theatre, State College, Penna., and he decorated his lobby with flags, posters, etc., while the center of a display had a man dressed as a gob doing "kitchen police" work, who peeled potatoes all day surrounded by spuds, pans, knives, etc., promoted from leading restaurant in return for the "peeling" job. Victrola played "Barnacle Bill" and "Anchors Aweigh" while the chores were performed.

Imprinted napkins, circus heralds, window cards and playdates on bottoms of restaurant menus were other highlights of George's campaign.



Schanberger Greets Ralph De Palma

De Palma Tied In On "Romance" Date

The Cinderella national contest outlined in the press book on "Romance in the Rain" was put on successfully by Manager J. Lawrence Schanberger, Keith's, Baltimore, Md., in conjunction with his campaign on the showing with prominent shoe stores cooperating in all advertising and window displays. Many entries were reported from local women anxious to try on the glass slipper, the finals being held on the stage on the opening day.

The Ford tieup also detailed in the press book was another click for Schanberger, who arranged for the personal appearance of noted race driver, Ralph DePalma, who drove to the theatre in a replica of the car he used in winning a number of his races. Car was bannered and accompanying photo shows the Baltimore showman greeting DePalma at the theatre. Another click was a water bally in which a bannered boat cruised the Delaware Bay during a local regatta.

Work For a Quigley Award!

Omaha Showmen Act Host To Fathers of Twins

A. E. Ableson, manager World Theatre, Omaha, Neb., and Charlie Schlaiffer, publicist, hopped on Bing Crosby's becoming the father of twins while they were playing "Just an Echo" featuring Bing and announced through newspapers and radio that all fathers of twins, who had attained that exalted position during the past year would be guests of the World Theatre. As each father approached the box office with proper credentials (the boys don't say whether the proud dads brought their offspring with them) he was also presented with a cigar.

Abelson and Schlaiffer have been getting out some mighty attractive fronts; recently they spotted six-foot cutouts of chorines on the canopy with strong spotlight playing on the girls. Another eye-arrester was an eighteen-foot oval with life size figures placed in center of front over canopy, while a forty-foot vertical banner hung down the front of theatre.

Work For a Quigley Award!

Congratulations, Joe

Friends and well wishers of that interesting contributor to these pages, Joe Lee, aptly called "Doctor of Sick Theatres," will be happy to know that he has taken over the post of managing director of the Brooklyn Paramount, his first broadside being an excellent drive on "Cleopatra," the opening attraction. The very best, Joe.

Kalmine Speaks on Value of Managers' Round Table

For the encouragement of our members, and the information of those theatremen who perhaps question the value of contributing to these pages, we requested a frank opinion on the worth to managers of the Managers' Round Table Club section from Mr. Harry Kalmine, director of the Warner Pittsburgh zone theatres. We take the liberty of quoting from Mr. Kalmine's reply:

"In response to your letter, I don't hesitate to express myself as being heartily in favor of the splendid work being done by the Quigley Publications and the Motion Picture Herald in stimulating managers to greater efforts through the medium of the Managers' Round Table Club. I know that I make it a point to glance over these pages myself in every issue and find that they contain a great deal of valuable information. To my way of thinking, the Managers' Round Table is a liberal education for any showman whether he be in a small or large operation.

"Aside from the general ground of knowledge that may be acquired in the pages of the Managers' Round Table, its most valuable aspect is when it deals with pictures which we call 'managers' pictures.' These pictures, until they are in the hands of capable managers, are so much celluloid. They require the intelligence and ingenuity of real showmanship to put them over with the public. This is the type of picture which, once the public is made to see, the public raves about. It is this kind of material which I find particularly interesting in the Managers' Round Table. The real test of a manager is not made until he has handled one of these 'managers' pictures,' and I know of no better place for a manager to keep himself informed of when and how to handle these pictures than in the Managers' Round Table."

Private Press Screening For "Girl from Missouri"

Three weeks prior to opening of "Girl From Missouri," L. Davidson, Capitol, Sioux City, Ia., arranged a private screening for the press and other selected groups. Their comments were used for lobby display, newspaper ads and special trailer.

Downtown streets had special processed one sheet treated with water-glass material posted on sidewalks night prior. A striking window display featuring fall and winter coats was arranged with large air-brush portrait of Harlow wearing white fur coat. Black and white stills with appropriate selling copy used. Several hundred copies of a screen magazine carrying life story of star were given to patrons. Special invitation card mailed to selected group of women; all lamp posts in heart of business district had art shield attached selling the show and gummed streamers with cut of Harlow were also used in all beauty shops and drug stores.

AUGUST WINNER IN NEXT WEEK'S ISSUE

By the grace of the calendar, the entrants in the Quigley Awards competition for August have had until midnight of Thursday, September 6, to get their campaigns to Headquarters.

The decision of the judges, Messrs. Al Lichtman, of United Artists, W. R. (Billy) Ferguson, Metro-Goldwyn-Mayer and E. L. Alperson, Fox West Coast Theatres will be announced in the issue of September 15.

St. Louis Warnerites Put On "Managers' Month" Drive

In order to compete successfully with the big campaigns and elaborate fronts being used by the first run theatres, a "Managers' Appreciation Month" drive is now being put across by the St. Louis Amusement Co., under the supervision of Zone Manager L. J. Hill, Al Zimbalist, ad director, District Managers William Hoppe, Jr., Al Poos and George Woods; Bess and Matt Schulter, bookers.

Preceding the drive, a parade of 200 cars, including special floats, sound trucks, etc., covered every section of the city. The event was broadcast each day of the opening week and institutional programs will be put on during the balance of the drive.

The downtown newspapers as well as the community press carried long stories and art on the "Month" and co-operative advertising pages were also utilized. Lobbies were decorated especially and costless heralds were distributed in every section of the city.

Stage attractions were inaugurated immediately in many of the theatres, the Tivoli with a Kiddie Bathing Revue, the Washington with a Radio Revue Amateur Night, and the Florissant with an Auction Block Fun-Riot. The Gravois, the Mikado and Maplewood theatres also put on the Fun-Riot and the Aubert staged a Kiddie Jubilee Party to be continued weekly. Prizes for all these events were promoted.

Work For a Quigley Award!

Studd's One-Sheet Testimonial

From our overseas brother, Fred Studd, Beaufort Cinema, Birmingham, England, comes a one sheet with four-inch copy across the top reading, "Three million patrons can't be wrong." Below, for his institutional plug, Fred quotes a testimonial from the three millionth person to enter the Beaufort.

Vogt Exploits Legion Parade on "Eskimo"

Manager J. P. Vogt, Rialto Theatre, Gladstone, Michigan, acted quickly when the local Legion staged a parade as part of the July Fourth celebration, by entering a float on "Eskimo" (see photo).

Vogt rigged up an old touring car, with cotton batten over the entire body for snow effect. Two of his boys, dressed in heavy fur coats and caps, pounded and slapped their hands pretending it was cold, and as the thermometer registered 98 degrees that day, the gag brought giggles. Vogt's bally won the prize for most comical float, this being good for a break in the papers.

Work For a Quigley Award!

Turtle Bally Plugs "Hollywood" Advance

As advance publicity on the "Hollywood Party" date at the Riviera, St. Paul, Minn., Assistant Manager H. W. Kadrie reports the insertion of an ad in a local paper reading, "Wanted, a turtle, preferably one with a Jimmy Durante nose."

The following day one scaling 35 pounds was obtained and paraded at the end of a leash through the loop district by a man around whose shoulders was draped an oilcloth banner with following copy, "If you think it is funny to have a turtle for a pet, you should see 'Hollywood Party' now showing at the Riviera Theatre." Back of banner carried picture billing.

Work For a Quigley Award!

Luckie's "Treasure" Front Carries Out Theme

Doyle Luckie, just recently moved from the Strand in Orange, Texas, is now holding down the fort at the Rita in Victoria from where he sends us snap of his attractive front for his showing of "Treasure Island" (see photo). Luckie's valance stresses the Beery and Cooper together again angle. Also to be noted is life size steering wheel on a beaverboard stand in front of theatre. In the spaces between each spoke of the wheel stills of various scenes were placed.

Work For a Quigley Award!

Henger Builds Good-Will With Special Kid Shows

George Y. Henger, city manager for Standard Theatres, Oklahoma City, Okla., largely offset the censorship movement in his city and promoted much good will for his houses by a 12-week series of special children's morning shows at the Liberty Theatre, presenting only specially selected features and shorts.

George secured wide publicity on this policy through editorial newspaper ads and various organization publications, stating that only suitable children's offerings would be booked at these special shows. Henger further exploited the censorship drive by booking the officially endorsed Boy Scout serial "Young Eagles" opening the morning showings with the initial chapter. Endorsement of this feature by all Boy Scout and Camp Fire Girl officials was obtained after a special screening, which George further plugged in an attractive herald sent to each young member of the two organizations. This commendation was also carried in newspaper ads.



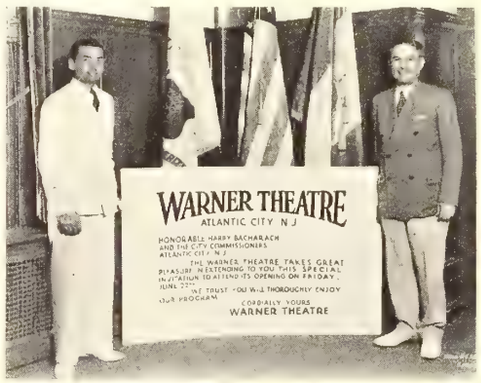
Vogt's Freezing "Eskimo" Bally



Edwards' Atmospheric "13" Front



Luckie's Steering Wheel Display



Mayor Receives Giant Invite

Boy Scout and Camp Fire Girls attended a special morning showing of the first chapter as the Liberty's guests. As a come-on for the free premiere, the children were first assembled in Civic Center where motion pictures were taken and announcement made that the film would be shown during the second chapter on the following week.

Chamber Donates Flags For "Operator 13" Date

W. H. Edwards, Ritz Theatre, Gainesville, Ga., promoted all flags owned by local Chamber of Commerce to decorate the top of his theatre and business houses on each side in addition to streamers across street (see photo) for "Operator 13."

Special beaver board front was constructed, with title in red, white, blue and stars. Herald distribution in mills and street cars, neon lobby display sign and plugging of theatre mailing list were also part of Edwards campaign.

Work For a Quigley Award!

Ableson Gets Post Office Sanction on "Warning" Gag

Manager A. E. Ableson, World Theatre, Omaha, Neb., obtained permission of local post office for a "warning" chain letter heralding his "Charlie Chan's Courage" date. Bold writing on envelope read "Warning, To be opened only by,"—a hand indicating addressee.

Letter stated that this was a personal warning from a friend that a murderer was on the loose, evading the police net of a nation, and advised that recipient do his part to apprehend "this fiendish despoiler of human life by signing this note and forwarding it to a friend," so that it would finally find its way into the hands of that clever detective Charlie Chan. This was followed by theatre copy. Letter concluded with admonishment not to break chain and forward it on to a friend immediately.

Work For a Quigley Award!

Oversized Invitation Delivered to Mayor

Herb Coplan, Warner zone manager, and Sid Blumenstock, advertising and publicity chief for the Seashore Amusement Co. in Atlantic City, N. J., rigged up a giant invitation for the "Dr. Monica" opening at the Warner Theatre and had it delivered to Mayor Bacharach. That's the mayor to the right and Herb to the left in accompanying photo.

Tie-in with Tidewater Oil netted radio plugs prior to and on opening night. Heralds were inserted in Liberty magazines and spotted on desks of hotels. All ladies attending premiere received "Kay Francis roses."

Work For a Quigley Award!

Kustner Also Promotes War Relics on "13"

In the heart of the country around which the story was written, Frank Boucher recently borrowed a lot of Civil War relics as exploitation on "Operator 13." On his date, Lew Kustner, manager, Apollo, Martinsburg, W. Va., assisted by Norman Pyle, MGM exploiteer, also worked this angle as successfully for a good showing in some of the most prominent windows in town. Newspaper also tied in with invite to Civil War vets to see the picture, and interviewed old soldiers for special stories.

Front and lobby were in keeping, battle flags being used for further decoration. In addition to house to house herald distribution and radio announcements, delivery trucks traversing surrounding territory were bannered with theatre copy.

Rotsky Goes Way Back On "Old Fashioned"

Local Montreal drama troupe was giving a series of revivals, so George Rotsky of the Palace persuaded them to do "The Drunkard," and had the troupers announce that if audience liked the stage version they could also see it on the screen in the "Old Fashioned Way" at the Palace.

George also sold the old fashioned idea to many ace stores, Waterman Pens going for window with exhibit of models from away back. Other stores did likewise, and as further ballys, local cabbies operating horse drawn open face carriages were promoted into carrying theatre banners (see photo). Copy stressed the virtues of sightseeing via old time horse cab, picture tied in at bottom. Cabs occupy space in squares in downtown district and the plug was seen by many.

An old 1912 Ford was also drafted for street use, and chauffeur dressed in keeping with date of the car, drove the lizzie around town. Stops in front of theatre brought crowds who also took in house ad on side.

Work For a Quigley Award!

Street Parade Ballys Serial Opening

Arranged by Gilbert Josephson, of the Rhinelander Circuit, was a well rounded campaign to introduce the Universal serial, "Red Rider," at the Monroe Theatre, New York, featured being a juvenile parade through the streets of the neighborhood. The news was spread by heralds, lobby posters and trailer, and children were invited to march in costume for prizes of lariats, cowboy hats, pennants.

Parade was led by mounted rider in costume (see photo) and local junior band, the musicians in cowboy and Indian attire. The march concluded at the theatre where the first chapter of the serial was shown. Snipes were planted in a two-mile radius, many windows were obtained, and the front was in keeping with the attraction.

Work For a Quigley Award!

Feldman's Boat Bally

With local paper promoting motor boat race meet and regatta, Joe Feldman, Pittsburgh Warner ad head, got aboard the stunt with bannered launch on "Navy" (see accompanying photo) which cruised the river. Official of Coast Guard service was in charge to insure right of way.

Work For a Quigley Award!

Moyer Uses Guessing Gag For "Melodrama"

Charlie Moyer, Warners State and Strand Theatres in Hanover, Penna., contacted the largest department store in his town for one of their most prominent windows in which thirty-five photos of stars were mounted, some easily recognized and others more difficult. Passersby were advised that the first fifteen guessing the correct names of the stars would be given free admissions to "Manhattan Melodrama." Window also carried stills plugging picture.

Another stunt that Charlie says works now and then is to get some ordinary store boxes and place them around on prominent corners in the downtown section. Boys sit on the boxes a few hours prior to opening with snipes on their backs, "I am waiting for the State to open to see, etc." Different twist to this gag was pulled for "Very Honorable Guy" whereby Charlie has a fellow in a store window apparently sleeping on a cot with a sign placed near him reading, "I am getting rested up so I can stand the laughs, etc." Buzzer attached to window attracted pedestrians.



Rotsky's Old Fashioned Street Bally



Cleveland's Welcome to Lombardo



Sugarman's Star-Motor Tieup



Feldman's Cruising "Navy" Launch

Myers Injects New Angle Into Classified Hookup

For the showing of "Paris Interlude," Taylor F. Myers, Loew's Broad, Columbus, Ohio, worked up a good tie-in with the local newspaper, stressing the following: "Employ someone and receive a guest ticket" to the theatre. Myers' ad referred readers to the classified section, where, by hooking in the services of several advertisers listed there, the newspaper presented two guest tickets to each reader providing a job.

Through a tie-up with *Liberty,* stuffers were placed in magazines day prior and opening day; house-to-house distribution was also effected. Four drug counter displays were made on Madge Evans and Max Factor costmetics. Using a still of Evans and Young, Taylor broke one of the better jewelers with window card.

Work For a Quigley Award!

Welcome Campaign on Lombardo Picture

Cleveland is putting on a lot of welcome to the returning local boys what with Milt Harris' recent Phil Spitalny celebration, and now Manager Arnold Gates' campaign at Loew's Park on his showing of "Many Happy Returns" starring bandsman, Guy Lombardo, who originated in those parts.

Arnold put out a lot of circus heralds plugging the orchestra, copy headed "Cleveland's Own," and as local ordinances do not allow anything on marquee, got around it by planting big electric sign (see photo) on top of building. Street banner was another novel flash. To get the kids on Saturday matinee, Gates engaged Chief Red Fox, full-blood Sioux, to appear and put on Indian act of stories, songs and dances.

Work For a Quigley Award!

Harris Runs Boxing Ad on Fight Picture

Harry B. Harris, Exchange Kinema, Lincoln, England, planted an ad in his papers for "The Bermondsey Kid" date that read more like a boxing match than a theatre announcement, as intended. Ad was run in center of newspaper story headed "Newsboys to See Film."

On "Little Women" Harry sent out telegrams to his mailing list, reminding patrons of the engagement and signing the wire "Jo, Amy, Meg and Beth."

Work For a Quigley Award!

Sugarman Contacts Motor Dealers for Lobby Display

Harry Sugarman, Grauman's Egyptian, Hollywood, Cal., did a little sleuth work on "Viva Villa" in discovering that several of the stars drove to the studio in Ford cars. Harry contacted the dealers to contribute to a lobby display of the new models and his next step was to induce the stars to allow cards to be placed on bumpers reading: "This is the model car used by . . ." The display (see photo) was held in the famous forecourt of the theatre.

Pancho Villa's daughter, dressed in Mexican garb, was stationed in the lobby to meet patrons. Entire staff dressed in keeping with the picture, old woman working on pottery in front of theatre and costumed Mexicans policed sidewalk, firing rifles at intervals to attract attention.

COUNTRY TOWN OPERATION

Exhibitor Describes Methods He Found Successful Running 210 Seat House in Community of 916

by A. B. JEFFRIS

New Piedmont Theatre, Piedmont, Mo.

You have asked me several times to "keep in good standing," so I am going to give you my idea on the country town picture show. If there is any material in this letter that may be of help to any of the boys that are in the same situation that I am, I will be glad to have you pass it on.

By country town, I refer to a town about the size of Piedmont, where the writer has a theatre seating 210 people in a town of 916 population. A theatre in a town of this size cannot be neglected, but on the contrary must be petted and babied. I have recently taken a trip through this part of the country, making notes on small town theatres only and find only too often that the country theatre has a dirty, unattractive front, badly in need of paint, poorly lighted and a single one sheet on a cracked frame, announcing the night's show. Upon entering, my ticket is often "grabbed" by a high school kid whose sole pay and interest is to see the show. After stumbling my way to a seat in the dark, I find a poorly projected, badly illuminated picture on a dirty screen with squawky sound—and the owner just cannot understand why his potential patrons drive 40 miles to the city for their movie entertainment.

Business building for the country town theatre is a very delicate proposition. If you are not a "native" but a stranger, as I was when Mrs. Jefferis and myself opened our theatre 15 months ago, you must be careful to "talk their talk," and not give them the impression that you are a "city feller" trying to "high hat" them. You must drive one of the cheaper cars, and mix well with the people. Above all things be honest with them regarding shows. We have found out the kind of pictures that Mr. and Mrs. "Whosiss" likes, and when they ask, "Is this a good show tonight?", you can answer "Yes, but it's not the kind you like. I suggest you come Friday or Saturday."

Takes Great Pains

Regarding the theatre itself: While our front is not elaborate, it is very clean and we have repainted it twice in 16 months. It is brightly illuminated, and we do not use any paper in front less than a three sheet, except for news and short subjects. We have a very attractive lobby, with a wicker lounge, chair and table, with a colored spot on the wall on the next program. The tickets are taken by Mrs. Jefferis or myself, and we make a point of trying to remember the names of patrons. A patron is thanked when he buys his ticket, and some pleasant remark made to him when it is collected.

An usher is ready when he enters to show him to a seat, with a dimmed flashlight, so as not to disturb other patrons. We maintain our projection equipment in first class condition, and although this is a country town, we pay our projectionist enough money to keep him interested in his job, and maintain the equipment, except for major repairs. We have a Walker silver screen, wide range sound and a complete washed air cooling plant, and are now installing a heating plant in connection with our cooling system.

We have a mailing list that covers towns in a 50 mile radius. The programs are mailed weekly. We advertise in five newspapers, and they have been very kind with gratis space.

The kiddies are a great help in building business. Of course we have a Mickey Mouse Club, which meets Saturday afternoon. An example of how the children can put a picture over is the picture "Hi, Nellie." Two weeks before the play date, I told the kids about how expressions such as "Where's Elmer," "Twenty-three skidoo," etc., originated. I asked them how they would like to start something like that. Of course, kids always want to start something so I told them that if they would say "Hi, Nellie" to every kid they met, they could see how rapidly an expression could move. The result, "Hi, Nellie" became a byword in our town, and the picture enjoyed a nice business from the curious. . . .

Work For a Quigley Award!

Much Sock Exploitation On "Clown" Campaigns

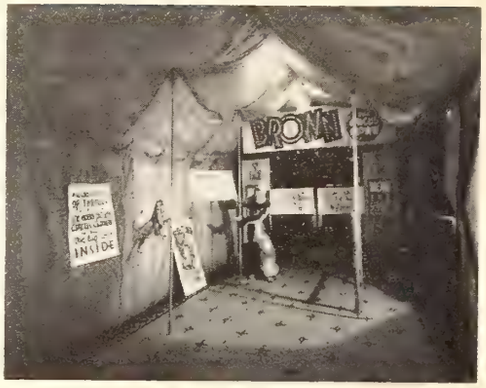
Everything in the book and a whole lot more was used by the various showmen in putting over their stuff on "Circus Clown." A host of campaigns are on hand and here follow some of the highlights:

In Morgantown, W. Va.—

Keen exploiteer Kenneth Grimes, skipper of the Warner, put on a flock of ace stuff, such as a kiddie clown parade on opening day with marchers in costume headed by promoted band and bannered truck. Boys in clown suits rode bannered bikes around town and local newsboys carried special slugs on their backs. Ushers in clown outfits covered city playgrounds and worked



Ken Grimes' Lobby Barker



Patterson's Big Top Lobby

the streets in the evening, also distributing special circus herald and puzzle blanks house to house. Ken also promoted plane from local aid field to tow 100-foot banner.

Front was made up as a large circus tent with sawdust in lobby, and fortune telling booth was also used in advance. Outside display had giant beaverboard cutout clown hanging from trapeze from top of vertical sign in addition to 40-foot banner. As additional atmosphere, Grimes promoted a large cage of monkeys displayed in front of the house and also obtained red fire from local railroad for night display.

Other circus gags were barker in front of theatre with P. A. system (see photo), strong man in lobby, and playground tieup on stage for Brown yell contest with prizes promoted from Montgomery Ward.

And in Charlotte, N. C.—

Manager Don Nichols at the Broadway put on one of his typical campaigns embracing many angles. Newspaper mention was generous with advance stories and art, and classified tieup netted free advertising.

Town was blanketed with displays and banners in prominent spots, Don promoting many windows. Street bally arranged by doorman consisted of two boys dressed as clowns who covered city. Further circus atmosphere was created by Top front.

Then to Middletown, Ohio—

Where Manager Roy L. Patterson of the Gordon Theatre, handicapped by local ordinances against street bally, did very well without this angle, making a large number of tieups with national advertisers which clicked strong. Featured among these was hookin with National Biscuit Co. on cake package called "Clowns," in which distribution of these crackers was arranged for with many local grocers on a contest. All stores went for windows and ads.

Another tieup was sold to the makers of the "Dr. Pepper" soft drink in which purchasers finding the letter "G" under bottle caps were given free tickets. This was put over in cooperation with confectioneries in the entire surrounding territory. Tieup was made with Tish Tissues to furnish 2,000 paper handkerchiefs in imprinted envelopes.

Patterson sold a co-op page the day before opening, working the misspelled word in each ad idea for free tickets. In exchange he obtained center spread free for theatre. Many good street stunts and tieups were also arranged. Lobby was completely transformed into a Big Top (see photo), canvas borrowed from the Boy Scouts with which Roy made up his own tent. Sign on front read, "Main Entrance to Big Show."

LOEW POLI DIVISION ZOOMING

Managers in Harry Shaw Division Crack Thru With Ace Campaigns On "Treasure Island" Showings

Reported by Erle Wright, division publicity director, to be leading all Loew zones in "Treasure Island" exploitation, the showmen in Division Manager Harry Shaw's sector have come through with a flock of hot box-office fodder, highlights of which are set down below, campaigns listed alphabetically by names. Many of the boys are Round Tablers and their activities have been chronicled frequently in these pages.

Falk Goes Airplane To Plug Attraction

In addition to using many of the good ideas put over by other of the circuit houses, Louis Falk promoted an airplane to fly above Meriden, Conn., advertising his date at the Palace, there. Another newspaper angle was a newspaper coloring contest with the color mats from the press book.

Co-op page also went over, Louis having merchants contribute prizes for the treasure chest in the theatre lobby, these to be given patrons holding lucky keys, distributed at the various stores to customers. House staff here also costumed, and drug store contest on "Treasure Chest" candy was tied in on guessing contest on number of Rockwood candy coins in fish-bowl displayed in store window.

Fitzpatrick Arranges Feature Story By Editor, Stevenson Kin

Manager E. Fitzpatrick, Poli, Waterbury, Conn., clicked often with his local press by planting serial and editorial in addition to a feature story in one of his dailies by the editor, named Stevenson, kin to the author of the book. Radio cooperation obtained included tiein by which 50 copies of book were given away as prizes, and on the angle that hair is woman's greatest treasure, a "Save Your Treasure" tieup with beauty parlors was put on successfully.

Two "hunts" were put on, one at an outing of local dairy, attended by 5,000 children, and the other with group of stores on special bargains. Former blanketed the town with heralds on the event, also plugging the picture. Quite a number of the circuit planned slants were put on, and Fitzpatrick also went for the 24 sheet on floor of lobby.

Freeman Uses Peg Leg Man And "Cooper" Street Bally

A peg legged local and a boy closely resembling Cooper made up a street bally for Manager G. E. Freeman, Poli, Springfield, Mass., and further attention was drawn to the date by street parade of local Boys' Band marching with pirate float.

Chest "key" stunt was put on with furniture company and actual treasure hunt was promoted on school playground. Atmospheric trailer and stuffers in bakery packages worked well in this stand.

Worcester Bakeries Make Up "Treasure Island" Cakes

Manager R. W. McGowan, Poli, Worcester, Mass., got plenty out of the press book Procter and Gamble cake tiein by cooperating with most of the leading local bakers on the stunt. Literature was distributed by stores and further advertising brought extra attention.

Miniature copies of story were handed out at hotels, restaurants and stores, key stunt was put on, pegleg-man street bally arranged, and "treasure" classified angle also hooked in to evening paper.

Rodney's Lobby Animation Moves Pirate Craft

Permitted by his wide foyer to go a bit fancy on the lobby, Manager Gene Rodney, at the Palace, New Haven, Conn., created an animated job that stopped a lot of traffic. Pirate craft rolled fore and aft supported by animated waves with background of "treasure," and parakeet in cage. Inserts were placed in copies of many fan mags., house staff was of course pirate-attired and circuit float was also exhibited.

Numerous store tieups were put over, headed by a coin guessing contest in prominent spot (see photo) entire window showing pirate ship with bowl of coins in center.

Radio dramatization by local players was commercially sponsored and announced by ads, menus and candy bags were imprinted, and leading laundry came in by stuffing all outgoing packages.

Saunders Hits Front Page Four Successive Days

Among the flock of ace angles put on by Manager Matt Saunders, Poli, Bridgeport, a high scorer was the newspaper tieup on a treasure hunt at a nearby park, where a chest was buried, keys distributed, and 500 children transported to the hunt in bannered busses, promoted refreshments being served. To be noted is that Matt hit page one on four days in a row, not an every-day occurrence in that spot. Key gag was also put on with merchants, co-op page and windows resulting.

News company bannered trucks on fan mag. tieup, a flock of additional windows were obtained, and a newsboy parade on opening day also clicked. Marchers were given hats, masks, coins, etc. Newspaper strip was also planted, and Remington Whittling contest broke in another paper.

House staff in pirate costume, and lobby flash landed four column shot, foyer decorated with 30 foot mast, sails, ladder, old time cannon, chest with nuggets, live parrot in cage, etc. Street stunt used by Saunders, (see photo) of course, drew plenty of the curious, for reasons to be easily noted. Float originated in New York, and was sent over the circuit, each manager supplying the "flesh."

Simons' Store Treasure Hunt Returns Profitable Dividends

Cooperating with the ace department store of Hartford, Conn., Jack Simons, at the Poli, in the Insurance City, put on a treasure chest sale, store printing and distributing envelopes containing keys for prize chest stunt. Displays to step up stunt were planted in windows and in various departments, newspaper ads also tying in. Jack addressed department heads, pepping them up on picture and stunt, and planted flash (see photo) in lobby.

Public libraries for first time reported to have allowed bookmark distribution and theatre cards on bulletin boards. Ushers, cashiers and doorman wore pirate costumes, and citywide phone calls were made to homes and offices. Telescope stunt was used in lobby two weeks ahead.







LEFT TO RIGHT, RODNEY'S WINDOW CONTEST, SAUNDERS' STREET FLOAT, SIMONS' LOBBY ON STORE TIEUP

personalities

LESLIE JACOBS
has sold his California Theatre in Palo Alto, Calif.

▽

JOHN WALLER
is erecting a modern picture theatre in Osceola, Iowa. House will open in early fall.

▽

C. W. SHATTUCK
has reopened the new Midway Theatre, Protection, Kan.

▽

G. C. WASSEL
has purchased the Ideal Theatre at Halstead, Kan.

▽

C. B. McALEER
has reopened the Orpheum Theatre at Parsons, Kan., after a complete remodelling job.

▽

W. D. FULTON
has assumed control of the Tivoli Theatre in Kansas City. This makes four houses for Fulton in this territory.

▽

C. W. HELSTROM
is skipper of the Empire Theatre, McPherson, Kan.

▽

MARION GUILLORY
recently assumed management of the Conrad Theatre at Opelousas, La.

▽

W. E. GRIFFIN
has opened the new Cinema Theatre at Vienna, Ga.

▽

J. R. WAGNER
has opened his new Palmetto Theatre at Bennettsville, N. C.

▽

H. WILLIAMS
is the new assistant skipper of the Arcadia Theatre, Dallas, Tex.

▽

COL. J. M. McKINNEY
is at the helm of the Princess Theatre, Cross City, Fla. Theatre is being enlarged.

▽

J. H. COOPER
of New York City is erecting a modern picture theatre seating 1,300 at Pueblo, Colo.

▽

SAM A. GILMAN
formerly at Loew's Parkway, Baltimore, Md., is at the Regent in Harrisburg, Penna.

▽

SAM SUGGS
has been transferred to Birmingham, Ala., where he will manage the Alabama, replacing ROLLIN STONEBROOK, who becomes manager at the Bristol house.

▽

MITCHELL HADDAD
opens the capitol Theatre in Williamantic, Conn., with JOHN TOFFOLSON of the Empire Amusement Co.

▽

GEORGE BANNAN
is in the publicity department of the Fox Theatre, Brooklyn, N. Y. Good luck, George.

POSTER ART WORK IN THE THEATRE



Above football poster was turned out by our old contributor, Don Andorfer, Whitewater, Wis. The college colors of Whitewater are purple and white, hence the entire poster was done in tones of royal purple on a white background.

C. F. LYMAN
formerly with Central States circuit in Iowa has left show business and is working for an engraving outfit in Los Angeles.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

JACK D. BRAUNAGEL
is now at the Granada in Boise, Idaho, replacing NEVIN McCORD, who is city manager of Twin Falls, Idaho.

▽

DOYLE F. LUCKIE
has been transferred from the Strand, Orange, Tex., to the Rita and Queen Theatres, Victoria, Texas.

▽

M. J. INGRAM
has recently been shifted to the Hudson in Kearney, N. J.

▽

AL BECKERICH
has gone in business for himself and taken over the Academy of Music in Newburgh, N. Y., with HARRY WILSON of Newburgh.

▽

H. C. D. MAIN
formerly of the Beverley, Toronto, has been appointed manager of the Grand in Sudbury, Ont., Can.

▽

STONER HADDEN
takes over the managerial reins of the Drury Lane in Louisville, Ky.

▽

LEON BECK
manager of the Rialto, Baltimore, Md., has been transferred to the Broadway, succeeding MORRIS ZELKO, who has been transferred to the Cameo.

▽

WARREN BARTLETT
formerly at the Orpheum in Brooklyn, N. Y., has been transferred to RKO's Uptown. HARRY LYONS shifted from the Dyker to the Strand, Rockville Center, L. I., and HARRY MOORE replaced him at the Dyker.

▽

EMIL GOTH
goes in as manager of the RKO Coliseum, New York City house, and R. REISS of the Uptown is the new manager of the Costello.

▽

WILLIAM COOLLEY
of Seattle, formerly of the Roxy, has been named manager of the Liberty.

▽

FRANK L. NEWMAN
is now located at the State, Portland, Ore. MIKE NEWMAN at the Hollywood and MAURICE FOLODARE at the Liberty.

▽

JACK HOBBY
manager of the Inwood, Forest Hills, L. I., leaves there to act as contact man for theatres for J. P. Muller, advertisers.

▽

TONY STERN
has been shifted from manager of the Court Theatre in Wheeling, West Va., to Booking Department of Warners' Pittsburgh office.

▽

A. J. MOREAU
district manager of M. & P. Theatres Corporation for Maine, N. H., and Vermont, is the proud father of a seven and a half pound boy.

PROMOTES MUCH FOR VERY LITTLE

Although he has put on innumerable campaigns over a long stretch of years, "Bam" admits to the biggest thrill, on his Paramount Week parade staged in Minneapolis, in 1921. No doubt much of the satisfaction comes from the fact that so much was promoted for so little—$12—resulting in a bally that is still remembered and won for the author that year's Paramount exploitation trophy. —MIKE

Some Other Clicks On "Circus Clown"

The headquarters of Manager Louis Lamm of the Capitol, who saturated his town with a good "Clown" advance, topped by a hookin with drug store chain that put on "Circus Day" sales and furnished balloons for distribution by clown on streets, title and date carried in all store advertising.

Louis distributed programs house to house, planted clown drawing contest on classified page, had special circus front and ran special show for crippled children and tieup with Rotary Club which furnished transportation.

And Then to Montreal—

Where that consistently clicking crew of Gene Curtis and Ken Finlay, at the Palace, tied in with the Al G. Barnes Circus, appearing currently, to mutual advantage. The star wired the circus a message of congratulations which was run in the local press and also read over the circus P. A. system at all shows. Another neat idea was passes enclosed in bags of peanuts which were sold at the circus.

Wagons were promoted from the circus on opening day, bannered, filled with real clowns and were paraded all over the city. Theatre banners were hung in the main tent of the circus, and to top it all Gene and Ken promoted the use of the circus stands (see photo) by which the picture was advertised on the paper put out by the circus.

Out of the ordinary was another stunt put on by these boys in which special heralds were inserted in 60,000 copies of the new local telephone directory. Laundry coloring contest was also put on, promiment music stores bannered with store light streamers, circus toy window secured, clown street bally and special lobby of striped tenting cloth arranged.



How They Did It in Montreal

TWO MILE PARADE FOR $12

In the Second of the Series on Earlier Day Exploitation, "Bam" Describes an Outstanding Bally

by LEON J. BAMBERGER

Sales Promotion Manager, RKO Radio

When A-Mike Vogel requested me to contribute an article for the Managers' Round Table Club series concerning big exploitation campaigns of years past, I gladly acquiesced, feeling that a few moments' perusal of the old scrap books would enable me to quickly dash off a suitable account. Later I noticed that the chairman desired particularly a description of what I considered my greatest or most thrilling campaign. This made the selection difficult because when any one has worked in as many varied localities as the writer, it is not easy to select one campaign that might be considered the most outstanding of all of them. A day's work in behalf of a theatre in a small town might well have accomplished a great deal more for the exhibitor proportionately than a most extensive week, or more, campaign in favor of a large key city house.



Leon J. Bamberger

Recalls Many Campaigns

Of course, it is interesting to look back over the old clippings and photographs, and recall the thought, hard work and selling which were necessary to achieve the desired results. Many engagements are unforgetable, such as the two months in Mexico City in the interests of pictures showing at the Olympia Theatre, bringing there the first taste of American exploitation methods, the booking of "Forever" in Montreal, which was the first circus campaign this city had ever seen on a motion picture; the Broadway premiere and a 12-week profitable run during the hot months of "Chang" at the Rivoli Theatre, New York; the movie star resemblance contest at the Minneapolis Automobile Show in 1921, and many others.

The stunt, however, that gave me the biggest personal thrill when it came off, and which incidentally entailed the hardest work and the greatest strain on my nervous system was the Paramount Week Parade staged in Minneapolis, Sept. 6, 1921.

Fifty business firms and theatres joined with us in this parade two miles long, and which George C. Sackett, then manager of the Orpheum Theatre, described as "rivalling in splendor the Barnum pageant in the days when P. T. rode at the head of the parade." Thousands of visitors were in the city for the State Fair. These and the local citizens packed and jammed Nicollet Avenue for six or eight blocks to witness the parade which had received widespread publicity for a week in advance. Fully 100,000 people saw it and many more heard of it.

The principal manufacturers and retail establishments of the Twin Cities entered really gorgeous floats in this parade, and competed for a beautiful silver cup that was awarded by a committee of prominent judges for the most novel and effective display. This cup was offered by J. B. Hudson & Son, and was presented by Mayor George E. Leach to the proprietor of the Minneapolis Dog and Bird Store. The Ivy Candy Co. float was awarded second prize and third went to an Essex Motor Car float.

Every float entered in the parade tied up with Paramount Week in some way, most of them carrying stock banners reading "Come In—It's Paramount Week." The entire personnel of the exchange, wearing fancy hats, and other appurtenances, marched at the head of the procession, and there were several brass bands, including that of the Letter Carriers, also Rogers' Hawaiians and other musical organizations.

Stimulating unusual interest, the *Daily News* conducted a guessing contest awarding prizes to the persons who could guess nearest to the correct weight of a roll of print paper which was carried on their float. A special parade edition was distributed by carriers along the line of march. Many of the firms represented distributed samples of their products to the onlookers.

This entire ballyhoo cost the local exchange the tremendous sum of $12. All other expenses were paid by the various firms which entered their own floats, many of which were constructed at a cost of as high as $1,000.

Work For a Quigley Award!

"Handy-Andy" Golf Contest

Gus Lampe, manager Fox Eckel Theatre, Syracuse, N. Y., tied up with the Syracuse *Journal* for a "Handy Andy" golf driving contest. Test was staged at a well-known driving range and participants were entertained at the theatre on the opening night of the picture. Photo shows Gus Lampe presenting the winner with the loving cup.



Gus Presenting "Handy Andy" Cup

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 239.—(A) How would you calculate the E. F. of projection lens to project a given picture width at given distance? (B) How would you proceed to determine whether or not your projection lens permits the entire light beam to enter? (C) Name the effect, or effects, if it does not all enter. (D) Suppose the light beam does not all enter the lens. What, if anything, could be done to remedy the condition?

Answer to Question No. 233

Bluebook School Question No. 233 was: (A) Line voltage 220. Must have 40 amperes at a 55-volt arc. Any number of 110-volt, 40-ampere, fixed resistance such as are ordinarily used in projection light source circuits are available. Disregarding variations in such instruments due to age, etc., would it be possible so to connect any number of these rheostats, without making alterations in their resistance, to secure the required 70 amperes? (B) Would you connect two 110-volt rheostats such as are ordinarily used for projection work in series to control an arc taking current from a 220-volt line? (C) Suppose we connect two 110-volt fixed-resistance rheostats in series, and two more in series. We then connect the two series in parallel to an arc taking current from a 220-volt line. What amperage would result?

Gentlemen, I'm real sorry. There is only one name on the list this week. Read his answer and you'll know why. It's the first time some of you fell down, but after all that's nothing to weep about. The question was a puzzle, as I knew it would be. Hundreds of you forgot that a 110-volt rheostat *such as is used to control projection arcs,* is not really a 110-volt arc at all. It has only sufficient resistance to break down the line voltage, *less the arc voltage.* Rau and Evans, Oldham, Danielson, Arntson and several others did remember, but hundreds did not. However, no one but a new "school" man, J. J. J. Doe, worked out the 40-ampere connection. The other could not, as he says, be worked out exactly. Allright, boys, you stubbed your toe; rub it a bit—and let's go!

We will read the excellent reply of brother J. J. J. Doe (I misread the name last week and, I think, printed it "Dal") who says, "As to the 70 and 40 amperes, let us try both. First let us assume we want 70 amperes through a 55-volt arc. The resistance of each of the available rheostats is (E ÷ L = R) 110 ÷ 40 = 2.75 ohms. We will not consider resistances offered by the feed lines, terminals, etc., which in such a case are negligible. From *Figure* 1 we see that we need 2.357 ohms resistance in series with the 55-volt arc to obtain (220 — 55) 165 line voltage drop, therefore must

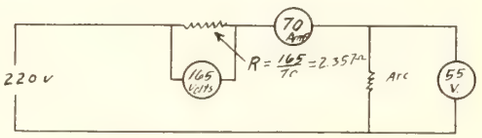


Figure 1

so connect the rheostats as to obtain that amount of resistance.

"After resorting to a trial and error method of solution I am sure there is no possible way that any combination of the rheostats can be made to deliver the required resistance.

"Now let us assume the question means a 40 ampere arc. From *Figure* 2 we see that

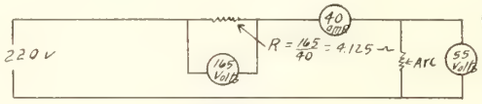


Figure 2

to obtain our 165-volt drop we shall require 4.125 ohms resistance, calculated as follows: 220 — 55 = 165 volts, and 165 ÷ 40 amperes equals 4.125 ohms. If, then, we connect three of our rheostats in series and connect this series in parallel with three others *also* connected in series, the resistance of the combination will produce the required 4.125 ohms, hence we shall get our 40 amperes at the arc.

"Let us check this circuit. The rating of the rheostats is not exceeded. The voltage drop across each series is 165, and since the resistance of each rheostat is the same, the voltage drop of each is equal. It will be 165 ÷ 3 = 55 volts, hence neither the voltage nor insulation rating is exceeded, and we have the problem solved if we want 40 amperes across a 55-volt arc.

"Another combination that will produce the same result is to connect two of the rheostats in parallel, then connect three such groups in series."

(B) I must print brother J. J. J. Doe's answer to this one, too: He says, "I would connect two 110-volt rheostats in series to control an arc taking current from a 220-volt line, provided the sum of their resistances gave the resistance I wanted, and further provided the resultant current did not exceed the rating of either of the rheostats, and provided still further that the voltage drop across either one did not greatly exceed 110 volts. Of course, if the two resistances were equal, the drop across each would be equal and necessarily less than 110 volts. However, if there was a considerable difference between the resistances of the two, it might well be possible the voltage drop across one of them would exceed 110, and it would be inadvisable to operate under such a condition, as the voltage rating of a rheostat is an indication of its insulation strength."

Brother J. J. J. Doe also gave a very complete answer to Section C, but we will set forth the excellent answer of R. and K. Wells, as follows:

"We notice you did not in this instance stipulate the sort of rheostats used with projection arcs, but just '110-volt fixed resistances.' The problem then is simple for the reason that no answer could possibly be given, as the amperage capacity is not stated, therefore the resistance of each rheostat could not be calculated."

Correct, gentlemen! Yet only other one of all the hundreds noted that simple point.

Trans-Lux Plans To Build Philadelphia Reel Theatre

Trans-Lux Corporation has leased Philadelphia property on Chestnut street at a rental of $500,000, where the first newsreel theatre in the city will be erected. The new house is to have a seating capacity of 500, and will show only newsreels and short subjects. Two stores will make up part of the theatre building. Opening is scheduled for January 1, 1935.

The new $500,000 Yorktown theatre, Elkins Park, Pa., Warner house, was formally opened on Labor Day. The theatre was designed by Eugene A. Stopper. Two changes weekly will be the feature picture policy.

Ashcraft Company Moves

The C. S. Ashcraft Manufacturing Company, makers of Sterling Suprex Projections Lamps, has moved its factory and offices in Los Angeles to the Ashcraft Building, 4214 Santa Monica Boulevard.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtin Falls, The	Henrietta Crosman			
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	75	
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Broadway Bill	Warner Baxter-Myrna Loy			
(See "In the Cutting Room," July 14.)				
Captain Hates the Sea, The	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 10		
(See "In the Cutting Room," July 7.)				
Feud	Tim McCoy			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner - Mona Barrie	Oct. 20		
I'll Love You Always				
Jail Breaker	Edward G. Robinson			
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Orchids and Onions	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15		
(See "In the Cutting Room," Sept. 1.)				
Police Ambulance	John Mack Brown-Sally Blane			
Produce the Body		Oct. 25		
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Spring 3100	Nancy Carroll			
Sure Fire	Gene Raymond-Ann Sothern			
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Sept. 15		
Wolves of Catclaw	Tim McCoy			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Blue Light	Leni Riefenstahl	Aug. 1	90	
Death of L'Aiglon		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Keit - Yolande Terrell	June 5	55	June 30

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Men	War Film	Apr. 1	84	May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt	Aline MacMahon-Guy Kibbee			
Border Town	Paul Muni-Bette Davis-Margaret Lindsay			
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Concealment	Barbara Stanwyck			
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Earthworm Tractor	Joe E. Brown			
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
(See "In the Cutting Room," June 30.)				
Gentlemen Are Born	Franchot Tone-Jean Muir			
Happiness Ahead	Dick Powell-Josephine Hutchinson	Oct. 20		
(See "In the Cutting Room," Aug. 18.)				
I Am A Thief	Mary Astor-Ricardo Cortez			
I Sell Anything	Pat O'Brien-Ann Dvorak-Claire Dodd			
Lost Lady, A	Barbara Stanwyck	Sept. 29		
(See "In the Cutting Room," Aug. 18.)				
Singer of Naples	Enrico Caruso, Jr.			
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 6		
(See "In the Cutting Room," Aug. 18.)				
What New York Wants	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 8
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel - Victory Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor of Arts	Tom Brown-Anita Louise			
Bright Eyes	Shirley Temple			
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	
(See "In the Cutting Room," June 30.)				
Charlie Chan in London	Warner Oland - Drue Leyton	Sept. 14		
(See "In the Cutting Room," Aug. 18.)				
Gambling	George M. Cohan			
Hell in the Heavens	Warner Baxter			
Judge Priest	Will Rogers	Sept. 28	79	Aug. 11
Lottery Lover	"Pat" Paterson - Lew Ayres	Nov. 30		
Love Time	"Pat" Paterson - Lew Ayres	Sept. 21		
(See "Serenade," "In the Cutting Room," July 28.)				
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomery	Nov. 2		
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11.)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
State vs. Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams - Gilbert Roland	Oct. 12		
(See "In the Cutting Room," Aug. 25.)				
365 Nights in Hollywood	Alice Faye-James Dunn	Nov. 9		
(See "In the Cutting Room," Sept. 1.)				
White Parade, The	John Boles-Loretta Young			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Strike!	Leslie Banks-Carol Goodner		63	
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Luellie Gleason - Richard "Skeets" Gallagher	Feb. 15	88	

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown-Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson - Charles Starrett			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct. 26	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
Without Children	Marguerite Churchill - Bruce Cabot	May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
(Reviewed under the title, "I Spy.")				
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

Coming Attractions

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner - Tully Marshall	Aug. 31		
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	*65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 13	68	

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza			
Young and Beautiful	William Haines-Judith Allen			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chained	Jean Crawford-Clark Gable	Aug. 31	*74	Sept. 1
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes In Toyland	Laurel and Hardy			
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4
Biography of a Bachelor Girl	Robert Montgomery-Ann Harding			
David Copperfield	Lionel Barrymore - Edna May Oliver-Frank Lawton			
Death on the Diamond	Robert Young-Madge Evans	Sept. 14	72	
(See "In the Cutting Room," Aug. 18.)				
Evelyn Prentice	William Powell-Myrna Loy			
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	
(See "In the Cutting Room," Aug. 4.)				
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
(See "In the Cutting Room," Aug. 25.)				
Night Is Young, The	Ramon Novarro-Evelyn Laye			
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28		
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
Sequoia	Jean Parker-Russell Hardie			
(See "In the Cutting Room," Sept. 1.)				
Student Tour	Charles Butterworth - Jimmy Durante	Oct. 5		
(See "In the Cutting Room," June 23.)				
Wandering Jew, The	Conrad Veidt			
What Every Woman Knows	Helen Hayes - Brian Aherne			
(See "In the Cutting Room," Sept. 1.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	

Coming Attractions

Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	76	Sept. 1
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Healer, The				
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15		
Lawless Frontier	John Wayne-Shelia Terry			
'Neath Arizona Skies	John Wayne-Shelia Terry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Redhead	Bruce Cabot-Grace Bradley			
Stratosphere	June Collyer-William Cagney			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The	John Wayne-Verna Hillie		55	

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	80	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxen - Warren William	Oct. 12	101	Aug. 25
College Rhythm	Joe Penner-Lanny Ross			
Enter Madame	Elissa Landi-Richard Bonelli			
Kids on the Cuff	Max Baer			
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28		
Limehouse Nights	George Raft-Jean Parker			
Lives of A Bengal Lancer	Monte Blue-Gary Cooper			
Menace	Paul Cavanagh			
(See "In the Cutting Room," Sept. 1.)				
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor			
	Evelyn Venable	Sept. 14	73	Aug. 25
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept. 28		
(See "In the Cutting Room," Aug. 11.)				
Ready for Love	Richard Arlen, Ida Lupino			
(See "In the Cutting Room," Sept. 1.)				
Red Woman, The	Sylvia Sidney			
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles			
Wagon Wheels	Randolph Scott-Gail Patrick	Sept. 14		
(See "In the Cutting Room," Aug. 11.)				
You Belong to Me	Lee Tracy-Helen Mack	Aug. 24	65½	
(See "In the Cutting Room," July 28.)				

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl			
(See "In the Cutting Room," July 28.)				
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	*74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Down to Their Last Yacht	Sidney Blackmer - Sydney Fox	Aug. 3	64	
(See "In the Cutting Room," May 19.)				
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Irene Dunne-John Boles	Sept. 7		
(See "In the Cutting Room," June 30.)				
Anne of Green Gables	Anne Shirley-Tom Brown	Oct. 19		
(See "In the Cutting Room," Aug. 18.)				
By Your Leave	Genevieve Tobin-Frank Morgan			
(See "In the Cutting Room," Aug. 25.)				
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 12		
(See "In the Cutting Room," Aug. 18.)				
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Sept. 21		
(See "In the Cutting Room," July 7.)				
Green Mansions	Dolores Del Rio-Joel McCrea			
Kentucky Kernels	Wheeler & Woolsey	Oct. 26		
(See "In the Cutting Room," Sept. 1.)				
Kick-Off, The	Eddie Quillan			
Lightning Strikes Twice	Ben Lyon			
Little Minister	Katharine Hepburn-John Beal			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny	Sept. 21		
(See "In the Cutting Room," Aug. 4.)				
Wednesday's Child	Karen Morley-Frank Morgan			
(See "In the Cutting Room," Sept. 1.)				

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Film Parade		General Picts.	Jan. 12	55	
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World in Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6

Coming Attractions

Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Brewster's Millions	Jack Buchanan-Lili Damita			
Broken Soil	Anna Sten-Gary Cooper			
Call of the Wild, The	Edward Arnold			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman			
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7		
(See "In the Cutting Room," July 7.)				
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
(See "In the Cutting Room," Aug. 25.)				
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The	Wallace Beery			
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Oct. 19		
Red Cat, The	Maurice Chevalier			
Queen's Affair, The	Anna Neagle-Fernand Gravey	Nov. 9		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2		
(See "In the Cutting Room," Aug. 18.)				
We Live Again	Anna Sten-Fredric March			
(See "In the Cutting Room," Aug. 25.)				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 28,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Cheating Cheaters	Cesar Romero			
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24		
(See "In the Cutting Room," July 28.)				
Good Fairy, The	Margaret Sullavan - Herbert Marshall			
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22		
(See "In the Cutting Room," Aug. 25.)				
Great Ziegfeld, The	William Powell	Oct. 29	Oct. 22	
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
Imitation of Life	Claudette Colbert-W. William	Oct. 29		
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	
(See "In the Cutting Room," July 28.)				
Night Life of the Gods	Alan Mowbray			
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secrets of the Chateau	Claire Dodd-Clark Williams	Oct. 8		
There Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
(See "In the Cutting Room," June 9.)				
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		
What Ladies Dream	Binnie Barnes-Neil Hamilton-Paul Cavanagh	Oct. 15		
(See "In the Cutting Room," Sept. 1.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory		79	Aug. 18
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Aster - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 13	*60	Aug. 25
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	*74	Sept. 1
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Firebird	Verree Teasdale-Ricardo Cortez-Lionel Atwill			
(See "In the Cutting Room," Sept. 1.)				
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 27	64	Aug. 18
Murder in the Clouds	Lyle Talbot, Ann Dvorak			
Perfect Week-end, The	James Cagney			
Sweet Adeline	Irene Dunne			
Sweet Music	Rudy Vallee			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Sept. 28	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby (Sidney and Murray)	June 15	2 rls.
Hollywood Here We Come (Sidney and Murray)	June 29	2 rls.
Plumbing for Gold	July 13	2 rls.
Punch Drunk (3 Stooges)	Feb. 5	2 rls.
Radio-dough (Sidney and Murray)	Apr. 6	2 rls.
Stable Mates	Mar. 19	2 rls.
When Do We Eat?	Jan. 26	2 rls.
Ten Baby Fingers (Sidney and Murray)		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Frankie and Johnny (Charles Laughton)	Oct. 1	8
Miro Unga	Aug. 15	9
Prisoner (George Sarl)	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making (Frank Albertson)	Oct. 1	17
Sword of the Arab (Duncan Renaldo)	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Dream House	Oct. 5	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
Super-Stupid	Sept. 21	
FROLICS OF YOUTH		
Educating Papa	Sept. 7	2 rls.
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MARRIAGE VOW SERIES		
Domestic Blisters		
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
She's My Lilly	Oct. 5	2 rls.
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 24	1 rl.
Time on Their Hands	Aug. 31	1 rl.
Trav'lling the Road (Alexander Gray)	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Irish Sweepstakes	July 27	6
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	1 rl.
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
See the World	June 29	6
Slow But Sure	June 15	6
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	8
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	8
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
Carrie Jacobs Bond		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		8
Rhapsody in Black		6
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
What's in a Name		1 rl.
SPECIAL		
She Whoops to Conquer (ZaSu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	18
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. COBB		
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland in Tulip Time		9
Italy, Land of Inspiration	Feb. 24	8
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		1 rl.
HAPPY HARMONIES		
1—The Discontented Canary		
2—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTOONS (TECHNICOLOR)		
Discontented Canary		9
Happy Harmonies		1 rl.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Grandfather's Clock		
Spectable Maker, The		21
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Rugby		
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers		
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Good Scout		7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Red Hot Mamma	Feb. 2	8
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	8
Broadway Knights (Yacht Club Boys)	Feb. 23	10
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
International Cafe (T.) (Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - De Re Mi Trio	May 11	10
Mr. W's Little Game (Alexander Woollcott)	June 8	10
New Deal Rhythm ("Buddy" Rogers	Apr. 13	8
Radio Announcer's Review The	Sept. 14	
Society Notes (Test.)	Aug. 3	10
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon (Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Reinger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	1 rl.
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
I Done My Duty	Sept. 28	
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Keeps Rainin' All the Time (Gertrude Niesen	Jan. 12	10
Lazybones (Borrah Minnevitch	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor (Mary Small	July 29	7
She Reminds Me of You (Eton Boys	June 22	7
This Little Pig Went to Market (Singin' Sam	May 25	7
Tune Up and Sing (Lanny Ross	Mar. 9	7
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June '8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	
TWO-REEL COMEDIES		
Circus Hoodoo, Harry Langdon	Feb. 16	21
Gold Nuggets, Walter Catlett	Feb. 2	18
Just an Echo, Bing Crosby	Jan. 19	20
Making the Rounds, Pallette-Catlett	July 6	21
New Dealers, The, Pallette-Catlett	Apr. 6	20
News Hounds, Pallette-Catlett	June 1	20
No More Bridge, Leon Errol	Mar. 16	21
Oil's Well, Chic Sale	May 4	22
Old Bugler, The, Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down, Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	8
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Veggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over, Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape, Bert Lahr	Jan. 26	2 rls.
Knife of the Party, Lillian Miles	Feb. 16	20
No More West, Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha		20½
Steffi Duna-Don Alvarado (Technicolor)		
So This Is Harris	Jan. 19	26
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Sept. 17	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	8
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Sky Larks	Oct. 1	
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	9
William Tell	July 9	8
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful, Herbert Corthell	June 6	21
Born April First, Sterling Holloway	Mar. 14	21
Ceiling Whacks, Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters, Eddie Nugent-Gray Sutton	July 3	2 rls.
Good Time Henry, Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn, Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
A Night in a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils, Sterling Holloway	July 18	21
Pleasing Grandpa, Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice, Corthell and Hurst	May 23	19

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 13—Very Close Veins, Ben Blue	Apr. 14	20
No. 14—Corn on the Cop, Harry Gribbon	Apr. 28	20
No. 15—I Scream, Gus Shy	May 19	20
No. 16—Salted Seanuts, Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap, Ben Blue	June 23	20
No. 18—Art Trouble, Henry Gribbon	June 23	20
No. 19—My Mummy's Arms, Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare, Ben Blue	Aug. 11	19
1934-35		
All Sealed Up, Ben Blue	Sept. 15	2 rls.
Oh Sailor Behave, El Brendel	Sept. 29	2 rls.
Smoked Hams, Shemp Haword-Daphne Pollard	Oct. 20	2 rls.
So You Won't T-T-T-Talk, Roscoe Ates	Nov. 3	2 rls.
Out of Order, Ben Blue	Nov. 17	2 rls.
BROADWAY BREVITIES		
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining, Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office, Jean Sargent	Mar. 31	21
No. 20—Story Conference, Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons, Hal LeRoy	May 5	22
No. 23—Masks and Memories, Lillian Roth	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile, Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy, Gertrude Niesen	June 9	19
No. 27—Who Is That Girl?, Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day, Bill Robinson	June 30	19
No. 29—The Song of Fame, Ruth Etting	July 7	19
No. 30—The Winnah, Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss, Jeanne Aubert	Aug. 4	19
No. 32—The Polley Girl, Mitzi Mayfair-Roscoe Ails	Aug. 11	20
1934-35		
Syncopated City, Hal LeRoy-Dorothy Dare	Sept. 1	2 rls.
Paree, Paree, Dorothy Stone-Bob Hope	Sept. 8	2 rls.
Good Morning Eve, Leon Errol (Technicolor)	Sept. 22	2 rls.
No Contest, Ruth Etting	Oct. 6	2 rls.
Off the Beat, Morton Downey	Oct. 13	2 rls.
The Flame Song, Bernice Claire-J. Harold Murray	Oct. 27	2 rls.
Gem of the Ocean, Jeane Aubert	Nov. 19	2 rls.
What, No Men?, El Brendel-Phil Regan	Nov. 24	2 rls.
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Vincent Lopez	Mar. 17	10
A Big City Fantasy, Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony, Abe Lyman	June 6	10
A Jolly Good Fellow, B. A. Rolfe	July 9	10
Ben Pollock and Band, 1934-35	Aug. 4	10
Mirrors, Freddy Rich & Orchestra	Sept. 8	1 rl.
Phil Spitalny and his Musical Queens	Oct. 6	1 rl.
Richard Himber & His Orchestra	Nov. 3	1 rl.
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know it's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
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East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	1 rl.
2. Boston Tea Party	Oct. 27	1 rl.
3. Hail Columbia		1 rl.
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Gangway	Apr. 14	2 rls.
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Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 15—Pure Feud, Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting, Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate, Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1	May 19	10
Jessel-Van		
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races, Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9
1934-35		
Little Jack Little	Sept. 1	1 rl.
Radio Reel No. 1	Sept. 15	1 rl.
Mr. and Mrs. Jesse Crawford	Sept. 29	1 rl.
Vaudeville Reel No. 1	Oct. 13	1 rl.
Movie Memories	Oct. 27	1 rl.
Songs That Live, Gus Edwards	Nov. 10	1 rl.

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(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles, Boy Scouts	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes, Jack Mulhall-Lois Lane-Frankie Darro	June 16	2 rls. (each)
Lost Jungle, The, Clyde Beatty	Apr. 1	20 (each)
Wolf Dog, The, Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The, Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls.
UNIVERSAL		
Red Rider, The, Buck Jones (15 episodes)	July 16	20 (each)
Vanishing Shadow, The, Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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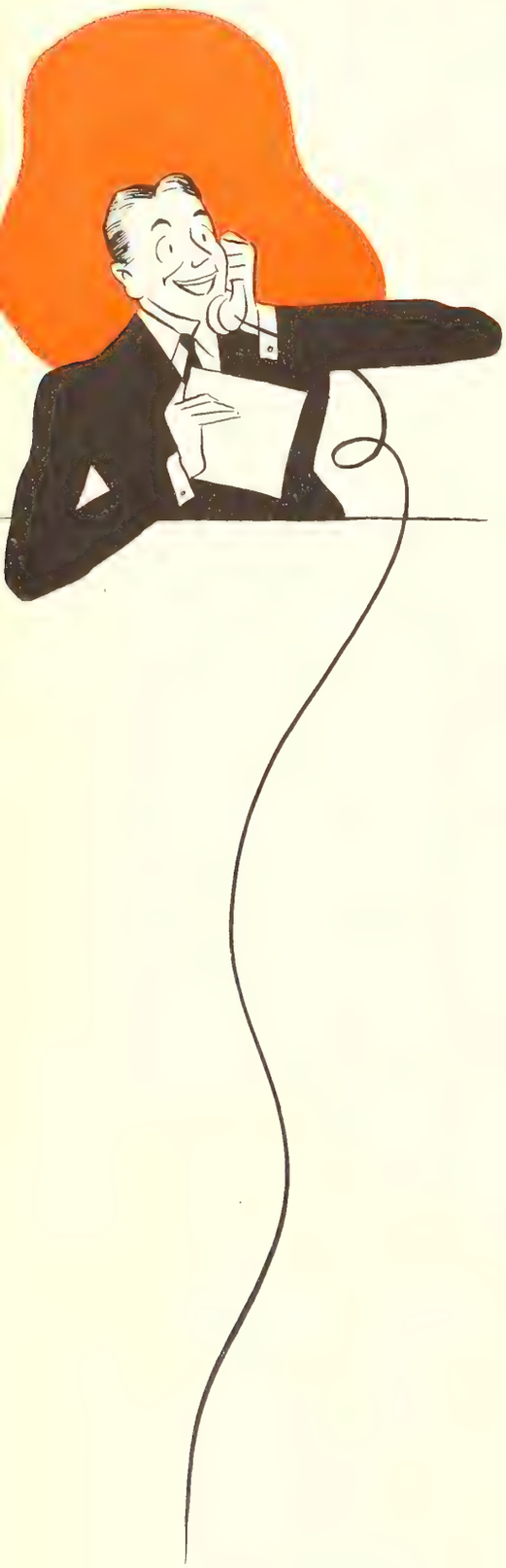
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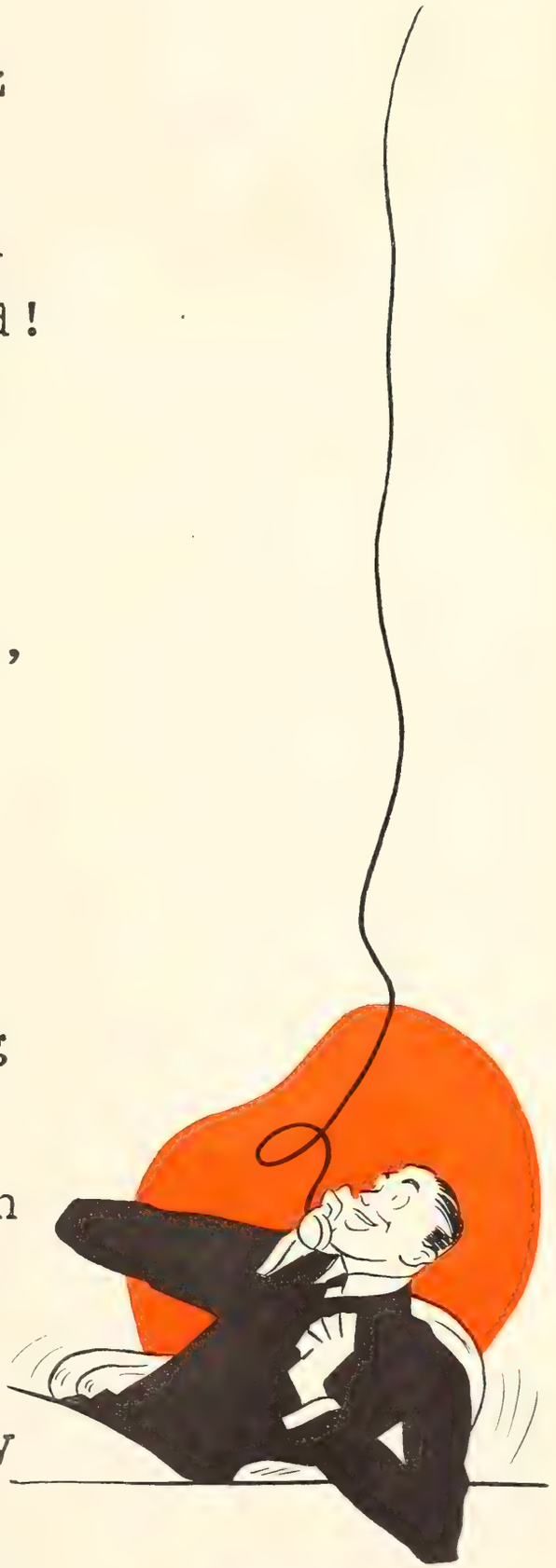
Canvass of 1,586 theatres in 17 states shows $20,950 average receipts last year, $403 per week

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".....so we can show the folks that Washington wire word for word. Listen!....."Despite terrific downpour lasting all day BRITISH AGENT drew tremendous crowds giving us bigger opening day than "Twenty Million Sweethearts","Here Comes The Navy"or "— ——— — —" (that stands for the strongest opposition show of recent weeks). Patrons came in droves in cars and cabs making this gala day for parking garages and taxi drivers. Last performance started with hundreds standing necessitating use of every available bit of space. Warner Bros. have stirring dramatic hit in British Agent drawing applause at conclusion of every showing'. .... You can hear that coin jingling all the way up here, can't you sweetheart? But that's not all. We'll have to have PAGE 5 too.....

"....so we can remind the boys that BRITISH AGENT is the show that has both Kay Francis and Leslie Howard in the 20-star cast directed by Michael Curtiz and that it was inspired by a best-seller that was talked and written about all over the world! And then we'll want to get in something to the effect that 'Dames' and 'Here Comes the Navy' are doing very nicely too, thank you.....and that a dozen more big shows, like Stanwyck in 'A Lost Lady', and Joe E. Brown in '6-Day Bike Rider', and Kibbee and MacMahon in 'Big Hearted Herbert', and Dick Powell and Josephine Hutchinson in 'Happiness Ahead', Franchot Tone and Jean Muir in 'Gentlemen Are Born', and Jimmy Cagney in 'A Perfect Week-End', are coming all in a bunch from WARNER BROS."




Ketti Gallian
who appears with
Spencer Tracy in
"Marie Galante,"
a Fox picture

MOTION PICTURE HERALD

Vol. 116, No. 12 September 15, 1934

MEDDLING EDUCATORS

THE rising tide of movements to have the Government attend to everything brings us this week from Washington word of a project of the National Congress of Parents and Teachers to promote "theatres controlled by local boards of education or city recreational departments, showing pictures financed by the government, if suitable pictures are not available through the regular motion picture channels."

This program, the educators hold, according to the report, should be made a part of the federal relief program.

One may raise the question of about how much relief such a project would afford the motion picture industry, its exhibitors and employees?

The educators would confer a very large favor on the society which employs them if they would endeavor to do something toward the rehabilitation of an archaic and creaking school system. One of the early steps would be to learn enough about the motion picture to use it in the class room as a more effective procedure than the many recent and contemporary movements aimed at carrying their job over to the theatre.

△ △ △

DRIED PEAS

SIGHTSEEING visitors to Radio City at Rockefeller Center in New York are taken on a forty-cent tour of the NBC plant by competent young men who explain everything, and maybe too much. Part of the show is the exposition of the sound making devices that put fiction on the air, including the can of dried peas that simulates the sound of the sea, the brush that imitates rain and the rubber cups that thump like galloping horses.

Showing and selling the glories of Radio City is a service and enhancement of the status of the amusement industry, but exposing dried peas is something else again, an unnecessary detail.

Just as a matter of showmanship, one might wonder if some thousands of hinterland visitors are not being educated to remember dried peas in a can when the artists are trying for a shipwreck effect. Radio has an obligation to the sound end of the show business to help preserve illusion—that's what the customers try to buy.

△ △ △

SELLING THE SCREEN

THE imposing and carefully elaborated campaign of advertising and promotion aimed at the creation of goodwill for the institution of the motion picture now being conducted by Mr. E. C. Rhoden's organization in Fox Midwest Theatres is a far-sighted piece of showmanship. Details of the campaign were presented in the news pages of Motion Picture Herald last week.

This is one of the fruits of the Legion of Decency movement which has contrived to create or awaken an increased recognition of the social responsibility of the screen as the world's dominant amusement. This recognition and intelligent response, in the several places in which it is being made manifest, is in interesting and devastating contrast to the current procedure of those who are betraying their social insincerity and their indifference to the well being of their industry by surreptitious and evasive devices for continuing their sins against good taste and decency.

The Midwest campaign is notable in its neat adherence to its purpose, avoiding the several temptations of headlining opportunity which could have been had by making the copy controversial. Midwest builds by devoting its efforts exclusively to the selling of the merits of the screen.

Attempts to gain publicity attention for product by stirring among the ashes of the recent agitation are not only in poor taste but are also exceedingly bad business, being of a piece with the common petty opportunism that so often gets the pictures into trouble.

△ △ △

THE SHOUTING VIRGIN

BY radio waves and newsreel screen the Hollywood production community is proclaiming its new found virtue and the processes thereof to the world through the bland voice and respectably rotund personality of Mr. Joseph I. Breen, who is the Production Code Administrator.

Thus the motion picture industry, in the frequent pattern of its inept publicity, prolongs memory of its sins by crying its discovery of salvation.

We had thought that the purpose of the Production Code Administration was to take the motion picture industry out of the arena of moral issues. We thought the movies were being talked about too much. Whereupon, when all and sundry are wearied of soul with the subject of the bad, bad screen, that same screen keeps bringing up the subject.

The foolish virgin was the one who shouted about it.

△ △ △

EVER since 1910 there have been periodic waves of excitement over what was deemed the impending era of color on the screen. Now at last color is working its way into a career in motion pictures by way of the cartoons and shorts which give it a real experience ground. Color can creep to where it never could leap.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

PARAMOUNT IN GERMANY

With a reduced staff, Paramount intends continued activity in Germany as long as conditions warrant, last week declared John W. Hicks, vice-president of Paramount International, returning from Europe. Definite evidence of permanent business improvement abroad was noted by Mr. Hicks. Musical films are especially favored at the moment. . . .

ARBITRATION

Salvaged for Hollywood players has been some $100,000 by the arbitration board, since its organization four years ago to handle intra-industry disputes, last week reported the Academy of Motion Picture Arts and Sciences. . . .

VETERAN PASSES

Surely a veteran of the theatre was Harry Marsey, who last week died in his native Buffalo. His was the first film house in the city, the Happy Hour, with which he operated the city's first exchange. The Ellen Terry, a legitimate theatre, now a neighborhood film house, he opened 40 years ago. . . .

FILM REVIEWS

Objections by theatre managers, threatening to reduce advertising, led the New Orleans "Item" to discontinue its star system of reporting on films, returning to original criticism, but by the several members of the staff instead of one critic. . . .

BETTER FILMS

Shortly the recently organized Louisville Better Films Council will hold its initial public mass meeting. Working in cooperation with theatre managers, parent-teacher groups, the council's object is film suitability classification. An information bureau provides data concerning films, provides speakers for civic meetings. . . .

MPTO PUBLICATION

Designed as a medium of expression for members, other theatre owners in the area, is the new publication of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, called "Contact." Edited by George P. Aarons, secretary of the exhibitor association, the publication will be a weekly. . . .

GREEK INCREASE

Of 248 talking films released in Greece during the 1933-34 season, a new record total, 53.2 per cent came from 11 American companies, reports U. S. commercial attache K. L. Rankin, in Athens. The increase in the total released reached nearly 30 per cent, since only 195 were released during the 1932-33 season. . . .

"WHITE RATS" REBORN

Recently organized in New York was the American Federation of Actors, a rebirth of the "White Rats" a vaudevillian group which started in 1900, expired more than a decade ago. The new AFA holds the original American Federation of Labor charter, is a means of collective bargaining for circus, vaudeville, cafe and other performers. First meeting was held last week with Joe Laurie, Jr., vice-president, presiding. . . .

MARY ON THE AIR

For the makers of Royal Gelatine Mary Pickford this fall will head a radio stock company to broadcast air versions of stage and screen successes over an NBC—WEAF network each Wednesday evening beginning October 3. Miss Pickford has accepted the chairmanship of the Women's Campaign Cabinet for the forthcoming Coast Community Chest Drive. . . .

SEPTEMBER'S SIX

Selected as the best of the September film diet by various women's groups were six films, all Fox: "Caravan," "The Cat's Paw," "Judge Priest," "The World Moves On," "She Was a Lady," "Servants' Entrance." . . .

In This Issue

Theatre payroll gets 18 cents of each box office dollar . . . Page 9
Definite business improvement is found throughout the South . . . Page 10
Election of Swope and Thompson clears Meehan-RKO difficulties . . . Page 11
Government drops plan for subsidized free stage shows . . . Page 12
New system for uniform rewriting of clearance schedules; code provisions for salary control is dropped . . . Page 15

FEATURES

Editorial . . . Page 7
The Camera Reports . . . Page 13
J. C. Jenkins—His Colyum . . . Page 50
The Hollywood Scene . . . Page 38
The Cutting Room . . . Page 42
Asides and Interludes . . . Page 23
Code Question Box . . . Page 36

DEPARTMENTS

What the Picture Did for Me . . . Page 51
Showmen's Reviews . . . Page 24
Managers' Round Table . . . Page 57
Technological . . . Page 49
Chicago Notes . . . Page 48
Short Features on Broadway . . . Page 48
The Release Chart . . . Page 65
Box Office Receipts . . . Page 44
Classified Advertising . . . Page 70

TO THE DOGS

The object of a strenuous battle by exhibitors in and about Spokane, Wash., currently are dog races, with local newspapers lending all possible editorial cooperation. Merchants are fighting to prevent their business from "going to the dogs." Leading exhibitors have declared in print that betting has a demoralizing effect on the populace of the community. . . .

BLOCK BOOKING HIT

Objection to block booking was registered last week by speakers at the Western Federation of Women's Clubs convention in Portland, and a resolution passed accordingly. The Legion of Decency was defended. The quality of films may be improved by women, said Mrs. W. A. Burk, since they contribute 85 per cent of the box office gross of the country. . . .

PROMISING NOTE

A promising note of upturn is indicated in the theatre building programs underway in certain sections. In Philadelphia, several new intimate film houses are under construction; in Virginia and neighboring states more than $200,000 is being spent; in Baltimore circuits are adding houses; in Detroit a fall reopening, a new theatre shortly to be opened, point an optimistic way. . . .

STAGE CIRCUIT

To be discussed by Actors' Equity Association at a New York meeting September 28 will be organization of a legitimate theatre roadshow circuit to play 12 performances weekly in small towns at $1 top for drama, $1.50 for musicals. The plan came from Producer Max Gordon, is backed by the League of New York Theatres. Union wage concessions will be necessary for success. . . .

ASPIRATIONS

Unique is the offer made by Paramount to its several hundred non-acting employees, bidding them try out for roles in "Here Comes the Hero," to be produced by the Paramount Employees' Dramatic Club. Director will be James Moore, of the camera department. An opportunity is thus presented for aspiring actors, directors, writers. . . .

RICH COMEDIANS

Annual records of the Los Angeles tax collector indicate Charlie Chaplin still the wealthiest individual in Hollywood, with a property valuation of $3,279,230. Will Rogers, according to the figures released, is the richest landowner in the county, with properties assessed at $322,920. . . .

THEATRE PAYROLL GETS 18 CENTS OF EACH DOLLAR

Eighteen cents of each dollar paid at the box office window by the public is the average spent by exhibitors on payrolls.

This observation was obtained from reports covering the first 17 states to be completely surveyed by the federal government in its first real door-to-door canvass of motion picture theatres.

Outstanding in these reports, which were made public at Washington on Monday by the United States Census Bureau, and which embrace some 1,500 theatres, is the fact that they represent the first wholesale accumulation of actual box office earnings in their relation to salaries and wages paid in exhibition. The principal conclusions were:

1. Admissions grossed during 1933 by 1,586 theatres in 17 of the less important of the 48 states—the first group to report—totaled $33,233,000.
2. Total payroll expenditures for the year made by the 1,586 theatres approximated $6,171,000.
3. Eighteen per cent of the gross receipts was spent on payrolls. In the large cities the average was 21 per cent.
4. Average gross receipts per theatre for 1933 was $20,900, and $59,332 per theatre in the large cities.
5. Average weekly gross receipts per theatre was $1,141 for the states so far reporting. In the 17 cities the average intake per theatre was $20,950.

Results of the investigation will be made public shortly for the remaining 31 states.

THEATRE GROSSES AND PAYROLLS IN 17 STATES

STATE AND CITY	NUMBER OF THEATRES ON JAN. 1, 1934	GROSS THEATRE RECEIPTS FOR 1933	AVERAGE GROSS PER THEATRE FOR 1933	AVERAGE GROSS PER THEATRE PER WEEK	PAY ROLL FOR ALL THEATRES FOR 1933	AVERAGE YEARLY PAY ROLL PER THEATRE	AVERAGE WEEKLY PAY ROLL PER THEATRE	PERCENTAGE OF GROSS SPENT ON PAY ROLLS
Alabama	126	$1,816,000	$14,413	$277	$347,000	$2,754	$53	19%
Arizona	33	1,110,000	33,634	647	197,000	5,970	117	18
Arkansas	110	1,472,000	13,291	255	236,000	2,118	41	16
Delaware	23	940,000	40,870	786	175,000	7,609	146	19
Iowa	318	5,558,000	17,480	336	1,043,000	2,280	44	19
Kentucky	156	3,936,000	25,231	485	766,000	4,917	95	19
Louisiana	152	4,638,000	30,513	587	831,000	5,467	105	18
Maine	75	1,150,000	14,000	270	195,000	2,600	50	17
Mississippi	95	1,279,000	13,463	260	211,000	2,221	43	17
Nevada	19	474,000	24,947	480	82,000	4,316	83	17
New Hampshire	47	1,322,000	28,128	541	259,000	5,511	106	19
New Mexico	30	497,000	16,567	319	72,000	2,400	46	15
North Dakota	102	1,083,000	10,618	204	174,000	1,706	33	16
Oregon	116	2,904,000	25,035	462	538,000	4,647	89	18
Rhode Island	37	3,271,000	88,405	1,700	735,000	19,865	382	22
South Dakota	115	1,241,000	10,791	208	225,000	1,957	52	18
Vermont	32	542,000	16,938	326	85,000	2,651	51	16
Totals	1,586	$33,233,000	$20,950*	$403*	$6,171,000	$3,899*	$77*	18%*

(*) Averages for All States Combined. In Table Below Asterisk Denotes Average for All Cities Combined.

GROSSES AND PAYROLLS IN 17 LARGE CITIES

Birmingham, Ala.	11	$242,000	$22,000	$423	$73,000	$6.636	$128	22%
Cedar Rapids, Ia.	8	299,000	37,375	719	71,000	8,875	171	24
Davenport, Ia.	8	460,000	57,500	1,106	110,000	13,750	265	24
Des Moines, Ia.	11	797,000	72,455	1,393	181,000	16,455	316	23
Little Rock, Ark.	3	57,000	19,000	365	14,000	4,667	90	26
Louisville, Ky.	26	1,572,000	60,462	1,163	309,000	11,900	229	20
Manchester, N. H.	8	474,000	59,250	1,140	100,000	12,500	242	21
Mobile, Ala.	5	269,000	53,800	1,035	39,000	7,800	150	15
Montgomery, Ala.	5	259,000	51,800	996	41,000	8,200	158	16
New Orleans, La.	49	2,832,000	57,795	1,112	539,000	11,000	215	19
Pawtucket, R. I.	3	140,000	46,667	898	36,000	12,000	231	26
Portland, Me.	7	270,000	38,571	742	73,000	10,429	201	27
Portland, Ore.	30	1,243,000	41,430	797	260,000	8,667	167	21
Providence, R. I.	13	2,233,000	171,769	3,303	480,000	36,915	710	21
Shreveport, La.	6	352,000	58,667	1,128	76,000	12,667	244	22
Sioux City, Ia.	9	417,000	46,333	891	87,000	9,666	186	21
Wilmington, Del.	12	781,000	65,083	1,252	144,000	12,000	231	18
Totals	214	$12,697,000	$59,332*	$1,141*	$2,633,000	$12,304*	$237*	21%*

SOUTH SHOWING FIRST SIGNS OF IMPROVEMENT

Spending Activity Geared Higher With Benefit Payments and Increased Crop Prices

Encouraging signs of a business upturn are seen at last in the hard-hit South, as "New Deal" dollars sent below the Mason-Dixon line by the Administration for crop reduction begin to trickle through the box-office windows of theatres in that sector, which during the entire period of deflation has been one of the slowest to report recovery. And, too, in the drouth-stricken area of the Midwest, the bolstering influence of federal funds has struck a note that is cheery. The improvement noted in theatre receipts is marked.

From the Associated Press and Dun and Bradstreet and from the *Prairie Farmer* and the *Southern Agriculturist,* together with a first-hand study made independently, there came over the weekend verification of the fact that benefit payments for acreage reduction and better prices for the products raised have elevated spending activity throughout the south and in parts of the midwest. Theatres are up front in the list of local business enterprises which reflect the improvement.

Buying New Cars and More Gas

Returning this week from a personal survey of 16 southern and southwestern states, Francis L. Burt, Washington correspondent of MOTION PICTURE HERALD, brought back word of the better business tone. Driving 4,400 miles to talk with local business men and to visit film theatres from the Capital to the tip of Florida and from the Atlantic to east Texas, Mr. Burt reported, "They are buying new cars in the South—and driving them fast, which to the uninitiated doesn't mean a thing, but to those 'in the know' it means that the downward line of the business graph is at last pointing upward."

"One year ago," continued Mr. Burt, "they were driving old cars down South, and they were driving them at 15 miles an hour so as to make their gasoline burn slower.

"But this year the 'New Deal' has been putting a lot of money into Dixie. And Dixie has been putting it into circulation. The spending habits of the South have been elevated.

"It is true that the motion picture theatres in the South are not playing to capacity houses every show. But they are doing well, and one of the reasons for many of the empty seats appears to be the fact that there are too many seats in many towns. Most of them, however, appear to be 'in the black,' and the offers of free cars, which many houses are extending, seem due to the competition arising from overseating rather than from an actual lack of business."

"Even on the fringes of the drouth area," Mr. Burt continued, "it was difficult to realize that not all of the country had been lifted out of the depression. Maybe the tempo of productive activity was a little slower due to code restrictions, but the wheels were moving. In the drouth-stricken counties, of course, there was a sadder picture, but the spirit is getting better."

Mr. Burt learned that while the agricultural sections have benefited most from the Government's acreage reduction plan and the better prices for crops which have resulted, the money is rapidly drifting toward the larger centers.

"And there is one thing more," concluded Mr. Burt. "There is a lot of travel noticeable in the South. A 300-mile drive through any southern state takes one past cars from every section of the country—tourists, not 'tin canners.' Hotels are doing a pretty good business. Feet tired from sight-seeing find rest in a motion picture theatre. It all helps."

Midwest Theatres Reopening

Kansas City film circles point out that a smaller number of theatres are closed than since the depression, that some are reopening this fall and several theatre construction projects are under way in the Kansas City territory.

Surveys by the Associated Press and the larger dailies based on first hand observation reveal that farmers, in the aggregate, will receive a larger crop income this year than in any since 1930. The short crop has created spectacular price increases. In addition, cash benefits from the AAA program and other Government agencies are of material assistance. In Nebraska alone, benefit checks from the AAA under the corn-hog reduction program will total $30,000,000.

Merchants and bankers report almost unanimously that business has improved in their lines substantially, according to an Associated Press report.

The payments being made by the Administration to drouth sufferers and for crop reduction are regarded as likely to overcome adverse economic effects of the textile strike, in the opinion of representative agricultural and business publications.

NRA Reports Employment Gain; Tax Revenue Off

According to statistics released by the NRA in Washington last week, 40,180,000 people were employed in the United States in June, 1934, a gain of 4,120,000 over the low point of March, 1933, and an increase of 2,320,000 over June, 1933, when NRA became effective.

The factory work week, according to the report, was reduced by six hours from June, 1933, to June, 1934; the estimated increase in labor's share in the national income was from 68.3 per cent in June, 1933, to 62.5 per cent in June, 1934, and the increase in the wholesale price index was from 60.2 per cent in March, 1933, to 74.6 per cent in June, 1934.

The total weekly wages in manufacturing industries increased from $96,000,000 in June, 1933, to $132,000,000 in June, 1934, or 37.5 per cent. Despite an increase in the cost of living of 9.6 per cent, this represents a net rise of 25 per cent in the total purchasing power of workers in manufacturing industries, says the report.

From February to May, 1934, business failures are reported as having been far fewer and involving much less in liabilities than at any time during the depression, a reduction of 40 per cent from the 1929 level. The index figure of corporation profits changed from a deficit figure of 6.9 in the first quarter of 1933 to a profit figure of 33.2 in the second quarter of 1934.

Decline in Box Office Receipts Is Indicated

Box office receipts for all amusements—motion pictures, vaudeville, burlesque, dance halls, prize fights and the like—during the fiscal year ended June 30 last, were $684,073.75 under those of the preceding year, it was disclosed this week in a preliminary report issued by the U. S. Bureau of Internal Revenue at Washington.

Tax collections on all such admissions amounted to $13,343,619.94, against $14,027,693.69 in the fiscal year 1933. Total admission taxes from all sources, including tickets sold in excess of the box-office price, free admissions, brokers' sales and roof gardens and cabarets, totaled $14,613,414.42, against $15,520,512.30, a loss of $907,097.88.

Tax collections on box office admissions, by states, were reported by the bureau as follows:

	1934	1933
Alabama	$23,041.96	$26,960.43
Alaska	13,318.48	13,947.16
Arizona	11,732.49	12,581.75
Arkansas	22,519.00	12,075.37
California	1,015,330.31	1,480,337.28
Colorado	78,669.44	91,433.20
Connecticut	153,522.26	203,436.99
Delaware	8,375.29	17,588.48
District of Columbia	254,587.38	241,022.59
Florida	167,104.67	124,339.10
Georgia	54,022.80	68,477.74
Hawaii	52,545.56	58,892.28
Idaho	14,025.07	11,353.35
Illinois	1,166,614.30	751,595.99
Indiana	193,090.44	205,704.88
Iowa	51,741.73	70,782.00
Kansas	22,929.37	30,125.35
Kentucky	86,003.67	109,031.99
Louisiana	58,801.56	94,040.20
Maine	28,115.53	39,823.90
Maryland	207,008.23	243,316.74
Massachusets	806,869.07	817,363.14
Michigan	334,286.01	298,338.65
Minnesota	76,359.99	128,742.13
Mississippi	5,421.43	3,968.22
Missouri	247,649.20	305,507.42
Montana	16,552.59	17,978.60
Nebraska	44,922.33	50,358.78
Nevada	6,974.92	13,861.75
New Hampshire	76,290.97	22,347.66
New Jersey	392,892.65	501,131.68
New Mexico	17,374.97	14,484.88
New York	5,645,638.89	5,880,867.29
North Carolina	40,066.14	30,298.62
North Dakota	3,754.81	9,054.07
Ohio	231,781.25	291,005.06
Oklahoma	58,366.89	48,738.23
Oregon	57,568.29	69,724.03
Pennsylvania	820,994.90	859,859.91
Rhode Island	34,802.14	91,497.35
South Carolina	21,881.46	15,760.54
South Dakota	5,966.11	10,810.59
Tennessee	62,058.55	73,967.78
Texas	365,322.00	245,620.03
Utah	14,582.62	18,384.96
Vermont	7,355.26	8,253.84
Virginia	67,229.43	105,563.42
Washington	72,583.44	62,267.32
West Virginia	14,764.23	14,838.25
Wisconsin	99,498.58	110,208.14
Wyoming	10,711.28	10,024.58
Total	$13,343,619.94	$14,027,693.69

New York, with a total admission tax contribution of $6,095,634.89; Illinois with $1,374,728.46, and California with $1,136,556.83, accounted for more than 50 per cent of the total revenue.

ELECTING SWOPE AND THOMPSON ENDS MEEHAN—RKO DIFFICULTIES

Swope Is Chairman of Keith-Albee-Orpheum and B. F. Keith Corp.; Thompson, President of Theatre Companies

Herbert Bayard Swope, one time editor of the *New York World,* and an RKO director, was elected chairman of the board of directors of the Keith-Albee-Orpheum Corporation, at a New York directors' meeting late last week, in what amounted to a mutually satisfactory settlement of difficulties concerning the relative position of KAO in the Radio-Keith-Orpheum setup.

Those difficulties, which had arisen some time previously, had come to the point last spring where M. A. Meehan, owner of 51 per cent of the KAO stock, requested that that circuit be established as a distinct corporate organization, separate from the other RKO subsidiary corporations. At that time it was reported that Mr. Meehan was considering disposal of his interest to Warners.

The election of Mr. Swope is understood to have brought about the solution of the corporate problem, with the election satisfactory to both Mr. Meehan and the RKO interests.

Mr. Swope succeeds Merlin Hall Aylesworth, who is president of RKO, and also becomes chairman of the board of B. F. Keith Corporation, KAO subsidiary. Major L. E. Thompson was elected president of the two corporations, and of RKO Proctor Corporation, Stadium Theatres Corporation, RKO Midwest Corporation and RKO Service Corporation.

Other officers elected in the realignment of corporate entities which was described by RKO officials as a unification of RKO theatre subsidiaries, are: Malcolm Kingsberg, vice-chairman of the board of directors; I. E. Lambert, vice-president and general counsel; Leon Goldberg, vice-president and treasurer; A. E. Reoch, vice-president in charge of real estate; Nate Blumberg, vice-president in charge of theatre operations; O. R. MacMahon, comptroller.

While Mr. Kingsberg is noted as vice-chairman of the board of KAO and B. F. Keith, Major Thompson and the other officers hold their positions in all six of the subsidiary corporations involved.

J. R. McDonough, former president of KAO and other RKO theatre subsidiaries, who is succeeded by Major Thompson, will devote his entire time to the picture company, as president of RKO Radio Pictures, Inc., and associated companies, with permanent headquarters in Hollywood. B. B. Kahane continues as vice-president of Radio and president of RKO Studio Corporation.

The balance of Meehan and RKO representation on the directorate has been maintained as heretofore. The unification of the theatre subsidiaries under Major Thompson finds the entire group of theatres under the direct operation of Mr. Blumberg.

RKO Radio's directorate this week appointed William Mallard, counsel, as vice-president and general counsel of Radio.



ROBERT F. SISK



S. BARRET McCORMICK

Robert F. Sisk was advanced this week from advertising and publicity director of Radio-Keith-Orpheum Corporation to the post of assistant to J. R. McDonough, president of RKO Radio, motion picture subsidiary. At the same time S. Barret McCormick assumed executive control of advertising and publicity in Radio Pictures.

The advertising-publicity structure of the RKO interests has been remodeled so that the advertising divisions of Radio Pictures and RKO Theatres become separate entities, John Aloysius Dowd directing the activities for the theatre subsidiary. Rutgers Nielson is handling Radio publicity.

Mr. Sisk will make his headquarters with Mr. McDonough at the studio in Hollywood, leaving New York shortly to travel westward with his family.

Maryland-born and 31 years old, Mr. Sisk went to RKO in March, 1932, from the Theatre Guild in New York, where he spent some six years as general press representative. He had three years of newspaper experience on the Baltimore Sun, doing makeup and political reporting, and spent three years, from 1923, on the Variety staff.

Mr. McCormick, born in Missouri, was likewise newspaper trained, in Denver. In the Triangle days he wrote for Thomas H. Ince and engaged variously in production activities on the western coast, shifting suddenly to exhibition and the Circle theatre in Indianapolis, later operating the Allen in Cleveland. At both places Mr. McCormick was accredited with introducing many program policies unique at the time. He was one of the first midwestern "presentation" producers. Pathe engaged him for his theatre experience to do exploitation and publicity, a department which he headed for five years, resigning to represent Douglas Fairbanks in the East. He returned to advertising and publicity with Lord, Thomas and Logan, and joined RKO with Mr. Sisk in 1932.

John Dowd has been with the Radio-Keith-Orpheum interests for 14 years, concentrating on theatre promotion from the days of B. F. Keith.

Francis Succeeds Heyl at Photophone

E. O. Heyl has resigned as general manager of the Photophone Division of RCA, effective immediately and is succeeded by J. E. Francis. Mr. Heyl has been identified with Photophone since its inception in 1927 when he was vice-president in charge of foreign development.

Mr. Francis joined Photophone in 1929 and for a time had charge of installations, later taking charge of recording. He had been with General Electric 20 years and was active in developments pertaining to sound-on-film which were the basis for the present technique.

Photophone has combined its recording and reproducing divisions and Mr. Francis will have charge of both.

Presnell Associate Producer

Robert Presnell, former Warner writer on the Coast, has returned to the studio as an associate producer, after an absence of 10 weeks.

GOVERNMENT DROPS PLAN FOR SUBSIDIZING FREE STAGE SHOWS

Plans for National Entertainment Program Dropped, Due to Prohibitive Transportation Cost When Army Refuses Trucks

By FRANCIS L. BURT
Washington Correspondent

The alarm felt by motion picture theatre owners over what they fear would be destructive competition coming from itinerant theatrical performances staged on the wholesale by jobless actors under direct federal subsidy is entirely without foundation in fact.

The Administration at Washington never intended so to engage in the show business. "Forget it," was the word passed out of Washington this week to all owners. "There will be no national theatre movement sponsored by the Government."

Misinformation or Propaganda

With the extensive publicity given the subject of free stage shows, Emergency Relief Administration officials this week apparently were of the opinion that either there is a great deal of misinformation on the subject, or else some interests are attempting a little propaganda.

Denying vigorously that there is anything like a national theatrical program under consideration, these officials pointed out that it is up to the individual states to make such use of their federal relief funds as the state governments see proper, and if there are actors and musicians on the state relief rolls it is permissible for them to be organized into companies for the giving of free entertainment.

Administration spokesmen at the Capital expressed the opinion that the subject has been unduly emphasized, explaining that unemployed actors in sufficient numbers to permit the formation of companies are to be found in only two or three states—principally in New York, and almost entirely in the congested New York City zone, and, perhaps, in California.

Many of these companies are operating in and around New York City, where it is known neighborhood theatres have been affected.

No Federal Funds Earmarked

However, it was declared, no federal relief funds have been earmarked for this purpose, nor is any state being given money with the idea of using it for free shows.

The way it works out, explained the Washington officials, is for state or city governments which have received federal funds, to organize any talent available, employing it at the regular relief wage, which averages around $20 a week. Such talent is usually on the payrolls of the state Civil Works Administration agency.

The theatrical companies so organized give performances within the city of organization and, if transportation is available, throughout the state. In at least one instance, two or three state agencies got together and routed shows throughout a considerable area.

Where shows are given in camps of the Citizens' Conservation Corps, and practically all camps are so entertained, the camps provide board and lodging, and the pay of the performers is reduced by an amount to make up for that expense.

Cost Found Prohibitive

Plans for a national entertainment program were at one time under consideration, but it was found that the cost of transportation made such an idea impracticable. Army officials were approached with a request that they provide trucks for transportation, but they refused to do so on the grounds that the War Department had no funds for the purpose.

These plans for a national entertainment program were first discussed at Washington when Mrs. Franklin Roosevelt brought the matter up to the Administration's relief officials after actor friends had sold her the idea that it would be quite wonderful to send theatrical companies out into the hinterland to feed the stage-starved souls who never had seen a stage play. A lot of enthusiasm was worked up in relief administration circles until somebody mentioned the fact that it would cost considerable, whereupon interest waned rapidly.

Up to State Agencies

The attitude of Washington officials is that unemployed actors and unemployed musicians must be taken care of the same as any other type of unemployed persons, and if the state relief agencies believe a good purpose can be served by organizing them for free entertainment in CCC camps, or in public parks and other places, such an action is as logical as putting other unemployed men to work cleaning up the parks.

Officials believe in free shows for the unemployed, but they are not apparently interested in providing the general public with entertainment, possibly having in mind the fact that the Government is deriving a considerable revenue from the amusement admission tax, which undoubtedly would be reduced by any extensive free-show program.

Vaudeville Unemployed Aided

Vaudeville's unemployment ranks in New York will be depleted immediately as the result of an expansion of the eastern circuit of free stage shows for Civilians' Conservation Camps. Some 300 additional dramatic and vaudeville actors will be mustered into 20 units to tour 200 camps in the district embracing New York, New Jersey, Connecticut, Massachusetts, Rhode Island, and eastern Pennsylvania.

Colonel Earle Boothe, director of the drama division of the Department of Welfare's public works section in New York, said last week that 900 actors will be on the roster when these 300 have been recruited. Some are employed in the workshop where sets and props are built and painted.

Broadway expressed hopes this week that the circuit will be extended to play a nationwide route of CCC camps.

It was learned this week that the National Congress of Parents and Teachers, which is generally accepted as having quite some power in local sociological matters, will advocate theatres controlled by local boards of education or city recreational departments, showing motion pictures financed by the Government, if suitable pictures are not available through the regular motion picture channels. Such a program should be made a part of the federal relief movement, the Parents and Teachers hold.

Up to State Relief Agencies, Washington Holds; 300 Dramatic and Vaudeville Actors Will Tour 200 CCC Camps

Fox Metropolitan Plan by November

Federal Judge Julian Mack in United States district court Wednesday directed Fox Metropolitan creditor groups to prepare a reorganization plan by November 1. Fox Theatres Corp., owner of all Metropolitan common stock, may intervene to approve or oppose the plan. Judge Mack named Irving Trust Company permanent trustee, and was told Fox Metropolitan is still "in the red" about $2,000,000, despite cash on hand of $2,172,000.

Central Hanover Bank, trustee of Fox Metropolitan $13,000,000 gold note debenture issue, on Wednesday, was granted its petition to intervene, but was prevented by Judge Mack from bringing foreclosure action against Fox Metropolitan properties, pending submission of the reorganization plan. Judge Martin Manton's order authorizing Fox Theatres to effect a settlement of its claim of $4,536,000 against Fox Metropolitan was vacated.

Settlement of the Fox product situation in New York is awaited the end of this week following the return of Sidney R. Kent, president, on Wednesday from Hollywood. Under one proposed plan Loew's would turn over to RKO the Fox output for 1934-35, contingent upon an agreement between the two circuits on disposition of theatres recently acquired in the New York area by RKO. Loew's is reported to be insisting that unless RKO drops recent acquisitions its holdings on the lower east side and in midtown would be threatened.

Fifth Memphis Sunday Showing

M. A. Lightman's New Strand theatre is the fifth Memphis house to give Sunday showings. The plan followed by the New Strand is that of the Warner and two Loew houses, a $50 Community Fund guarantee.

THE CAMERA REPORTS



HE'S NEWS HIMSELF. Is William Olding, shown here at his newly acquired newsreeling job with Universal Talking News in England. Height, seven feet, four; weight, 294 pounds. Less discernible are Universal Newsreelers "Taxi" Purnell and Stanley Mumford.



FUR-BEARING FISH. Presumably a cross between a trout and a muskrat. At least it was a trout when taken from its stream in the Northwest by Monogram's usually veracious president, W. Ray Johnston. Mr. Johnston has returned to New York, but the fish's whereabouts are unknown.



STAGE TO SCREEN. Has gone attractive Dorothy Dare of the Broadway boards, signed to a long term Warner contract, and in "A Perfect Weekend."



NEWCOMER. To these shores is Renee Gadd, a daughter of John Bull, who appeared in two Universal films, "The Love Captive" and "Uncertain Lady," with others in view.



PREVIEWERS DINED. As Allan S. Moritz, Columbia branch manager at Cincinnati, played host to approximately 200 exhibitors and newspapermen of the territory, who witnessed a special preview of Columbia's "One Night of Love," then gathered about the festive board in the elaborate Pavilon Caprice of the Netherland Plaza Hotel. Grace Moore and Tullio Carminati co-star in the picture.



AT OPENING. Among those present for the Radio City Music Hall premiere of Columbia's "One Night of Love," starring Grace Moore. Shown left to right are W. G. Van Schmus, managing director of Music Hall; Maurice Chevalier, Miss Moore, and Conde Nast, publisher.





NEW DANCE. (Left) Dave Gould, RKO Radio dance director, demonstrating with Thelma White, actress, the "Continental" at New York premiere of "The Gay Divorcee," in which it is introduced.

SIGNED FOR COMEDIES. (Below) A fetching bit of bucolics introducing Helen Arlen, a newcomer to Al Christie's company of comedians. She has been signed to appear in several Educational films.



GIVEN CONTRACT. (Left) Mary Treen, who has been appearing on the California stage in comedy roles and who now has been signed for a long term by Warner Brothers. Her first major role is in "Happiness Ahead."



NEW DUTCH PRODUCTION. A scene with Helga Gogh from "Dead Water," produced by Nederlandshe Filmgemeenschap, under the direction of Gerard Rutten. The cast also includes Jan Musch and Teo de Maal.

UNIFORM SYSTEM IS FRAMED FOR REWRITING CLEARING SCHEDULES

End of Delay in Film Sales Seen As Code Authority Rules Board Schedule Supersedes Clearance in the Contracts

That important part of the code machinery controlling the zoning of theatres for clearance of product over later runs, which has been in need of repairs for some weeks because of a breakdown due to a lack of uniformity of operation, is expected to be completely reconstructed, finally, by Thursday afternoon, when, at its regular weekly meeting at headquarters in the RKO Building, New York, the Code Authority, it is understood, will officially adopt a new system providing all Local Clearance and Zoning Boards with uniform basic principles for drafting or rewriting schedules, subject to special conditions in the individual sections.

Product Deals Delayed

Up to press time, late Wednesday evening, there had been no inkling as to the nature of the new system, and extraordinary effort was being made at Code Authority headquarters, and elsewhere, to conceal its provisions—this in order to assure its immediate adoption.

The delay in effecting clearance and zoning schedules has caused such uncertainty in spots that consummation of new product arrangements has been seriously interfered with. Both distributors and exhibitors appear to be in agreement in their desire to remove the obstacle.

The Code Authority decreed that hereafter clearance under the code schedules in all cases shall supersede any contract specifications for clearance, regardless of whether the contract was executed prior to establishment by the Local Clearance Board of the clearance involved in the case. Text of the resolution follows:

"Resolved: That clearance for any theatre established by a Clearance and Zoning Board in any decision affecting a schedule of clearance and zoning for a territory or part thereof, shall supersede any clearance specified in any license agreement between distributors and exhibitors, irrespective of whether such license agreement was executed prior to the decision of the Local Clearance and Zoning Board."

Quickened Sales Seen

Speculation immediately arose in sales circles as to the effect of the decision. In some quarters it was believed the ruling will quicken those sales delayed because some exhibitors found that they were given better clearance in pending board schedules than they would ordinarily receive in a contract. Now that they are guaranteed that the code board's clearance supersedes the contract clearance, it is expected they will consummate their arrangements for new product.

In future contracts written by distributors for 1934-35 product it is expected that, as a general rule, they will follow the specific schedules of local boards.

Whether the Code Authority has any legal right to upset any contract between an exchange and an exhibitor by nullifying the clearance clause in favor of the schedule of its own local board was a question discussed in legal circles, especially because the decision affects contracts drawn prior to adoption of a clearance rule by a local board.

However, defenders of the decision argue that it is intended in the best interests of the industry, and, therefore, is in keeping with the spirit of the National Industrial Recovery Act.

When the Code Authority meets on Thursday afternoon to adopt the new principles for drafting or rewriting clearance schedules it will be asked to accept a form prescribed by a special committee composed entirely of distributors, both independent and "affiliated," and both members and non-members of the Authority. This committee consists of: George J. Schaefer, Paramount, chairman; Ned Depinet, Jules Levy, Neil Agnew, James R. Grainger, Al Lichtman, Felix F. Feist, A. W. Smith, Gradwell Sears, John D. Clark, Abe Montague, Edward Golden, Jack Skirball and Harry Thomas—all sales managers or sales executives of large companies, except Mr. Golden, who directs sales for Monogram, and Mr. Thomas, president of First Division.

Some 14 basic principles will be incorporated in the committee's recommended plan, it is understood. One undoubtedly will specify that double featuring be eliminated from consideration in the drafting of schedules. The specification of first runs in a territory based on admissions is also expected to be treated.

The committee of distributors took over the complex clearance and zoning problem a few weeks ago, on appointment by the Code Authority, when appeals to the Authority by exhibitors in the field for relief from new schedules drawn by Local Clearance Boards tied the entire clearance structure into a knot.

Appears on 37 Schedules

Appeals on some 37 territorial schedules are awaiting an answer.

If any schedule is believed by the Code Authority to be impractical, then such schedule will be sent back to the Local Clearance and Zoning Board, with specific instructions to amend it to conform with the principles of the new pattern to be adopted Thursday.

Such schedules thereupon shall be redrafted by the local board and presented again to the Code Authority with the right of appeal from any of its provisions by any person affected thereby.

If in the opinion of the Code Authority any submitted schedule of clearance and zoning is sound in structure and practical in operation, a date for hearing before the Code Authority appeals committee will be set as soon as possible thereafter.

In any territory or part thereof where no schedule of clearance and zoning has been promulgated, or where a schedule is not now in operation, the Local Clearance and Zoning Board shall promptly reconvene and shall, at the discretion of its members, hear individual protests against any existing unreasonable clearance.

If any exhibitor has failed to file a complaint, or has been denied a hearing through misinformation as to the procedure to be followed by the Local Clearance and Zoning Boards, and in any case where the clearance granted any exhibitor is greater for 1934-35 than existed for the season 1933-34, then the individual protest of any exhibitor adversely affected shall be heard by the Local Clearance Board, the hearing of such case not being discretionary with the local board.

No Statute of Limitations

Other divisions of the Code Authority were engaged in maintaining order along different lines. The Authority sent official word to the fields boards that no statute of limitations exists in code board procedure, it being left to the discretion of the Grievance Board to decide whether a complaint on an old violation under the trade practice clauses of the code should be heard.

Said John C. Flinn, secretary of the Code Authority, to the local boards: "If it is apparent old complaints would not serve a constructive purpose, then the board is privileged to throw them out—common sense should maintain in all procedure."

The question was on a complaint filed three months after the violation took place.

A New Phase to "Compliance"

Some few weeks ago, A. G. Smith, of Dickinson's Uptown theatre, in Kansas City, was ordered by the Local Grievance Board to terminate 10-cent admissions because his contracts stipulated a 15-cent minimum—the contract minimum always prevailing under the code. When the practice continued the complainant, C. B. McAleer, of the Orpheum, at nearby Parsons, Kansas, called for an explanation, which Mr. Smith answered by showing written authorization from two distributors permitting him to lower the 15-cent contract minimum to 10 cents. Authorization was given Mr. Smith by the distributors after the board's cease and desist order had been issued.

The problem was turned over to the Code Authority in New York, which ruled that distributors have no right whatsoever to alter the minimum admission stipulated in their contracts once a cease and desist order has been issued against an offending exhibitor found guilty of violating the minimum admission clause of his contract.

The Authority said that such action will not be tolerated because the complaining competitor's contracts are predicated on the price charged by his opposition.

Mr. Smith was to appear before the Kansas City board Wednesday to agree to abide by the

NEW DEVELOPMENTS UNDER THE CODE

Uniform basis for Local Code Boards to draft or rewrite clearance and zoning schedules to be adopted Thursday, eliminating interference with new product buying.

Authority rules that clearance under Code schedules shall supersede any contract specifications for clearance.

No statute of limitations exists in code board procedure.

Excessive salary provisions of code are permanently suspended.

Vaudeville performers in film theatres must be paid at least $7.50 a day.

New assessment plan awaited.

Grievance Boards to Decide Whether Complaints of Old Violations on Trade Practices Shall Now Be Heard

DROP PAY CONTROL IDEA

contract provision or show cause why film service should not be stopped completely by the board.

Salary Control Clause Dropped

Moving to clear up all doubts as to possible code control of salaries, the NRA at Washington last week ordered indefinite suspension of those provisions relating to socalled excessive salaries and to the enticement of employees, and then took action to protect the "little fellow" by requiring that vaudeville and other performers appearing in motion picture theatres shall be paid a minimum of $7.50 a day by each house in which they appear.

Permanent suspension of the excessive-salary provisions was long expected, since the detailed report submitted by Division Administrator Sol A. Rosenblatt in July received no immediate consideration from Administrator Hugh S. Johnson.

The order regarding vaudeville performers in picture houses was issued as a result of complaints that some exhibitors had been hiring "talent" for a dollar or two, or simply for supper money, and calling it "amateur," thus evading the code, which specifies a $7.50 minimum daily wage but says nothing about the number of performances. Talent also was employed to appear in more than one theatre, while a third evasion was through payment per performance.

In recommending that action be taken, the Code Authority reported that "it appears that certain performers have been engaged to appear in more than one theatre per day and have received less than the code's minimum wage. Also, certain performers have been paid on the basis of the number of performances given, and such payment has been less than the amount prescribed by the code."

The ruling of the Division Administrator provides that "the minimum rate per day in all cases shall be $7.50 regardless of the number of performances; and no performer shall be booked to play more than one theatre in any one day unless said minimum rate is paid in each theatre. This ruling applies to all performers paid in any form whatsoever, either directly or indirectly."

The formal NRA statement, outlining the reasons for suspension of the salary-and-enticement clauses of the code, follows, in part:

"The National Recovery Administration announced the indefinite suspension, by order of Administrator Hugh S. Johnson upon recommendation of Division Administrator Sol A. Rosenblatt, of provisions of the motion picture code designed:

"First, to control payment of excessive salaries for services of executives and other employees; and

"Second, to eliminate alleged unfair competitive methods utilized by one producer in securing the services of actors or other classes of employees under contract with another producer.

"These code provisions never have been in operation. In the President's Order of November 27, 1933, approving the motion picture code, he suspended them pending an investigation by the administrator.

"General Johnson appointed Division Administrator Rosenblatt to make the investigation. After numerous conferences, investigations in California, public hearings in Washington, and an elaborate plan of sending questionnaires throughout the industry, Mr. Rosenblatt recommended the indefinite suspension which Administrator Johnson has ordered."

Mr. Rosenblatt's report to General Johnson filled 12 printed pages and, with attached exhibits analyzing salaries and other data, totaled 133 printed pages.

Thursday's meeting of the Code Authority will determine another important code problem besides clearance—this one involving the new plan of assessments of code expenses to be paid by producers and distributors. Under the schedule originally adopted during the summer, a flat assessment was made against the various grades of producers, distributors, exchanges, importers, exporters and correlated branches. Vigorous protests resulted, on the grounds that no consideration was given to business volume. The new plan is understood to be based on assessments against annual income.

Too, owners of the socalled "small" theatres are expected to be given the relief asked for from assessments under the exhibition schedule.

U. A. Will Abide by Decision

The threatened court action by United Artists to seek a legal interpretation of the 10 per cent elimination clause apparently will not materialize. The company had disagreed with a Code Authority ruling that its product was subject to the clause.

United Artists let it be known that it will continue to sell pictures on individual contracts, and exhibitors will be asked to make any and all rejections of new pictures before a deal is consummated.

Local Grievance Boards Active

Some of the important decisions made during the week by Local Grievance Boards in the field:

In Buffalo, Reliance Theatres' Palace at Lockport, N. Y., was ordered to stop displaying in the lobby a refrigerator which was raffled in the theatre by merchants. Complainant was Schine's Rialto.

The Park theatre, at Hammondsport, N. Y., was ordered, on complaint of Schine's Babcock theatre, to cease and desist from using reduced admission books.

A reduced-admission complaint before the Cincinnati board was found against Paul McKay's Avalon at Montgomery, W. Va., which had been found guilty of issuing coupons which reduced the established admission.

The Chicago board ordered E. H. Christy, of the Elmo Amusement Company, to liquidate his contract with Universal, the distributor having charged that the defendant sought to avoid completion of his contract through formation of a new organization.

In a similar case, brought by Paramount against C. G. Lekander, of Geneva, Ill., the Chicago board ruled that Mr. Lekander's new corporation was not formed for the purpose of avoiding uncompleted contracts.

Other cases, heard in Kansas City, New Orleans, Omaha, Pittsburgh and elsewhere, involved reduced admissions, double featuring "out of spot," "Bank Nights," and other trade practice provisions of the code.

J. F. Rigney, operating the Westport theatre at Kansas City, was found guilty of a third violation of the code's reduced admission provision, and, as a result, the local board ordered all distributors to stop servicing the Westport on September 22, unless Mr. Rigney files a certificate of compliance by September 21.

Film Carriers to Hold Annual Meeting October 1

The National Film Carriers, Inc., will hold its annual convention at the Hotel Statler, Detroit, October 1-3, at which, it is expected, the standardization of carriers' equipment will be planned. Exhibitor leaders, notably H. M. Richey of Detroit and Martin Smith of Toledo, will make addresses. A banquet will be held on the evening of October 2.

New Company in Prudential Plant; Small To Do Four

The Prudential Studios in Hollywood, long closed, formerly the Tec-Art Studio, will be reopened shortly when a newly organized company, American International Productions, starts work. Roy Fitzgerald is president, Oliver Drake vice-president in charge of production, and Willard Ditmars production supervisor.

The company plans a series of features, a series of westerns and a series of musicals. The first to reach the cameras will be "Hell's Paradise," written by Oliver Drake. The second, a musical, will be "The Roustabout," by Rupert Hughes.

Other product and distribution announcements for the new season included the starting of Beacon Productions' schedule of six westerns, starring "Big Boy" Williams, with "Thunder Over Texas" the first to go into work.

Completion of plans for the formation of National Distribution Syndicate, Inc., were announced last week by Arthur F. Beck, who as general manager of the company has just completed a tour of the country's exchange centers. The company will handle individual productions, both domestic and foreign, and will guarantee 100 per cent distribution coverage. Contracts for the first have been closed with Harry O. Hoyt for "Eagles Over the Border."

Fairhaven Productions announced contracts had been closed for distribution of "Ra-Mu" in Hawaii, eastern Pennsylvania and New England.

Jack Stillman has been named head of Soy-Am Film Corporation, a new production unit which is to specialize in Yiddish all-talking pictures. The company has headquarters at 1658 Broadway, New York, and its schedule will include four feature-length films, the first of which will be "The Youth of Russia."

Edward Small of Reliance has signed with United Artists for four more pictures, in addition to the three he has already produced, "Palooka," "Transatlantic Merry-Go-Round" and "The Count of Monte Cristo."

Kent Denies Reports Of Fox Studio Changes

Sidney Kent, president of Fox, before leaving Hollywood for New York on Monday, emphatically denied reports of a forthcoming shift in Fox's studio executive personnel. Winfield Sheehan, on his return to the Coast late this month, will confer with Mr. Kent on studio problems, it is understood.

Spencer Tracy Pays Fox for Delaying Film

Spencer Tracy, Fox player, accepting discipline for delaying production of "Marie Galante" for four days, has agreed to pay Fox a sum reported at $25,000, plus half his salary of $2,500 per week for 17 weeks, to compensate the studio for resulting loss. The company has resumed production with Tracy in his place.


THREE HUNDRED MILLION DOLLARS
TO THROW AWAY . . . A SPECIAL
TRAIN TO TRAVEL IN . . . HALF AN
OCEAN LINER TO TAKE HER OVER-
SEAS . . . MEN AT HER FEET . . . WOMEN
AT HER THROAT . . . THE WORLD
AT HER COMMAND . . . AND . . .
NOTHING TO LIVE FOR!

MIRIAM HOPKINS

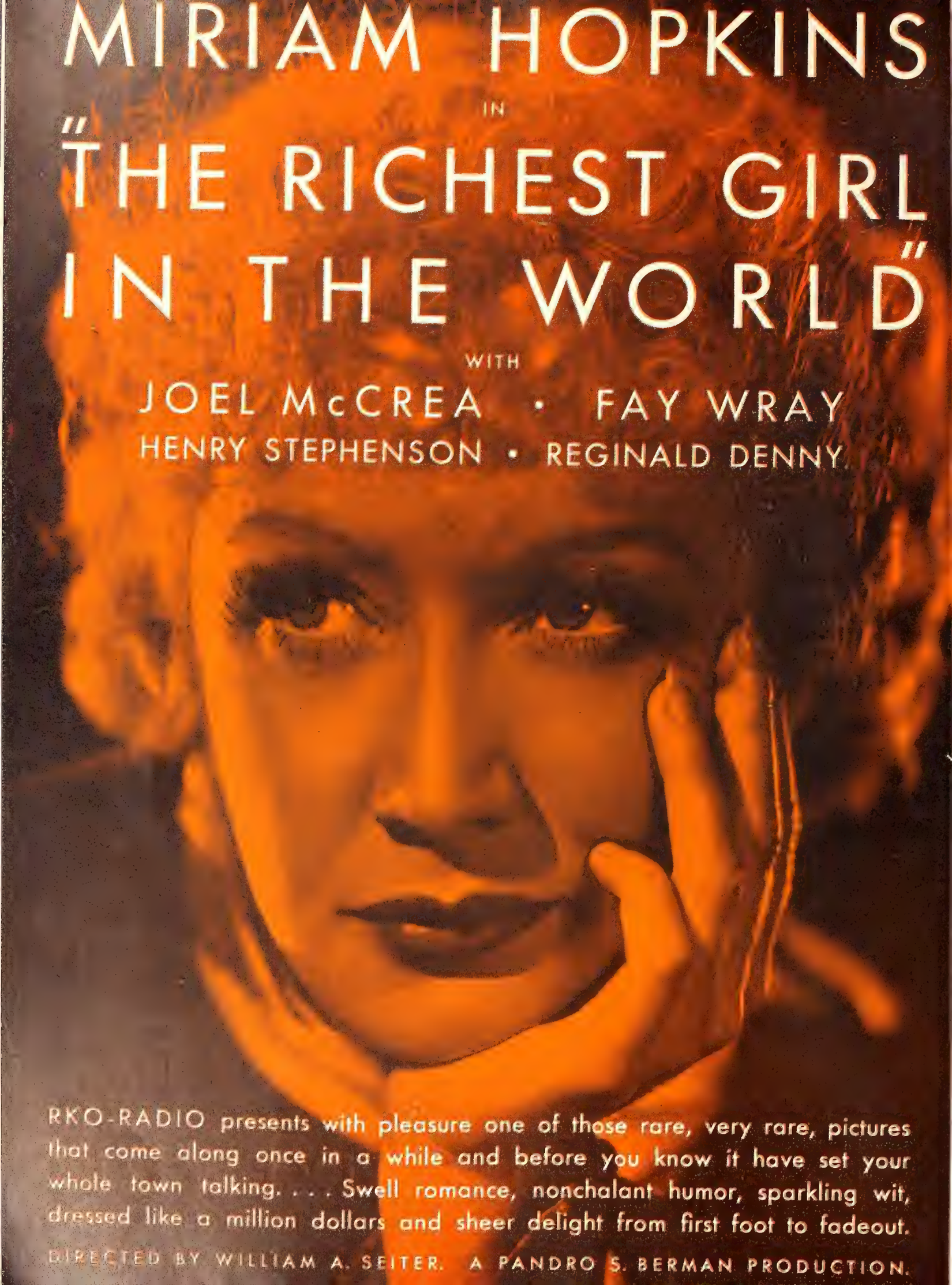
IN

"THE RICHEST GIRL IN THE WORLD"

WITH

JOEL McCREA • FAY WRAY

HENRY STEPHENSON • REGINALD DENNY



RKO-RADIO presents with pleasure one of those rare, very rare, pictures that come along once in a while and before you know it have set your whole town talking. . . . Swell romance, nonchalant humor, sparkling wit, dressed like a million dollars and sheer delight from first foot to fadeout.

DIRECTED BY WILLIAM A. SEITER. A PANDRO S. BERMAN PRODUCTION.

¶'s *from* RADIO

Fountain of Plenty

Radio City Music Hall played THE FOUNTAIN and LA CUCARACHA during Labor Day Week. Bursting with modesty, we report in calm tones that its receipts were slightly—ever so slightly—under the six figure mark. And by six figures we mean 6 figures.



The lady reviewer of The New York Daily News, Miss Kate Cameron, gave it high praise and a flock of stars, saying among other things that it was a woman's picture. Which may be the reason for its high business at the RKO Keith's in Washington and the Hippodrome in Baltimore.

★

Listen World!

Abel on Variety reviewed LA CUCARACHA in last week's issue. He said it was a cinch for the world market, including these still United States. LA CUCARACHA of course is the famous



short feature made in the NEW Technicolor process. We value *Abel's* review, and so should you, because he knows the domestic and foreign markets well, having worked for Variety in New York, Hollywood, Paris, Berlin, Vienna and Prague.

Plenty Plus More

Don't Let It Bother You isn't the only song hit in The GAY DIVORCEE. Watch for that "*Continental*", a persuasive number with a lyric that suggests that you kiss while dancing. We doubt, of



course, that so unusual a suggestion could ever be made popular, though there are some who say it is done even now. RKO Radio Pictures . . does, however, guarantee you real success with the songs . . . *Don't Let It Bother You* . . . the famous *Night and Day* and *Let's Knock K-neez.*

★

Action, That's Us

Franz Schubert, famous musician in his day, went through years of pain, travail, anxiety and labor to get his works heard. Different is the status of the Messrs. Gordon and Revel. Two of their songs are in The GAY DIVORCEE



(which, incidentally, is the musical picture of the year). One of these numbers, the same *Don't Let It Bother You* mentioned in the preceding paragraph, was first offered to the radio networks last week. The happy networks, gleeful at the sight of so gay a number, gave it 23 coast-to-coast hearings in its first four days.

Surprise! Surprise!

We expected a good picture when the RKO studio made arrangements for Miriam Hopkins to star in THE RICHEST GIRL IN THE WORLD. We knew the story and knew it was good. But the finished product surpassed expectations. It has the nonchalant humor of THE THIN MAN* and the swell romance of IT

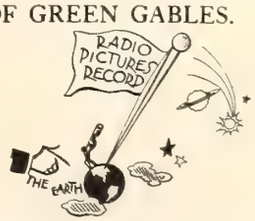


HAPPENED ONE NIGHT*. In the film Miss Hopkins enters the Best Dressed Woman Sweepstakes. THE RICHEST GIRL IN THE WORLD will tickle all audiences. Past experience has led us to believe that such films make money for all concerned.

★

Biggest Parade

Only the blind have failed to witness the forward strides of RKO Radio Pictures. But one swallow, as the fellow says, never made a summer. Neither do occasional pictures make a film company. Again our modesty comes to the fore and forbids our mentioning anything about last year's great record, allowing us only to cite the fine start and prospects of the early section of the new season. There is THE FOUNTAIN, THE RICHEST GIRL IN THE WORLD, AGE OF INNOCENCE, THE LITTLE MINISTER with Hepburn, ROBERTA . . . Jerome Kern's greatest musical comedy . . . WEDNESDAY'S CHILD . . . BY YOUR LEAVE . . . and ANNE OF GREEN GABLES.



By the end of the season, of course, our record will be so high that there'll be snow on it all the year around.

*Giving praise where praise is due.

IMAGINE!..

A young and beautiful girl setting out to sea . . . herself the captain of a 48 foot sailing schooner . . . *seeking adventure, looking for thrills . . . eager to risk her life* to prove that she's *not* the biggest liar in the world!

IMAGINE! That tiny schooner buffeted by a 90 mile gale, tossed like a chip on a mad sea in a Caribbean hurricane . . . decks awash . . . mast cracking like a match stick . . . water tank empty . . . the beginning of another wild adventure that is meat and drink to Joan Lowell, daughter of daring, who has sailed the seven seas since childhood and fascinated the world with her tales of adventure!

But she never turned back! Ahead lay a strange land and treasure! Savages to fight! Perils to face! Sharks to harpoon! Fierce animals to meet! A lost city to explore and reveal its wonders!

IMAGINE! . . . a weird lost temple . . . a priceless jewel in an idol's heart . . . her capture by natives . . . hand to hand battles . . . condemned to be burned at the stake . . . escape in a frail craft on a jungle river . . . pursued by hundreds of savages in war canoes . . . *and the only escape to set the river on fire and swim under the flames!*

Imagine these and you imagine but a few of the thrills that await your audiences with . . .

Joan Lowell "Adve

THE MOST PUBLICIZED GIRL IN THE WORLD!
Her every move is NEWS to the great newspapers of the land! Thousands of columns have been written about her! Her book, "The Cradle of the Deep", read by millions!—Joan Lowell is always News . . . her adventures, incredible to some . . . but interesting to all and *now, at last, her camera proves that the unbelievable exists!*

PRODUCED BY THE
VAN BEUREN
CORPORATION
RKO-RADIO PICTURE

A SHOWMAN'S PICTURE! MADE FOR CIRCUS
BOX-OFFICE POSTERS, LOBBY DISPLAYS



ell
nture Girl"

. . . AND A CRITICS SHOW TOO!

"Proves itself an exciting and colorful yarn . . . you can depend upon it, there are plenty of thrills in 'Adventure Girl'." —*Boston Eve. American*

"Unusual among thrill films is 'Adventure Girl' . . . a unique offering." —*Boston Daily Record*

"Unusual adventure film with good exploitation values." —*Film Daily*

"'Adventure Girl' brings thrills to the screen. Joan Lowell scores as star of jungle story." —*New York American*

"Filled with thrills. The photography is good and the scenery is pictorially effective." —*New York Evening Journal*

"The photography is excellent and the effect of a fire scene is heightened by the hand-coloring process used on the flames." —*New York Daily News*

"An interesting tale. Scenically and photographically Miss Lowell's first film is highly interesting." —*New York Daily Mirror*

"As amusing and exciting an hour as you can imagine in the cinema. I think you will find it an amusing and diverting entertainment." —*N. Y. World-Telegram*

"An adventure thriller that should cash in heavily. Plenty of opportunity for drag-'em-in exploitation and can be sold in almost any house catering to family trade." —*The Hollywood Reporter*

EXPLOITATION! . . . SENSATIONAL LINE OF PUBLICITY AND ADVERTISING FEATURES!

Gaumont British Sales Staff Will Use Fox Exchanges

Extension of Gaumont British activities in the United States will be effected through its own selling force, in charge of George Weeks, with physical distribution through Fox exchanges. Gaumont managers and salesmen will work out of the Fox branches in the field, reporting directly to Gaumont headquarters in the Mecca Building on Broadway in New York.

Mr. Weeks was appointed general sales manager last week. He will assist Jeffrey Bernerd, who has been in New York from London for several weeks, together with Mark Ostrer, Gaumont head, organizing an invasion of this market with British product.

A. P. Waxman will handle exploitation of "Power" and "Chu Chin Chow." Mr. Bernerd said Monday that Lou Guimond continues in his present advertising-publicity post. Added to the staff was Marion Sanders, formerly of the Roxy theatre, who will write publicity.

The company concluded arrangements with the managements of the Roxy and RKO Music Hall theatres to show 14 features at both, starting with "Chu Chin Chow," opening at the Roxy September 7, and "Power," which will play the Music Hall beginning October 4.

Loew's Asks To List 200,000 More Shares

The management of Loew's, Inc., on Wednesday applied to the New York Stock Exchange for permission to list an additional 200,000 shares of Loew common stock, in order to cover common stock options which will be exercised by Louis B. Mayer and Irving Thalberg, studio executives. The options were given by the corporation to Mr. Mayer and Mr. Thalberg last year, and will be taken up by them some time after Jan. 1, 1935.

Tom Buckingham Dead; Director and Scenarist

Tom Buckingham, writer of more than 50 scenarios and director of 11 pictures since 1920, died at 38 last week in Queen of Angels hospital at Hollywood. He was under contract to Warner Brothers. He is survived by his widow, Jane Ridgeway, actress.

Edward Kearns Dead

Edward Kearns, 64, theatre manager and operator at East St. Louis, Ill., is dead from injuries received when he was struck by an automobile.

Jim Mitchell Dies

Jim Mitchell, 42, Hollywood reporter for the Los Angeles *Examiner*, died in Hollywood hospital after an illness of 18 months.

Columbo Estate $20,000

Russ Columbo, radio crooner and new film player, who was killed in Hollywood by accidental discharge of a Civil War pistol, left an estate of $20,000, his attorney said. There was no will.

Frank Gerstein, Theatre Executive, Dead at 62

Frank Gersten, 62, died in New York last week. He had been in amusements for 48 years, starting with Barnum & Bailey when he was 14 and eventually becoming treasurer of that circus organization.

Mr. Gersten, who lived at the Hotel Alamac, on Broadway, managed Weber & Fields for many years and was later general manager and auditor for Hurtig & Seamon, burlesque producers. He operated the Prospect and Royal theatres in the Bronx, had Hammerstein's old Lexington Avenue Opera House, where Galli-Curci made her debut, some 16 years ago, and later he was general purchasing agent for the Shuberts. When he retired two years ago Mr. Gerstein had just disposed of a circuit in New Jersey.

He is survived by his wife, two daughters and one son. Funeral services were held in New York Sunday.

"New Deal" for Casting Agency

The producers' Central Casting Agency in Hollywood will be reconstructed immediately, the Motion Picture Producers' Association, at a board meeting this week, having decided to appoint Campbell MacCulloch as the new general manager, succeeding David Allen, resigned.

Mr. MacCulloch, an electrical engineer and a graduate of the University of Toronto, has been acting executive secretary of the NRA state recovery board in California and also of the Los Angeles regional labor board.

In 1915 he was connected with Triangle Films, serving variously as business manager, studio manager, scenario editor, advertising director and publicity executive.

Oldtimers to Return in Series of Short Subjects

Roxanna Pictures, Inc., was formed this week in Hollywood by Pat O'Malley, pioneer performer, to create work for veteran screen players no longer able to break "big time" parts. Old favorites will appear in a series of two-reelers. Pathe and Sennett studios in Hollywood were said to have assured the venture of their cooperation, making available most of the sets.

Paramount Italian Chief Arrives

Americo Aboaf, managing director for Paramount's distribution division in Italy, arrived in New York Thursday for conferences with John Hicks, vice-president at the home office in charge of all foreign activities.

Sonolux Opens New York Office

Sonolux Company of East Newark, N. J., manufacturers of exciter lamps and photo cells, has opened New York office at 220 West 42nd Street, with A. G. Zepp in charge of sales.

Seigel Leaves Tri-Consolidated

Henry Seigel, assistant to Laurence Bolognino, president of Tri-Consolidated Theatres, New York, has resigned.

Sales 25 Per Cent Above Last Year Declares Johnston

W. Ray Johnston, president of Monogram Pictures, returned this week to New York from a trip to his exchanges with word that company sales are 25 per cent ahead of last year and its 1934-35 product is already 40 per cent completed.

Mr. Johnston declared he was favorably impressed with the upswing of business conditions in general, and particularly in the theatre field. Even in the drouth sections of the middlewest, he said, theatres are not feeling the effect at the box-office nearly as much as would be expected. "On the Coast," he added, "theatres are doing exceptional business."

He heard directly from theatre owners that most of the local code boards seem to be functioning very efficiently. In a few places exhibitors are complaining of delays in settling the zoning schedules for the 1934-35 season, he said.

"Theatres as a whole do not seem to be affected by the Legion of Decency drive," he continued. "While it may be hurting the smaller towns somewhat, the larger cities are doing even better than normal business."

Mr. Johnston said Monogram has completed or has in production 10 of its 28 pictures to be released in 1934-35.

Hays Talks to Heads Of Fan Magazines

Fifteen executives of motion picture fan publications met Tuesday in New York with Will H. Hays to discuss the relation of fan magazines to industry problems as they concern the dissemination of motion picture editorial and pictorial matter to the public.

A concluding conference will be held at Hays headquarters on Monday, J. J. McCarthy, director of the Hays Advertising Advisory Council presiding with Mr. Hays.

Elliott Film to Columbia

Columbia will distribute the contemplated Clyde Elliott adventure story, "China Roars," which, it is understood, will be financed by Electrical Research. Already approved in script form by the Chinese consul at Los Angeles, production on the picture will get under way early in November, Mr. Elliott leaving for China on October 15.

American Seating Cuts Loss

Net loss of American Seating Company for the second 1934 quarter was $39,500, after all charges, compared with a loss of $106,150 for the same period of last year and a loss of $81,305 for the first quarter of 1934.

Ruth Goetz Succeeds Beahan

Charles Beahan resigned this week as eastern story editor for Samuel Goldwyn Productions and was succeeded by Ruth Goodman Goetz. Mr. Beahan will produce plays. Gertrude Unger was appointed assistant to Miss Goetz.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Bored with the summer lull in Capitol Hill capers, Mr. Francis L. Burt, our expert news coverer of things Congressional, decided to pilot his gas-eating buggy through the South and Near West to take a looksee at conditions in the raw. Last weekend he returned to his home in Washington, with his lungs full of dust and two observations: (1) The drouth has caused many farmers to delve into a study of higher agriculture and relative economics, one farmer having penned to a farm journal a letter of inquiry to determine "(a) what sort of a farm is best *not* to raise hogs on; (b) what type of hogs were best *not* to raise, and (c) what kind of feed is best *not* to give them." The farmer explained that a neighbor had received $1,000 from the Government for *not* raising hogs, while the most he could get for raising them was $400.

Second observation: The drouth was really not as bad as some persons believed. While it did cost the farmers millions in lost crops, it cured hayfever sufferers, having also destroyed the pollen which carries a carload of sneezes to every square inch. The afflicted will petition the Administration to create a division of the Farm Relief Bureau for bigger and better drouths for hayfever patients.

▽

Press agents of New Orleans are an aggressive lot. Even death does not dampen their ardor for a product. At a funeral last Sunday six of the mourners' carriages carried placards on the rear: "Vote for Higgins for Supreme Court."

▽

Metro-Goldwyn's "Viva Villa," a touchy subject in Mexico, finally opened in that neighboring country the other evening. It was greeted mildly in typical Mexican fashion—two bombs were tossed from the balcony.

▽

News Flash from our correspondent at Memphis:

Bill Hendricks, manager of the Warner theatre at Memphis, is back from the coast after an eight-day visit as the guest of Mae West at the Paramount studio.

While manager of the Warner Strand in Oshkosh, Wisconsin, Mr. Hendricks won a nationwide exploitation contest on the first Mae West picture. The reward was a trip to Hollywood and a meeting with Miss West. Bill was a little late in making the trip—he had to wait until his wife went north for a vacation.

▽

Amusement pages of New York's newspapers appeared last Sunday morning with a large display advertisement, reading as follows:

TODAY
RKO THEATRES
E X T R A !
On All Screens
ROSS
vs.
McLARNIN
FIGHT PICTURES
ROUND
by
ROUND

The RKO Theatres management forgot to reckon with the elements of the weather. One of the worst storms of the year raging along the Atlantic Seaboard last Saturday afternoon and evening caused postponement of the Ross-McLarnin fight to next Saturday.

THE ABSENCE OF A HOLE in a candy mint nearly ruined the motion picture business in Hagerstown, Maryland, as evidenced by the following telegraphic correspondence which was exchanged between the persistent Frank Boucher, of the Maryland theatre in that town, and the just-as-persistent Beechnut Packing Company—the correspondence proving again that the little business man does not have much protection against the big trust:

AUGUST 8TH (A.M.)

BEECHNUT PACKING CO.,
CANAJOHARIE, N. Y.

RECEIVED BOX OF BEECHNUT GUM. UNDERSTANDING WITH YOUR REPRESENTATIVE MR. STRAWHAND WAS FOR BEECHNUT DROPS (WITH THE HOLE). THESE TO BE USED IN EXPLOITING "HERE COMES THE NAVY". ENVELOPES ARE ALREADY PRINTED FOR DROPS. ADVISE IF YOU WILL SHIP DROPS IN TIME FOR OUR USE FRIDAY OR SATURDAY. SHALL I RETURN GUM OR USE IT FOR OTHER ADVERTISING MEDIUM.

FRANK BOUCHER
MARYLAND THEATRE

AUGUST 8TH (P.M.)

BEECHNUT PACKING CO.,
CANAJOHARIE, N. Y.

BOXES **ACTUALLY** CONTAIN GUM. PLEASE MAKE CERTAIN WE HAVE DROPS NOT LATER THAN SATURDAY. WILL HOLD GUM PENDING FURTHER ADVICE.

FRANK BOUCHER

AUGUST 9TH (A.M).

FRANK BOUCHER,
MARYLAND THEATRE,
HAGERSTOWN, MD.

SUGGEST YOU **ACTUALLY** OPEN BOX AND SEE IF IT DOES NOT CONTAIN ASSORTED DROPS (WITH HOLES) FOR "HERE COMES THE NAVY". WE SHIPPED DROPS (WITH HOLES) TO YOU BY EXPRESS AUGUST SEVENTH. WIRE AGAIN IF DROPS NOT RECEIVED. IF GUM SAMPLES ON HAND, PLEASE HOLD PENDING FURTHER ADVICE.

BEECHNUT PACKING CO.

AUGUST 9TH (P.M.)

FRANK BOUCHER,
MARYLAND THEATRE,
HAGERSTOWN, MD.

SHIPPED DROPS (WITH HOLES) EXPRESS NINE O'CLOCK TONIGHT.

BEECHNUT PACKING CO.

▽

National Broadcasting Company announces the return to the air of Jimmy Durante with the remark that the nostril dilation of Mr. Durante's Brobdingnagian beak resembles nothing so much as an approach to the Holland Vehicular Tunnel running under the Hudson River.

▽

Hollywood producers say Maxie Baer has gone temperamental since he won the championship and refuses to appear in another prize fight picture.

Other champions have done worse, reminds Ted Cook. They've gone temperamental and refused to appear in prize fights.

▽

Colgate toothpaste propaganda points out that brighter smiles are more important in Hollywood than perfect figures. But Mae West complains she can't get anyone to admire her smile.

And there's Fred Ayer's story—which he swears is true—about one Moe Buchsman, an American touring France by motor car, who was brought to court the other day for speeding. The pompous French magistrate fined Moe the equivalent in francs to $6.50, which the defendant refused to pay on the grounds that the French had been lax in the matter of war debt payments. Finally, after bickering on both sides they made a deal. Moe agreed to send a check for the amount of his fine to Secretary of the Treasury Morgenthau at Washington, this sum to be applied to the French debt to the United States. The court asked Moe to send to the French government a photographic copy of his check.

▽

Hollywood has been named a lot of things, but never a "co-respondent" in a divorce case, until last week, when Rudolph R. Loewe, of Detroit, filed suit for divorce in the County Building against his wife, Jennie Maude, naming the film capital as co-respondent.

Mrs. Loewe became so infatuated with Hollywood during their tour of the west coast, the husband maintained, that she refused to return to Detroit. She is not an actress, nor is she connected with motion pictures in any way, he asserted—she's just in love with the place.

▽

The last link between the St. Louis theatre world—the cradle of their career—and Spyros, George and Charles Skouras was removed the other day when workmen painted out the Skouras name from the top of the large electric sign in front of the Ambassador theatre, at Seventh and Locust. The Skouras name had been placed on the sign in 1926, when it represented one of power in St. Louis theatre circles (Skouras Amusement Enterprises). It had remained there when control of the house and the other Skouras properties passed to Warner Brothers, years ago. Nor was there any change when the management of the Ambassador passed into the hands of the Paramount interests, nor when the local Central Theatres Company took over the properties under an agreement with federal court receivers. But down it came when Harry Koplar and Allan Snyder took over the house recently and placed it under Fanchon and Marco management.

▽

Paramount announces sorrowfully that there will be no cabbages in their "Mrs. Wiggs of the Cabbage Patch." Exhibitors will not be entitled to cancel on grounds of misrepresentation.

▽

Lincoln Perry was a shiftless Alabama Negro who spent his afternoons at the race tracks, betting on ponies that followed a carnival from fair to fair. One afternoon he wagered his clothes against $30 that a horse named Step'n Fetchit would win, and for the first time in its life, Step'n Fetchit won a race. The young buck was so grateful he adopted the name of the steed—and now he is a star on Winfield Sheehan's Fox lot: Mr. Stepin Fetchit, of Hollywood.

▽

Introducing to the American public the Samuel Goldwyn presentation of Anna Sten and Fredric March in "We Live Again," an advertisement sponsored by United Artists in *Photoplay* modestly described "The warmth of Sten! . . . The brilliance of March! . . . The genius of Tolstoy! The vision of Mamoulian! . . . The wizardry of Samuel Goldwyn! . . . here truly is a romance of unforgettable beauty!"

To which Mr. Goldwyn is supposed to have replied, after reading the copy before publication: "That's right, we don't want any publicity in our ads—just facts."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Secrets of the Chateau

(Universal)

Mystery Comedy Drama

Highly theatricalized mystery motivates everything. As is nesessary, however, the companionate elements of romance, drama, comedy, thrill and suspense have their sustaining function, while it makes no attempts at pretentiousness.

The dominating quality is continually emphasized. In the opening sequences, located in Fos' rare volume book shop, it is easy to account for the presence of Marotte, Surete inspector. It's not so simple, however, in the cases of Julia, Paul and Armand. They look like crooks. The motive for the story being established when Paul asks Fos if he would like to buy a genuine Gutenberg Bible, added uncertainty comes through the actions of Julia and Marotte and later her association with Lucien and his urging her to steal that book. But, it seems, romance has dawned for her and Paul.

Invited to the Chateau to inspect the book, the action of the various characters—Bardou, Didi, Martin, Madame, Paul and Armand—follows the established technique in building comedy, drama and suspense. The Bible is displayed and the manner in which it is guarded is demonstrated. That night, preceded by a lot of shadowy mysterious movements, Bardou is killed and the Bible stolen. Marotte comes to investigate. More suspense is created. There's another killing and the climax is brought about when the thief-killer makes a slip. Fos, the bookdealer, masquerading as a professor, is revealed as the criminal.

See it for what it is, building a campaign that dares audiences to identify the criminal until the very end and accenting its amusing entertainment.—McCarthy, Hollywood.

Produced and distributed by Universal. A Lew Ostrow production. Directed by Richard Thorpe. Screen play by Harry Behn and Albert DeMond. Added Dialogue by Llewellyn Hughes. Photographed by Robert Plan. P.C.A. Certificate No. 13. Running time, 68 minutes. Release date, October 8, 1934.

CAST

Julia	Claire Dodd
Paul	Clark Williams
Fos	William Faversham
Marottee	Ferdinand Gottschalk
Martin	Osgood Perkins
Madame	Helen Ware
Didi	Alice White
Lucien	Jack LaRue
Commissioner	Alphonse Ethier
Armand	George E. Stone
Bardou	Dewitt Jennings
Cook	Cecile Elliott

The Pursuit of Happiness

(Paramount)

Comedy Romance

Here's an audience entertainment treat and a showman's show. It's comedy romance. Newly premised, it is alive with different laugh-stimulating qualities in basic idea, presentation, dialogue, action, historical atmosphere and situation significance. Using a trade expression, it "panicked" the preview audience.

While the idea of "The Pursuit of Happiness" is new, none but proved theatre fundamentals have been used in firmly fixing its entertainment quality. Comedy predominates; romantic love interest, charming and refreshing, motivates. The subject matter is uniquely interesting and intriguing. As it creates laughter, it also makes the pulse beat a little faster. Production atmosphere, historical relationship, direction, dialogue and action accentuate that effect. Thereby light drama is made possible; so is an air of adventure, a tinge of intelligently handled feminine appeal, a combination of hokum and almost satirical realism and lots of sympathy stimulating human interest.

It's a story of Colonial America. A line from the Declaration of Independence—"life, liberty and the pursuit of happiness"—is the basis for what happens. The locale is Connecticut; the time, the early days of the Revolution. Prologued by a pair of comedy tinged situations, the reason for the Hessian mercenaries' landing in New York, the yarn actually gets under way when Washington's offer of land to any deserting Hessian is accepted by Max Christman.

Despite the jealousy of Jennings, who has tabbed Prudence for his own, and the activities of Banks, self-appointed regulator of the community's morals and super-snooper extraordinary, romance blossoms for the girl and the Hessian who wants to be an American. All their affairs, together with all the natural handicaps and obstacles, build to one smash scene —"the bundling custom."

This was a custom, which Banks had sworn to stamp out, whereby sparking sweethearts, fully clothed, to save fuel, got into bed with a centerboard between them, to do their wooing. The manner in which Prudence tries to explain its innocence to Max; his amazement at its potential intimacy, all directed with intelligence, is the show's high spot. Anyway, the in-bed lovers are discovered by Banks; Jennings comes sneaking along, the household is in a turmoil, and only by the arrival of Colonel Sherwood with a commission for Max on Washington's staff are the sweethearts saved from Banks' ire.

For adults, "The Pursuit of Happiness" is entertainment wide open for all kinds of ingenious publicity and exploitation, and it probably will benefit more by word of mouth advertising than anything else.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Directed by Alexander Hall. From the play by Lawrence Lagner and Armina Marshall. Adaptation, Stephen Morehouse Avery and Jack Cunningham. Screen play, J. P. McEvoy and Virginia Van Upp. Sound, Harry Lindgren. Art directors, Hans Dreier and Bernard Herzbrun. Photographed by Karl Struss. P.C.A. Certificate No. 178. Running time, 83 minutes. Release date, September 28, 1934.

CAST

Max Christmann	Francis Lederer
Prudence Kirkland	Joan Bennett
Aaron Kirkland	Charles Ruggles
Comfort Kirkland	Mary Boland
Lyman Banks	Walter Kingsford
Col. Sherwood	Minor Watson
Thad Jennings	Adrian Morris
Meg Mallory	Barbara Barondess
Jonathan	Duke York
Rev. Myles	Burr Caruth
The Drunk	Jules Cowles
Bijah	Irving Bacon
Sam Evans	Spencer Charters
Tall Conspirator	John Marston
A Peddler	Edward Peil, Sr.
Orderly	Paul Kruger
Little Boy	George Billings
Boy's Mother	Ricca Allen

ENGLISH SEQUENCE

General Sir Henry Clinton	Holmes Herbert
Lord Pitt	Boyd Irwin
King George III	Henry Mowbray
Max's Uncle	Winter Hall
Col. Hoffer	Bert Sprotte
Aide Sir Henry Clinton	Colin Tapley
Col. Hoffer's Aide	Reginald Pasch
Recruiting Officer	Harry Schultz
Corporal	Hans von Moorehart
Coachman	Baron Hesse

King Kelly of the U. S. A.

(Monogram)

Comedy with Music

Hardly to be classified as a musical comedy by reason of the virtual absence of chorus dance numbers usually to be found in that variety of picture, this is more nearly a comedy with music, or perhaps operetta, since its story has that atmosphere of engaging unreality generally associated with the operetta.

With definitely pleasant music, and something of a new personality in the lead, the exhibitor should experience no particular problems in the selling. The offering is light entertainment, but entertainment it is. A tieup or two is readymade. The title in itself, will not necessarily draw patronage, but played up in a seriocomic manner it should be used in promotion of the picture.

The personality is Guy Robertson, New York stage star, who has appeared in such stage musical comedies as "All the King's Horses," "Rose Marie," "Song of the Flame" and several others.

His voice is good, and attractive, and he, as a screen player, should be found appealing, especially to the feminine portion of the patronage. The emphasis on Robertson in the advertising should be worthwhile as a buildup for future appearances. The song numbers are sufficiently "catchy" and tuneful to warrant a rebroadcasting in the lobby as a means of attracting pedestrian attention. Irene Ware, Edgar Kennedy and Franklin Pangborn are the other familiar names in the cast.

The story develops into one of those mythical kingdom themes with the princess in distress and the livewire showman from New York who rescues the girl and saves the day. As such it should not be taken too seriously, but as a light bit of musical, romantic comedy. Robertson is taking a troupe of show girls to Paris when he learns that the company will not be permitted to land in France. Kennedy is Robertson's handy man and henchman, who handles much of the comedy.

Also on board is Pangborn, an efficiency engineer en route to rehabilitate the mythical and bankrupt kingdom of Belgardia. Pangborn is attracted to one of Kelly's show girls and attempts to buy her contract. Kelly refuses, but changes his tune when he finds out he cannot land. Pangborn learns his contract with Belgardia is no good, and the two strike a deal. Pangborn takes over the whole troupe and gives Kelly his contract in exchange, each believing he has sold the other a lemon. Kelly meets a strange girl on the ship, whose name he does not know, and the two fall in love, though she keeps her identity secret.

Kelly and Kennedy go to Belgardia and find the country on the rocks, with tremendous liabilities and no assets but an ability to make mops, which no one wants to buy. He also insists that the king force his daughter to marry the elderly prince of a neighboring kingdom in order to cancel a large debt, but changes his mind when he learns the daughter is the girl of his dreams. He goes to work on a huge promotion of the palace, opening it to tourists, and sells mops via the radio. When the suitor for the princess' hand finds that hand firmly held by Kelly, he orders the salesman shot. But the women of Belgardia, in danger of losing their romantic crooner, storm the palace and the day is saved.

The mop-selling idea is the tieup angle,

which should be productive. It is a film the family may see.—AARONSON, New York.

Produced and distributed by Monogram! Supervised by George Bertholon and Howard Higgin. Screenplay by Leonard Fields and David Silverstein. Music by Bernie Grossman. Lyrics by Joe Sanders. Photographed by Robert Planck. Edited by Jack Ogilvie. Recorded by Ralph Shugart. Running time, 66 minutes. Release date, September 15, 1934.

CAST

Kelly ..... Guy Robertson
Tania ..... Irene Ware
Happy ..... Edgar Kennedy
Brockton ..... Franklin Pangborn
Maxine ..... Joyce Compton
King ..... Ferdinand Gottschalk
Mysterious Stranger ..... William von Brincker
Rodney ..... Lorin Raker
Minister ..... Otis Harlan
Maid ..... Bodil Rosing

Blind Date

(Columbia)

Drama

A drama of the young working girl of poor parents who finally finds her happiness with a young heir to millions, the selling potentialities of this picture are not such as to warrant great exhibitor enthusiasm.

Ann Sothern, whom Columbia is boosting toward stardom, has the leading role; Neil Hamilton plays opposite, and Paul Kelly, Mickey Rooney and Spencer Charters have the principal supporting roles.

The film is more apt to have its greatest appeal to the younger adults, and to these the exhibitor might well direct his selling campaign. Also the film may be expected to have more of feminine appeal than masculine.

Miss Sothern, the support of a poor family, is engaged to Kelly, automobile mechanic. Her father, Charters, is a good-for-nothing who spends his time watching the racing sheets and doing little or nothing which might contribute to the happiness of his family. Comedy is interspersed with the dramatic elements, as it is supplied for the most part by Charters and young Rooney as the ubiquitous small brother.

When Kelly, in his ambition to get ahead with his small garage business, is called on a job and disappoints Miss Sothern on her birthday evening, she, resentful, goes out on a blind date with her friend and meets Hamilton, young man of wealth. His pleasant attentions, and a following quarrel with Kelly, cause her to see more and more of the attentive Hamilton. He asks her to quit her position as telephone operator, and obtains another for her as model in his father's department store. He asks her to go to Europe with him, and when she realizes he means the invitation without benefit of clergy, she returns his gifts, refuses to see him again.

Tramping the streets looking for a position that is never there, she sees her family suffer. Kelly, sensing the trouble of the family, assists by employing Charters as his helper, though business is too poor to warrant the expense. Miss Sothern, grateful, sees him again, but is still in love with Hamilton, who, on a yachting trip, returns determined to marry Miss Sothern. Kelly is hurt through the carelessness of Charters and, when he leaves the hospital, learns through Miss Sothern's younger sister that the girl really loves Hamilton.

An adult film, it is perhaps best played in a midweek position.—AARONSON, New York.

Produced and distributed by Columbia Pictures. Adapted from the story by Vida Hurst. Screen play by Ethel Hill. Director, Roy Wm. Neill. Assistant director, Art Black. Cameraman, Al Seigler. Sound engineer, Glenn Rominger. Film editor, Gene Havlick. Running time, 72 minutes. Release date, July 20, 1934.

CAST:

Kitty Taylor ..... Ann Sothern
Bob Hartwell..... Neil Hamilton
Bill ..... Paul Kelly
Freddy ..... Mickey Rooney
Pa Taylor ..... Spencer Charters
Ma Taylor ..... Jane Darwell
Flora ..... Joan Gale
Dot ..... Geneva Mitchell
Tom ..... Theodore Newton
Emy ..... Tyler Brooke
Hartwell, Sr. ..... Henry Kolker
Burt Stearns ..... Ben Hendricks, Jr.
Mrs. Hartwell ..... Mary Forbes
Barbara Hartwell ..... Billy Seward

The Richest Girl in the World

(RKO Radio)

Comedy Drama

A lively, completely entertaining comedy drama, with considerable emphasis on the comedy, this picture is replete with amusing situations and rapid, engaging dialogue. For the exhibitor there are several good, if not particularly powerful selling names, an intriguing title, and an opportunity for catch lines and copy ideas which may be used to advantage.

Set in New York, and moving rapidly, the story concerning the quest of the world's wealthiest girl for complete happiness, for herself alone, rather than via her money, the selling should indicate, in not too serious fashion, the efforts of the girl to meet *the* man. An adult attraction, since adults will be much more apt to appreciate the yarn than will children, the chief objective of the campaign may well be the feminine element in the patronage, with the thought that this will also bring the menfolk.

For the marquee there are the names of Miriam Hopkins, Joel McCrea, Fay Wray and Henry Stephenson, with Reginald Denny the best name among the supporting players. The title should come in for a good share of attention. Taking the angle, in the appeal to women, of: "What would you do if you were the richest girl in the world"? or "She wanted romance for herself alone—without her pocketbook," and the like, should be effective.

It is made clear as the film opens that the richest girl in the world is unknown by photograph to the public and to the trustees who handle the vast wealth which is hers. Henry Stephenson, virtually her guardian, introduces Miss Wray to the trustees as Miss Hunter. Actually, acting as Miss Hopkins' secretary, Miss Wray, married to Denny, poses as Miss Hopkins to relieve her of the annoyance of publicity. A young man, engaged to Miss Hopkins, breaks the engagement, and at a large garden party Miss Hopkins, posing in her turn as Miss Hunter's secretary, accidentally meets McCrea, a guest.

She falls in love with him, but is determined to test him to the utmost. She arranges that Miss Wray, who is supposed to be the rich girl, should give McCrea every opportunity to make love to her, in order that Miss Hopkins may find out whether he really loves her. Stephenson insists she is giving McCrea too difficult a test, but she is determined.

Feeling certain, then, that he really loves her though believing her not the heiress, she invites him to her home in the mountains, and alone with him, urges him to propose to Miss Wray, as a final test. To her surprise, Miss Wray accepts him, and the situation is back where it started, and further complicated, with Miss Hopkins more disturbed than ever. That night, however, McCrea accidentally sees Denny walking into the room of the girl he thinks is his fiancee, but is actually Denny's wife. Next morning, punching Denny, berating the household, he leaves, taking Miss Hopkins with him, almost by force, thinking her the secretary.

Lively and entertaining, the film will stand an active campaign, hinged about the title, and may be played almost any time in the week.—AARONSON, New York.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by William A. Seiter. Story and screen play by Norman Krasna. Musical director, Max Steiner. Photograped by Nick Musuraca. Art directors, Van Nest Polglase and Charles Kirk. Recorded by John E. Tribby. Edited by George Crone. P.C.A. Certificate No. 164. Running time, 76 minutes. Release date, September 14, 1934.

CAST

Dorothy Hunter ..... Miriam Hopkins
Anthony Travis ..... Joel McCrea
Sylvia Vernon ..... Fay Wray
Jonothan Connors ..... Henry Stephenson
Philip Vernon ..... Reginald Denny
Maid ..... Beryl Mercer
Donald ..... George Meeker
Frank Orsatti ..... Wade Boteler
Cavendish ..... Herbert Bunston
David Preston ..... Burr McIntosh
Butler ..... Edgar Norton

Take the Stand

(Liberty)

Mystery

The screen adaptation of a story by the late Earl Derr Biggers, "The Deuce of Hearts," this independently-produced picture contains elements of dramatic interest and romance, which, combined with the solution of a murder mystery, offer a measure of entertainment.

The book origin of the film, and the mystery involved, form the best selling approach for the exhibitor. The modern journalistic note is struck in the fact that the victim of the murder was the sort of scandal-mongering columnist who had half the notable or notorious population of the city always on tenterhooks, fearing that he would reveal conditions and circumstances much better left secret.

The suspense and mystery are there in force, and intriguing catch lines should be evolved to tie in with the identity of the victim. The title has comparatively little bearing on the story itself, other than the fact that a trial takes place, and the cast offers little possibility of strong draw via the marquee. The familiar names are those of Jack LaRue, as the columnist, Thelma Todd as his secretary, Gail Patrick as the daughter of suspect No. 1, and Russell Hopton, the young detective who comes through for reputation and girl.

The film early establishes the motives of the several individuals later suspect, as they read their morning papers and each in turn feels a rising tide of anger against the man who easily may ruin all their lives. Miss Patrick, daughter of Berton Churchill, wealthy broker, goes to LaRue when an intimation in his column foreshadows a possible revelation of trust-fund dabbling on the part of her father. But LaRue is obdurate. Bradley Page, gang boss, has his own excellent reason, as has a crooner, and Jason Robards, an actor.

At the moment of important revelations on the part of LaRue in a nationwide broadcast, a shot rings out over the air, and LaRue is found dead. The medical examiner claims death is due to stabbing, and not a bullet, a theory on which Hopton works but which the other detectives ignore. Each of the suspects, at the studio, is found with a gun in his pocket, but Churchill's has been fired, and he is tried for the murder. Hopton, meanwhile, forced to resign, goes to work for Miss Patrick, uncovers the murderer, and in a last minute scene in the judge's chambers re-enacts the crime and forces a confession from the murderer. Hopton and Miss Patrick end the film on the romantic note.

The production is perhaps best played in a midweek position.—AARONSON, New York.

Produced and distributed by Liberty Pictures. Associated producer, M. H. Hoffman, Jr. Directed by Phil Rosen. Story, continuity and dialogue by Albert DeMond. Suggested by the "Deuce of Hearts," by Earl Derr Biggers. Cinematographers, Harry Neumann, Tom Galligan. Production manager, Ray Culley. Film editor, Mildred Johnston. Recording by W. C. Smith. Music by Abe Meyer. Running time, 78 minutes. Release date, September 7, 1934.

CAST

George Gaylord ..... Jack LaRue
Sally Oxford ..... Thelma Todd
Cornelia Burbank ..... Gail Patrick
Bill Hamilton ..... Russell Hopton
Jerome Burbank ..... Berton Churchill
Ernie Paddock ..... Bradley Page

Gay Love

(British Lion)

Comedy with Music

Something for most publics is provided in this high spirited and excellently directed picture, which proves that British studios are now capable of turning out real audience material. Comedy, melody, good names and snappy treatment are assets which should put it over in America with the aid of a very little showmanship. The picture offers plenty of material on which to build a campaign. Sophie Tucker's name is one selling point; the film backs it with a characteristic performance, put on much more intimately than is possible on the stage.

(*Continued on page 29*)



A revel of gorgeousness TO MAKE THE



AN ERIK CHARELL PRODUCTION

EYES DANCE . . . THE HEART SING . . . *your profits soar!*

FOX lavished a fortune to make "Caravan"... *to make a fortune for you.* Mammoth settings of astounding beauty...peopled with a colorful multitude of 3,000 . . . led by a throng of outstanding names. Swirling masses of happy crowds...wooing to melody . . . rejoicing to rhythm. *Not in all your life have you seen such splendor spread across the screen!...or heard such melody thrilling an audience!*

CARAVAN

CHARLES BOYER
LORETTA YOUNG
JEAN PARKER
PHILLIPS HOLMES
LOUISE FAZENDA
EUGENE PALLETTE
C. AUBREY SMITH
CHARLEY GRAPEWIN
NOAH BEERY

Executive Producer, Robert T. Kane. Directed by Erik Charell. Screen Play and Dialogue, Samson Raphaelson. Continuity by Robert Liebmann. From a story by Melchior Lengyel. Music by Werner Richard Heymann. Lyrics by Gus Kahn.

FOX

"'HANDY ANDY' WAS PRETTY GOOD BUT WAIT TILL YOU SEE 'JUDGE PRIEST'"

—says Washington Evening Star*



*They took the words right out of our mouths!

FOX

Florence Desmond's impersonations of Garbo, Zasu Pitts, Mae West and others are another special feature Essentially, however, it is as a sparkling comedy-romance of back stage life, with a strong story interest supported by all-round good acting and production, that "Gay Love" appeals. It would be good entertainment without the trimmings, but the trimmings are great.

Marie Hopkins, a gold-digger, entraps the likable but unsophisticated Tony, Lord Eaton, into an engagement. She has posed as a member of "Society," but is actually penniless and, on her return to London, borrows £500 from her sister, Gloria Fellowes, a musical comedy star, while at the same time indicating that her fiancé can hardly be expected to meet a sister "on the stage." Tony, in fact, meets Gloria by accident when he calls as a possible tenant of her flat, is mistaken for an actor and involved in the hasty try-out of a love scene.

Marie, gambling heavily, has to give I. O. U.'s to an adventurer, and makes further application to Gloria for a £1,000 loan. Gloria, in love with her unidentified visitor, is horrified to discover that he is her suster's fiancé and dismisses him. Unable to raise the money for Marie's debts, however, she goes to Tony and borrows the money. Shortly afterwards she is astonished and delighted to hear that Marie has eloped with an old lover. Tony also hears the news and dashes to the theatre, at which Gloria has a first night. She has been giving impersonations of stars and, receiving him in her Mae West get-up, succeeds in concealing her identity until assured that he intends to take her advice to: "Tell the girl you're crazy about her."

The action is cleverly scheduled to combine Florence Desmond's imitations and Sophie Tucker's performances with the story proper. There is, in fact, no break in continuity; a first class variety show happens as part of the logical sequence of events. It is a high spot of the film, yet no greater in entertainment value than the consistently charming acting of Florence Desmond, who has brilliant support from Sydney Fairbrother as her dresser and Ivor Maclaren as her lover.—ALLAN, London.

Produced and distributed by British Lion Film Corporation, Ltd. Directed by Leslie Hiscott. Art director, Norman G. Arnold. Photography, Alex Bryce and Harry Rose. Sound, Harold King.

CAST

Gloria Fellowes	Florence Desmond
Sophie Tucker	Sophie Tucker
"Dukey"	Sydney Fairbrother
Lord Tony Eaton	Ivor Maclaren
Freddie Milton	Garry Marsh
Marie	Enid Stamp-Taylor
Higham	Finlay Currie
Capt. Sparks	Leslie Perrins
Ben	Ben Weldon

Gift of Gab

(Universal)

Revue

Reference to the credits, particularly the list of screen and radio broadcast stars, with a side glance at the title, clearly indicates that "Gift of Gab" is an exploitation picture. It's entertainment to begin with, a colorful revue of screen and radio personalities, but because of the surprising completeness of its motivating story which runs the gamut of comedy, drama, music, topical spectacle and romance, it is also something decidedly novel. While it is done in semi-episodic fashion, there is coherence tying everything together, so that the sometimes almost irrelevant interludes emphatically aid in sustaining the dramatic-romantic motivation.

Gabby Gabney, with the comedy aid of his stooge, Patsy, flops as a cheap John auctioneer and sidewalk pitchman, only to talk himself into the job of announcer on the nationwide Trivers Chopped-Chicken-Liver radio hour. The world tunes in on his programs, and there are presentations of Phil Baker in a burlesque comedy skit, Gene Austin in songs, the Downey Sisters, Gus Arnheim, Ruth Etting, Ethel Walters, the Beale Street Boys in visible performances. Gabby goes big shot, a grand guy to himself but a pain in the neck to everyone else, particularly to Barbara, who has fallen in love with him.

Then he's a big-money news announcer, reciting big sporting events, disasters, and so on, always on the spot just when they happen. Barred from a football stadium, he talks Colonel Trivers into going to the big game with him and outdoes Graham McNamee as he reports the game through a chrysanthemum buttonhole microphone. No one can hold the cocky guy with that triumph under his belt. Comes a transatlantic flyer winging his way to Curtiss Field. Gabby can't be bothered going away down there. He broadcasts a lurid description of the landing, but the flier has double-crossed him by crashing at Hartford.

Fired, Gabby goes to the dogs. In the interim, the Universal players, Lukas, Karloff, Lugosi, Binnie Barns, Chester Morris, Victor Moore, June Knight, Roger Pryor and Helen Vinson enact a burlesque murder mystery.

Then a transport plane cracks up in the mountains. Seeing the one chance to bring Gabby back as a great talking reporter, Barbara, Patsy and the Colonel put him aboard a plane to fly over the site of the disaster. Unable to get close enough, Gabby bales out and gives the world its first parachute description of a sensational news event.

The stunt restores him to grace. The finale is another revue of all the talent that has appeared previously.

Creating wide popular interest for this picture shouldn't prove difficult for anyone. There is so much with which to work that picking out the element that will have the most profitable local appeal seems to be the hardest thing. Just let the patrons know that there is plenty to amuse and entertain them in many ways, by adapting some of the gags that are used in the picture.—MCCARTHY, Hollywood.

Produced and distributed by Universal. Produced by Carl Laemmle, Jr. Associate producer and screen play, James Rian. Directed by Karl Freund. Adaptation by Lou Breslow. Original story, Jerry Wald, Philip G. Epstein. Art director, David Garber. Cameraman, George Robinson. Special photography, John P. Fulton. Film editor, Raymond Curtiss. Musical director, Edward Ward. Gowns designed by Vera West. Music and lyrics by Con. Conrad, Albert von Tilzer, Charles Tobias, John Meskill, Herb Magidson, George Whiting, Murray Mencher. P.C.A. Certificate No. 157. Running time, 71 minutes. Release date, September 24, 1934.

CAST

Philip "Gift of Gab" Gabney	Edmund Lowe
Barbara	Gloria Stuart
Ruth	Ruth Etting
Absent-minded Doctor	Phil Baker
Alexander Woollcott	Alexander Woollcott
Ethel Waters	Ethel Waters
Margot	Alice White
Colonel Trivers	Victor Moore
Patsy	Hugh O'Connell
Nurse	Helen Vinson
Radio Artist	Gene Austin
Radio Announcer	Tom Hanlon
Janitor	Henry Armetta
McDougal, the waiter	Andy Devine
Cabaret Singer	Wini Shaw
Telephone Girl	Marion Byron
Sound Effects Man	Sterling Holloway
Pintz	Sid Walker
Mintz	Skins Miller
Blintz	Jack Harling
Norton, President WGAB	Edwin Maxwell

Also

Paul Lukas, Binnie Barnes, Bela Lugosi, The Beale Street Boys, Candy & Coco, Karloff, June Knight, Graham McNamee, Chester Morris, Roger Pryor, Douglas Fowley, The Downey Sisters, Gus Arnheim and his Orchestra.

The Spectacle Maker

(MGM)

Decidedly Worthy

Here is a short that can be billed as a miniature feature. It has everything that one hopes to find in a big picture. A good story, fine acting, unusual music accompaniment, fine technicoloring. All combine to build a human interest feature that makes real entertainment. Additionally, there are strong cast names. In gist, the spectacle maker, caring for crippled little Peter, goes to a monastery that he may learn the secret of manufacturing a glass that will make everything beautiful. Given a book, the Bible, he is told to read it and there he will find the secret of beauty. Reading it, he discovers the way to make the glass. Sold to the Duke and Duchess, it does make everything beautiful and his reward is gold. Later, he wants to make a spectacle that will show everything in the truth. Again, he receives the Bible and reading, learns how to make such a glass. The Duke and Duchess, hearing of the new miracle, want it. But when it shows only the truth, bare of all sham and deception, they would have his life. About to be condemned for sorcery and black magic, the stranger who inspired the making of the glass arrives to defend him. An innocent child is told to look through the glass and tell what she sees. Speaking only with the voice of innocence, her testimony defeats the Duke's plans. The spectacle broken, the secret lost, little Peter is cured of his affliction and together with the Princess leads the townsfolk in a merry dance. This featurette is worthy of a place on any program. It will supplement advantageously almost any other attraction. Running time, 20 minutes.—G. M.

Tulip Time

(MGM-FitzPatrick)

Beautiful Coloring

Here, with beautiful coloring and scenic effects, the story of the tulip bulb in Holland and some of the native customs is told. Outstanding are the shots of the myriad-colored tulip fields, creating a rainbow-like illusion. Unlike previous travel-talks this tends directly towards the artistic. It should be of extraordinary interest to nature lovers. Running time, 8 minutes.—G. M.

Pagliacci

(Educational)

Good

Presenting something of a new technique, this subject in the Treasure Chest series offers a scene from the famous "Pagliacci," with capable actors performing the roles in pantomime, while splendid operatic voices sing the arias off-screen. The synchronization, on the whole, is good, and the subject, chiefly by reason of the excellent voices, is rather definitely effective.—Running time, 11 minutes.

Goofy Movies

(MGM)

Fast-Moving Hilarity

Departing radically from the previous numbers of this series as dialogued by Pete Smith, this is a satire, fast-moving and hilarious, on "How to Become a Movie Star." Old stock libraries evidently were ransacked to uncover the most harum-scarum type of stuff that was the movies when movies moved, a la the "Screen Souvenirs" technique. No story, no sense; just a lot of fun-stimulating, old-fashioned theatrics to the tune of modern wisecracking remarks. Running time, 9 minutes.—G. M.

Then Came the Yawn

(Educational)

Good Burlesque

Burlesquing the motion picture feature trailer, as currently used, this subject in the Treasure Chest series is often downright funny, as it exaggerates the caption lines on the usual trailer with its plethora of superlatives, then shoots off at ridiculous, and amusing tangents in the manner of the "meller drammer" of long ago in the motion picture. It is a novelty with a really amusing turn.—Running time, 8 minutes.

Pro Football

(MGM)

For Football Fans

Dialogue by Pete Smith, the Chicago Bears reveal the intricacies of professional football. In both normal and slow action they go through an assortment of bewildering plays, formations and pigskin tricks. An ideal short for the football fans, also one that will go well on a program featuring any of the several football pictures that will be released during the football season. Running time, 9 minutes.—G. M.

$1,008,870 EARNED BY COLUMBIA IN 1933-34

Current and Working Assets Reported Five Times Greater Than Current Liabilities

Columbia Pictures Corporation, controlled by Jack and Harry Cohn, concluded the 52 weeks ended June 30, 1934, with current and working assets five times greater than current liabilities—$6,201,328 and $1,347,-274, respectively—and reported for the period, the best in its history except 1929, a net profit of $1,008,870 on a gross income from film rentals aggregating $11,000,000.

Earnings were equal to $5.69 a share on 168,177 shares of common stock outstanding, after deducting all charges, and compared with $740,240 for the same period ended June 30, 1933, when 167,885 shares of common outstanding at that date earned $4.10 a share.

The company reflected the influence of the business upturn on the motion picture during 1933-34 with an increase in net profit totaling $268,630 over 1932-33, which earned for the common shares an increase of $1.59 a share over the per share earnings of 1932-33. Columbia's earnings were proportionately larger than many of the larger corporations.

Cash on hand was $825,185, earned surplus was $3,151,128 and total assets approximated $7,945,623.

$311,608 in Foreign Subsidiaries

Principal assets reported as of June 30, 1934, were, besides $825,185 cash: Accounts receivable, $441,617; advances to outside producers, less amortization (secured by films), $297,271; inventories, $4,637,254, including released productions at cost, less amortization, $2,744,785, completed productions ont yet released, at cost, $892,773, cost of pictures in work, $607,287, rights and scenarios, at cost, $184,351, advertising accessories, $154,135, and film stock and miscellaneous supplies, $53,921. These completed current and working assets.

Other assets were: Investments in wholly-owned foreign subsidiaries, $311,608, less $183,-446 cash submitted to New York by foreign branches; cash in trust withheld from outside producer, $52,294; deposits, $4,349; miscellaneous investments, $65,271; fixed assets—land, buildings, equipment and fixtures, $2,253,147, less $939,549 reserves for depreciation; and, prepaid expenses totaling $180,619.

Total Liabilities

Total current liabilities were: Trade notes payable, $177,023; accounts payable and accrued expenses, $778,490; mortgages and purchase contracts payable within one year, $34,-068; due to outside producers, $50,353; dividends payable July 2nd, 1934, $42,339; reserve for federal taxes (estimated), $265,000.

Other liabilities, not current, included: Mortgages and purchase contracts payable after one year, $184,068; deposits payable, $50,000; deferred income of $248,600 for self-liquidating advance payments to both foreign and domestic customers; funds withheld from outside producers on account of contingent claims, $52,294; reserve for contingencies, $201,564; stock dividend on common, payable August 2, $54,021.

Capital consisted of $517,830 representing 17,261 shares of outstanding preferred stock without par value, (25,000 shares were authorized); and $2,109,899 representing 169,359 shares of outstanding common stock, (300,000 shares were authorized).

Harry Cohn, president, pointed out to stockholders that during the year the company opened its own exchanges throughout Great Britain, and in line with its policy of not deferring any selling or organization expense in the establishment of new distribution facilities, Columbia had written off to profit and loss some $187,036 upon the commencement of operation of its British exchanges. Following is the corporation's consolidated statement of operations and earned surplus account for the 12 months ended June 30, 1034, including operations of both domestic and foreign subsidiaries:

Gross income from rentals and sales of film and accessories		$11,178,446.66
Deduct:		
Amortization of production costs.	$5,310,009.00	
Share to other producers	290,782.47	
Cost of accessories	266,648.99	
		5,867,440.46
		$ 5,311,006.20
General, administrative and selling expenses (see Note A)		3,920,271.33
		$ 1,390,734.87
Operating losses of foreign subsidiary companies and branches		17,780.03
		$ 1,372,954.84
Other income (net), including excess duties recovered, profit or loss on foreign exchange, discount on merchandise purchases, forfeited deposits, etc.		87,915.82
		$ 1,460,870.66
Provision for Federal taxes (estimated)		265,000.00
		$ 1,195,870.66
Expenses relating to organization and establishment of newly formed foreign subsidiary, less incidental income		187,036.08
Net profit		$ 1,008,834.58
Earned surplus at July 1, 1933		1,984,938.58
		$ 2,993,773.16
Excess provision made in prior years in the reserve for contingencies and credit from adjustments with officers		305,500.00
		$ 3,299,273.16
Deduct:		
Dividends:		
On preference stock	$ 51,783.00	
On common stock—Cash.. $42,339.75 Stock.. 54,021.80	96,361.55	
		148,144.55
Earned surplus at June 30, 1934, per balance sheet		$ 3,151,128.61

NOTE A: Including interest expense of $16,551.30 and depreciation on furniture in head office and branches of $30,718.73. Depreciation on studio buildings and equipment of $163,322.53 has been capitalized as production cost and is being written off as film amortization.

Appended to the corporation's annual statement to the stockholders was a memorandum explaining changes in the percentages used in the amortization scale applicable to negative and positive costs of released pictures in the year ending June 30th, 1934, and allocation between territories. This memorandum follows in full:

The plan followed in the amortization of the cost of released productions has been along the same general lines in the year ending June 30, 1934 as for the preceding two years; viz., writing off the cost as closely as possible in proportion to the receipt of income from the released pictures in each territory. Adjustments have been made in the allocation of negative costs between domestic and foreign territories and in the percentages in the previous amortization tables to reflect changes in the trend of rental income in the several territories where the pictures are distributed. These modifications are explained below:

During the first half of the fiscal year 1934 the negative cost of features and "westerns" was apportioned 83% to domestic territories and 17% to foreign territories. In view of the income from foreign countries having represented a greater proportion of the company's total income, the apportionment between the two fields for the full year ending June 30, 1934 is 80% to domestic and 20% to foreign, the latter being subdivided 15% to Great Britain and 5% to other foreign territories.

The rental income in "westerns" during the fiscal year 1934 showed that on the average a smaller percentage of the total was received in the first 39 weeks after release than previously; therefore, a smaller percentage of the cost was charged off in the earlier part of the pictures' earning life.

The amortization scale used in writing off the portion of the negative and positive costs allocated to Great Britain prior to January, 1934 was based on the experience of the distributing company through whom the Columbia product was then released. Owing to the distribution in Great Britain having been carried out since early in 1934 by Columbia's own British subsidiary, the rental experience has been somewhat different from that of the pictures released through the former distributor. The amortization table applicable to Great Britain has been revised to reflect Columbia's latest experience.

The 5% of the negative cost allocated to foreign territories other than Great Britain was written off prior to the 1934 fiscal year by applying thereagainst the total net rentals received from these sources. For the fiscal year 1934 the 5% was amortized on a scale based on the latest rental experience in those territories.

The following shows in summarized form the amortization tables used in writing off the cost of the company's product in the accounts for the year ending June 30, 1934:

United States and Canada:

No. of Weeks	Features	Westerns	Shorts
13	55%	30½%	32½%
26	86½	60¼	61
39	96¼	79	78
52	98	91½	89½
78	100	100	100

Great Britain—Features and Westerns:
14% in 3 months; 57½ in 6 months; 81 in 9 months; 90½ in 12 months; 100 in 18 months.

Other Foreign Territories—Features and Westerns:
Write-offs to start five months after release date in the United States.
23% in 3 months; 44 in 6 months; 61 in 9 months; 76 in 12 months; 90 in 15 months; 100 in 18 months.

Akerson Is on Board Of Veterans' Appeals

George Akerson, secretary to Herbert Hoover when he was in the presidency, and later in executive positions with Paramount and the Motion Picture Producers and Distributors of America, was appointed last week by President Roosevelt as an associate member of the Federal Board of Veterans' Appeals. The office carries a $6,000 salary.

Cullman Is Port Vice-Chairman

Howard S. Cullman, trustee for the Roxy theatre and a commissioner of the Port of New York Authority since 1927, was elected vice-chairman of the organization last week.

Loew 25 Cent Dividend

Loew's has declared the regular quarterly dividend of 25 cents on common stock, payable October 1 to stockholders of record September 14.

Dembow Leaving Paramount to Join National Screen

Sam Dembow, Jr., resigned this week as vice-president of Paramount Theatres Service Corporation, effective October 1, to become general manager of National Screen Service, Inc. The post is a new one created for Mr. Dembow by Herman Robbins, National's president. The resignation was announced by George J. Schaefer, Paramount general manager, who also made public Mr. Dembow's letter of resignation to him, which follows:

"As you know, for some time I have had under consideration a proposal to become associated with National Screen Service. Recent developments in the affairs and prospects of that organization have convinced me that I should accept their proposal.

"Because of my long and pleasant association with Paramount I want to assure you that I have reached this conclusion only after deepest thought and with considerable reluctance in bringing that association to an end.

"Accordingly, I am offering you my resignation, effective Oct. 1. If it would not inconvenience you, I would be glad to have you accept my resignation at an earlier date, but I leave that entirely to you. My commitment, however, to National Screen makes it impossible for me to remain beyond Oct. 1.

"I cannot let this opportunity go by without expressing to you personally my genuine appreciation of the fine support and cooperation you have always extended to me. Also, through you, I want to express the same sentiment to all my friends and associates in the company.

"Even though I am leaving, I want you to know that I shall continue to have the keenest and friendliest interest in the welfare and prosperity of Paramount."

It was in 1925 that Mr. Dembow, then general manager of the Herbert L. Rothchild theatre circuit, joined Paramount, when Famous Players-Lasky bought out the remaining three-fourths interest in that circuit. Mr. Dembow took charge of all buying and booking of attractions for theatres operated by Famous. On organization of Publix Theatres Corporation he became vice-president, and with the formation of Paramount Theatres Service Corporation late in 1933 he was made vice-president there. Previously, from 1913 to 1922, he had been on the sales staff of William Fox's distribution organization and had set up many of the Fox Film branch offices.

Frank Freeman Is Dembow's Successor

Appointment of Frank Freeman as vice-president and general manager of Famous Theatres Corporation and vice-president and general manager of Paramount Theatres Service Corporation, was announced on Tuesday by George Schaefer, Paramount general manager. Mr. Freeman succeeds Sam Dembow, Jr. He has been active in Paramount theatre operations.

Block Again Scenario Chief

Bertram Block has returned to take charge of the MGM scenario department.

Seattle Theatres Using Radio To Advertise Films

First run theatres in Seattle are concentrating on radio broadcasts as a means of advertising. During the past week 15-minute programs have been used by the Evergreen Circuit for "She Loves Me Not," playing at the Fifth Avenue; for "Dames," at John Hamrick's Music Hall, and for "Twentieth Century," playing at Jensen-Von Herberg's Liberty theatre. Advertisements by the theatres in newspapers urge readers to listen in on the programs.

File Objections to Paramount Plan

Minority bondholders of Paramount Publix Corporation last week filed objections in United States district court, New York, to the plan of reorganization of Paramount-Broadway Corporation, a subsidiary of Paramount Publix holding title to the Paramount theatre and office building in Times Square, New York. The action constituted the latest development in the Paramount reorganization.

The objections filed revolved about the provision of the plan which called for cancellation of Paramount's $4,822,000 claim against Paramount-Broadway and the guaranteeing of the new bonds of Paramount-Broadway by Paramount Pictures Distributing, Paramount Productions and Paramount International. A recommendation that the Paramount theatre be abandoned by the company is also a part of the briefs opposing the reorganization plan. The plan, scheduled for a second hearing before Referee John E. Joyce on September 25, provides for cancellation of a $178,000,000 claim against Paramount filed by the Broadway subsidiary. Filing of objections was extended to September 20.

Trustees of Paramount Publix asked Mr. Joyce last week for permission to accept a $25,000 offer from the Saga Theatres Corporation, a Paramount subsidiary, for claims totaling $2,006,000 against the Olympia Theatre Corporation and Olympia Operating Company, operating a group of Paramount houses in Massachusetts. The acquisition of the claims was said by the trustees to be of great benefit to Paramount and, therefore, Mr. Joyce granted permission. He will ask the federal court for endorsement.

The Paramount trustees themselves have filed some $5,000,000 in claims against the bankrupt Olympia group.

A second recommendation made by Mr. Joyce was that injunction suits against Paramount be lifted to an extent necessary to permit the corporation and Empire Theatres, Inc., to be made parties to a foreclosure proceeding in Massachusetts involving G. B. Theatres Corporation, whose assets are held by Paramount. It was explained that the proposed plan of reorganization of G. B. bonds provided for having the trustees of Paramount obtain through the Lares Theatres Corporation control of 52 per cent of the stock of the new corporations expected to acquire the mortgaged property.

Hearings of motions in the Paramount Publix action against 12 defendant banks were postponed Monday until Thursday because of the Jewish holiday.

New York Court Halts Picketing In Union Fight

Exhibitors over the country continued this week their negotiations with projectionists looking to the formulation of new contracts, most of which expired August 31, while instances of difficulty, chiefly over the problem of picketing, cropped up in various cities. Lou Krouse, assistant to the president of the IATSE, was quoted as indicating that negotiations this year are less troublesome than in several years, and that no walkouts have occurred and none are expected.

In New York Supreme Court Justice Edgar J. Lauer issued a temporary injunction against New York Projectionists' Local 306, restraining the union from picketing the houses of the Rosekay Amusement Company and Bert Amusement Corporation, in the Bronx and Brooklyn.

Suspends Theatre License

At a hearing last week before Supreme Court Justice Frankenthaler, an agreement resulted in appointment of former judge Robert Marsh as referee to try the injunction suit brought by Allied to prevent Local 306 from picketing theatres of the Independent Theatre Owners Association where Allied operators are employed, and to halt attempts to induce ITOA members to break contracts with Allied. Hearings began Wednesday morning.

License Commissioner Paul Moss of New York last week suspended the license of the Mt. Morris theatre, declaring the theatre had failed to settle a judgment for $1,500 in back wages due to operators, members of Local 306. A local magistrate last week released 31 pickets, arrested previously in front of Broadway theatres, in a test case on the police order prohibiting mass picketing.

No agreement has been reached in pending negotiations in Cincinnati between subsequent run exhibitors and Projectionists' Local 327. Representatives of the factions involved may meet shortly in Washington with Division Administrator Sol Rosenblatt. Exhibitors seek better terms than are provided in the contract just expired, which specifies scales of $45 and $55 with one man in the booth. Some 15 houses are operating non-union and almost all are being picketed.

Union operators in Detroit have won a 14 per cent wage scale increase, according to Frank Kinsor, business agent of Local 199.

Memphis Contracts Extended

Contracts in Memphis have been extended for one year in all downtown houses on the same basis as for the period ended September 1.

In Milwaukee meetings are being held between a committee of 11 exhibitors representing all exhibitors in the county, and representatives of Local 164 to negotiate a new contract. Operators seek an increase averaging 25 per cent.

Musicians' Union 123 in Richmond has suffered another setback in its effort to gain recognition in local theatres, as the court denied an application for an injunction to prevent the employment of outside musicians at the Tantilla Gardens.

At a Seattle hearing the national regional labor board decided against Local 159 of Portland, which failed to establish a minimum wage scale satisfying code provisions and failed to prove the necessity of a substitute operator at the Hollywood theatre.

AMERICANS CRITICIZED FOR INFERIOR PRINTS

Sidney Bernstein, British Circuit Executive, Blames Duped Positives for Quality of Films

by BRUCE ALLAN

London Correspondent

A grievance of silent days, when complaints of "second negative" quality in American films were common, is recalled by a protest by Sidney Bernstein, principal of the circuit of that name, against the practice of American companies nowadays of making their British prints from a duped positive.

Writing to the *Daily Film Renter,* which had adversely criticized the screen quality of a film shown at Mr. Bernstein's Granada, Mr. Bernstein said: "We, pleading guilty, must adduce extenuating circumstances. . . . Practically all the renters of American films are at fault.

"The prevailing practice is to import only one copy or, more subtly, two copies of a film and then to trade show one copy and print all copies for provincial and suburban circulation from the second. . . . Everybody is being 'duped' today. Exhibitors are receiving films which are not as sample . . . the public are seeing films lacking in that wealth of photographic detail characteristic of the silent days and (possibly subconsciously) resenting it.

"With the renters hot on their heels, the film printers are being driven to produce cheaper prints, using inferior sections of stock. . . . The matter is one for concerted action among exhibitors."

Question of Print Quality

That British prints are produced, as a common practice, from a negative duped here from an American positive is generally admitted. On putting Mr. Bernstein's complaint before various technical experts I find, however, a tendency to dispute the accuracy of all his deductions. Said one of these experts: "It is not a question of 'duping,' but of print quality. Nowadays it is possible to make a second negative from a 'lavender' print which will produce prints indistinguishable from originals. Of course you can get bad prints from such a negative, just as you can from a first negative, but good prints from a 'dupe' will definitely be better than bad prints from an original."

This view was supported in other quarters. "Mr. Bernstein is better off with good prints from a second negative than he would be with equally good prints from a first negative which had been hard worked in producing prints for the American market," was one view.

Whatever the technical rights and wrongs of the matter, it seems important that American companies should take note of the fact that their print quality is being challenged. One of the most obvious facts about recent British productions has been their technical excellence.

▽

Though discretion is the most obvious feature of the references to British production made by Hollywood executives on "vacation" in London, it is pretty obvious that the solution of that problem is ultimately likely to be found in the policy of production, in London, for America. Straws show how the wind is blowing and, though Dave Diamond may not like the description, he is one of the straws. Back here after a very brief visit to New York, he is declared to be discussing with Columbia the production of two films in London for general release. That's the idea he expounded to me before he sailed to America and it looks as if he may get it over.

Another "straw" seems to be Roland Brown's air trip to Carlsbad. He went to see Louis B. Mayer a day or two after walking out of his "Scarlet Pimpernel" contract with London . . . and it's common knowledge that when Metro starts making British films it wants them good enough for America.

▽

British Production News

Gaumont-British has practically completed casting for "The Iron Duke," first of three which George Arliss is to make. Gladys Cooper will have the leading feminine role. Other names are Fritz Kortner (Blucher), Allan Aynsworth (Louis XVIII), Gibb McLaughlin (Metternich), Farren Souter, Campbell Gullan, Gyles Isham, Gerald Lawrence, Annie Esmond, Donald Calthrop and Edmund Willard. As Wellington, Mr. Arliss will make his British debut supported by a company of the most distinguished artists on the British stage and screen.

* * *

British Lion, which has a very strong production program, is shortly putting on the floor at Beaconsfield a version of the stage success, "Ten Minute Alibi." At the same studio "In Town Tonight" will be a musical revue featuring radio, stage and screen stars. "Wild Justice," a mystery thriller, will follow.

* * *

Eve Lister, an Irving Asher discovery in "The Girl in the Crowd," has been given the lead in the new Warner-First National production, "A Glimpse of Paradise," from an original by Sam Mintz, author of "Skippy." George Carney, the variety star, will be opposite, and Ralph Ince will direct.

* * *

B. & D.'s production of "La Voie Lactee," from Alfred Savoir's play, has now been officially titled "The King of Paris," after going on the floor as "The Milky Way." Phyllis Monkman, Joan Maude, Ralph Richardson, John Deverill and Sebastian Smith have been added to Jack Raymond's cast.

* * *

Helen Chandler, playing for B. I. P. at Elstree, went on the air from the B. B. C. Theatre at the just concluded Radio Exhibition at Olympia. She has had further good British publicity through personal appearances at the Regal, Marble Arch and Trocadero, Elephant and Castle.

* * *

King Vidor is discussing a joint production with Alexander Korda, to be shot in London's studio early next year. Spanish and Russian stories are under consideration.

Stories Sold To Producers

COMPANY	SOURCE OF MATERIAL ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Columbia	1	..	..	1
Fox	1	1	..	2
Grace Pictures	..	1	..	1
Metro	..	1*	..	1
Paramount	1	2	1	4
Radio	..	2	..	2
20th Century	..	..	1	1
Warners	1	1	..	2
TOTAL FOR THE WEEK	4	8	2	14
TOTAL SINCE SEPT. 1	18	24	6	48

*Published magazine story.

CASE OF THE LUCKY LEGS, book, by Erle Stanley Gardner, purchased by RKO.

CASE OF THE VELVET CLAWS, book, by Erle Stanley Gardner, purchased by RKO.

DAY NEVER CAME, book, by Vina Delmar, purchased by Fox, to be directed by Erich Pommer.

HOLD 'EM YALE, book, by Damon Runyon, purchased by Paramount, with possibilities of Bette Davis and Francis Dee featured.

MAN WHO BROKE THE BANK OF MONTE CARLO, play (also known as "Igra"), by Ilya Surgutchoff, purchased by Twentieth Century Pictures (United Artists).

MURDER BY AN ARISTOCRAT, book, by Mignon G. Eberhardt, purchased by Warners.

NOT ON YOUR LIFE, original, by Isabel Dawn and Boyce De Graw, purchased by Warners.

NOW I'M A LADY, original, by Marion Morgan and George Dowell, purchased by Paramount, as the basis for the next Mae West picture, the screen play for which Miss West will write.

POLICE AMBULANCE, original, by Harold Shumate, purchased by Columbia, for John Mack Brown.

SEHOY AHOY, magazine story, by Clements Ripley, purchased by Metro.

SO RED THE ROSE, book, by Stark Young, purchased by Paramount as likely vehicle for Pauline Lord, to be adapted by Maxwell Anderson.

THERE'S ALWAYS JULIET, play, by John van Druten, purchased by Paramount, possibly for Herbert Marshall and Claudette Colbert.

UNDER THE PAMPA MOON, original, by Gordon Moris, purchased by Fox, for Warner Baxter, with Al Rockett producing.

UNTITLED book based on the murder of Dot King, by John C. Hackett, purchased by Grace Pictures, with George Torwilliger assigned to do the adaptation; production in the East.

Manheim with Mascot

Het Manheim has been signed by Nat Levine to handle Mascot publicity on the Coast, succeeding Lon Young, who has gone to Chesterfield. Mr. Manheim will work in cooperation with Al Sherman, director of advertising and publicity.

Tobias Plans Expansion

Lester S. Tobias, Premium distributor, plans to open branch offices in almost all key cities. Offices are already functioning in Los Angeles, San Francisco, Portland, Ore., Boston, New Haven, Philadelphia and New York.


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THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

NO. 68—HOURS OF OWNERS WHO ARE ALSO PROJECTIONISTS

QUESTION—My friend and I are two union projectionists employed regularly by the theatres in this town of 27,000. Since February 1 our number of working hours per week have averaged 26 and 30. However, lately, we had the opportunity of leasing a small theatre some distance away, in a town of slightly under 1,000 inhabitants. We propose to run this house three nights a week, with the projection work split up and performed by ourselves, which would average six additional hours a week apiece. Now, what bothers me is our position under the code.

It appears that shortly a new theatre will be opened here, which possibly will give us a 40-hour working week. Would we be allowed as owners to work the additional six hours per week at the theatre we propose leasing, or would we have to confine ourselves to working only 36 hours per week for the new theatre company, and six hours for ourselves, or, could we work 46 hours per week (40 at the new theatre and six each at our own house), until the additional surplus hours had balanced up with the number of hours we were entitled to work (40 per week) from February 1, since which time, as previously stated, we have averaged only between 26 and 30 hours weekly?

I understand there is no labor provisions under the code that apply in towns of less than 2,500.

In the event we were not allowed to do the extra projecting work, above the 40 hours, at our own theatre, would we be violating the code if we had our projecting done at our own theatre by another person, but continuing the actual management of the house and still work the 40 hours for the new theatre company as projectionists?

It appears to me that while we work 40 hours a week for the theatre company our status is that of an employee, and we are within the code, and when we work for ourselves we become thereby the owner and employer, and, in view of the fact that no labor provisions apply to employers, in so far as the length of their own working hours is concerned; and, also, because labor provisions do not apply to the town, because it has less than 2,500 inhabitants, therefore, we would not be violating the code if engaged in both enterprises.—WISCONSIN.

ANSWER—First, it is true that the motion picture code does not in any way control the number of working hours for any employer in exhibition, or in any other branch of the industry. Therefore, the inquirer most certainly is entitled to work 46 hours per week in the manner described by him in the question above—that is, 40 hours per week as an employee of a theatre and six hours per week as the employer of his own house. The very minute that the individual leaves the theatre in which his status is that of an employee, the code can no longer control his activities as an employer. All employers may work any number of hours.

By Executive Order of the President, the maximum working hour conditions of the code and the minimum salary stipulations do not apply to theatres in towns having a population of less than 2,500.

If the inquirer did hire another projectionist to do the projecting at his own theatre, which, as mentioned above, is not necessary, he could, addition to the 40 hours which he worked as an employee projectionist at one theatre, still work as many hours in addition doing the actual managing of his own theatre.

NO. 69—REFUSAL OF EXCHANGE TO ABIDE BY CLEARANCE RULES

QUESTION—I operate a small theatre, with less than 250 seats, having opened late in June. I had heard little or nothing about the code, and took it for granted it was not necessary to assent to it. I would like to know whether or not a distributor is compelled under the code to grant the 10 per cent rejection privilege of the code to non-assenters, and if said right to reject must be a part of the contract in any case.

Also, please advise me whether or not an exhibitor may reject pictures which are not made available within the time stated in the local clearance and zoning regulations—that is, if pictures under the code are supposed to be made available to a certain house within so many days after their first run in the city. What recourse has the exhibitor if pictures are not so made available, especially if he has not signed the code?

This last question would apply as well to part-block contracts as to full-block contracts.

On one of my contracts it is stipulated that the pictures contracted for are to be available within 14 days—which is the "clearance" given the city houses which play before me.—WASHINGTON.

ANSWER—No exhibitor was compelled to sign an assent to the motion picture code—although both assenters and non-assenters must abide by the code—but unless an exhibitor did execute such an assent, he cannot seek protection against unfair competitive trade practices under the code as indulged in by other exhibitors, nor can he file a complaint with the Local Grievance Board against another exhibitor for violating the trade practice provisions of the code, nor can he file a complaint with the Local Clearance and Zoning Board charging violations of clearance schedules.

An exhibitor who opens a theatre after the assent deadline was passed—many weeks ago—has 40 days after opening within which to execute an assent. This privilege is accorded all new companies.

However, it is not necessary for an exhibitor to have signed an assent in order to be eligible for the 10 per cent rejection or elimination privilege of the code. But, if any non-assenter seeks to take advantage of this 10 per cent elimination privilege, then he must pay to the Code Authority the assessment for code expenses which is levied against such exhibitor (and against other such non-assenters and aganst all assenters) who so benefit by the rejection privilege of the code.

As soon as the exhibitor notifies the distributor that he desires to take advantage of the code's 10 per cent elimination privilege, then the distributor so informs the Code Authority in New York and the Code Authority forwards a bill for the assessment to the exhibitor.

Also, in order to obtain the benefit of the 10 per cent rejection privilege, an exhibitor must have purchased from the distributor all of the pictures offered at one time to the exhibitor by that distributor. In explanation, if a distributor offers an exhibitor at one time some 40 pictures and the exhibitor purchases 30 and rejects the others, or any part of them, then such exhibitor is not entitled to the rejection privilege. But, if an exhibitor accepts the entire group of pictures offered by the distributor at one time and the distributor returns at another time with additional pictures, and the exhibitor refuses to purchase such additional product, then the exhibitor's right to reject 10 per cent of the original 40 pictures still stands on the 40.

The right of rejection under the code does not have to be a part of the sales contract between the distributor and an exhibitor.

Regarding the questions involving clearance: If any existing Local Clearance and Zoning Board schedule specifies that a particular theatre shall have product made available for playing within a certain number of days after the previous run, and the exchange does not make such picture available within the specified time, then the exhibitor has a right to file a complaint against the distributor with the Local Clearance and Zoning Board located in the key city in the territory in which such exhibitor operates. However, only assentors can file such complaints. Non-assentors may file protests on a zoning plan when it is drafted, but they may not file any complaints when it is enacted.

However, if, as stated in the inquirer's letter, one of his contracts stipulates that the pictures contracted for are to be available within 14 days after the city houses, and the exchange does not make such pictures available under such a 14-day contractual stipulation, then it is a breach of contract and the exhibitor has a right either to bring the case to arbitration—if the contract calls for arbitration—or he has the right to bring the case to a regular court.

Mrs. Chapman Kansas Censor

Mrs. L. H. Chapman, Kansas City, Kan., has been named by Governor Landon to the Kansas state censor board for a full three-year term to fill the vacancy caused by the resignation of Mrs. Zelma Redmond.

"Black Moon" Banned

"Black Moon" has been banned by police censors in Detroit, on the ground that the film, if shown, may tend to stir racial trouble in the city.

New TWA Air Service

TWA, known as the Lindbergh Line, has announced a new overnight passenger and express air service from Coast to Coast.

Fox Promotes Paulson

Lawrence Paulson, youngest Fox salesman in Canada, has been appointed manager of the Shanghai, China branch office.

Holland Raises Duty

Holland has increased the tax on imported productions to 29 cents per meter, an increase of nearly 100 per cent.

Circuits Carry On Music Tax Fight

With affiliated theatres and large independent circuits apparently carrying the load of financing a legal fight against the increased music tax to be placed in effect October 1 by the American Society of Composers, Authors and Publishers, daily meetings were being held in New York this week by the exhibitors' emergency committee with George Z. Medalie, former U. S. district attorney engaged as the exhibitors' counsel, but no definite action had been taken.

Allied States Association had not participated in the penny a seat contribution plan for waging the court action, it was indicated, nor had the Independent Theatres Owners' Association nor the Theatre Owners' Chamber of Commerce. Nevertheless, Walter Vincent, committee chairman, declared sufficient funds would be available.

Allied, the ITOA and the TOCC first had indicated refusal to contribute to the exhibitors' fight when the Federal Government filed an antitrust suit against the Society demanding an injunction to bar any new agreements or renewals of old agreements for music royalty payments under the present system and dissolution of the system.

Exhibitor counsel was understood to be in conference in Washington Wednesday with the Attorney General's office and Justice Department concerning incorporating the exhibitor suit against ASCAP with that of the Government. It was understood the Government action will cover the exhibitor situation, and may result in a consent decree under which the society would drastically revise its methods. E. C. Mills, ASCAP's general manager, said in New York the society "won't consent to any decree."

Ed Kuykendall, president of the MPTOA, is to address the MPTO of North and South Carolina September 19 on the forthcoming music tax increase at a meeting in Charlotte. Charles Williams, president of the Nebraska MPTO, has issued a call to a gathering of Nebraskans and Western Iowans at Omaha September 20.

Hall Leaves Times; May Reenter Films

Fred Mordaunt Hall has resigned as motion picture editor of the *New York Times,* effective at the end of this week. Mr. Hall's association with the *Times* has been one of the longest of any of the Times Square critics of the motion picture or the drama, starting some 12 years ago.

Admitting that there might be some truth to Broadway reports that he would join one of the motion picture companies, Mr. Hall said, however, that he had not definitely made any arrangement.

After serving in New York as correspondent for the *Evening Standard,* of London, and later as member of the editorial staff of the New York *Herald,* before it was consolidated with the *Tribune,* Mr. Hall traveled to London in connection with the British activities of Fox Film, from 1919 to 1922. The following year he joined the *Times.* His successor has not been announced.

SUMMER SLUMP TAKES TOLL OF PARIS HOUSES

Revivals Featured at the Top Theatres; GFFA Ceases All Payments, May Reorganize

By PIERRE AUTRE
Paris Correspondent

Since the middle of June an early, hot summer plus a heat wave has nearly stopped all the cinema business in Paris. In the chief theatres of the boulevards and the Champs Elysées (first run theatres), they are showing "summer" pictures or revivals of old successes.

A few good features are going on: the French picture "Lac Aux Dames" (from Vicky Baum's novel), which has started its eleventh week at the Colisée; "Le Scandale" ("The Scandal," from Henry Bataille's play), in its sixth week at the Marivaux-Pathé, and "Le Train de 8 H. 47"; a popular film which is in its tenth week at the Moulin-Rouge-Pathé.

American talkers now showing in Paris are: "It Happened One Night," fifteenth week at the Ermitage Pathé; "Little Women," thirteenth week at the Edouard VII; "Sons of the Desert," eighth week at the Madeleine-MGM; "Crime Doctor," eighth week at the small cinema, Club d'Artois; "Death Takes a Holiday," fourth week at the Lord Byron; "Broadway Thru a Keyhole," seventh week at the Studio Universel; "You're Telling Me," eleventh week at the small Studio 28; "Massacre," second week at the Cinéma Marbeuf; "Female" and "The Kennel Murder Case," at the Apollo.

Shift Paramount Theatre Policy

The Paramount theatre is showing every week a new French picture generally produced by an independent, but a new policy will start with the opening of the new season in September. The theatre will return to its former policy with a ballet and Paramount pictures. These will include French talkers made in Paris at the Paramount studios and released through Paramount, and American productions of Paramount suitable for French audiences which will be shown in original or dubbed versions. Re-opening of the season will feature "The Scarlet Empress," dubbed in French.

The two outstanding successes of the moment are still "Le Train de 8 H. 47" and "Little Women." In three months "Little Women" has made $100,000 at the Edouard VII Cinema, which is unusually good for a 600-seat theatre with three shows daily.

RKO Radio - Tobis Agreement

Harry Leasim, manager of the French branch of RKO Radio pictures, has signed an agreement with Georges Loureau, manager of the French Producing and Distributing Company, Films Sonores Tobis. This company, which has produced the pictures of René Clair, will dub and release in France a number of RKO Radio pictures. RKO Radio will release its American films only for first run.

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The Gaumont-Franco Film-Aubert Company (G. F. F. A.) has ceased all payments. This has been expected for a long time. The former company, Gaumont, established in 1906, had been very prosperous until 1930, when it consolidated with Franco-Film Aubert. In 1931, the consolidated company was without money, owing about 230 million francs to the Banque National de Crédit. The result was the bankruptcy of the bank, which was reestablished after intervention by the French government.

Since that time, GFFA has been in a bad way, increasing its deficit every year. These losses were paid by the bank with the government's money so that GFFA losses were really paid for by the taxpayers. For a time the government has thought to take over the affairs of Gaumont to establish a National Cinema. Socialist deputies had hoped to take a monopoly of the cinema industry.

The new national government which has had the power since February 6, has dropped GFFA and now the company has stopped all payments.

May Mean Reorganization

It is said, in official places, that this is the first step in a possible reorganization. The company owns large studios in Paris and Nice, a circuit of 35 cinemas in Paris and suburbs, among them the giant 4,500-seat Gaumont Palace in Paris. In March, 1934, GFFA had taken over the Haik Theatres after the bankruptcy of Jacques Haik. Those included the atmospheric Rex with 4,000 seats and the Olympia, both in Paris. These houses are still open, but are showing only revivals of old GFFA pictures or foreign films dubbed in French, with the exception of dubbed Fox pictures showing at the Rex.

It has been said that MGM had tried to get the company. Some French industrial companies and financial groups are reported thinking of it. An early decision by the government is expected.

British Film Shooting in Paris

The British director, Jack Raymond, in Paris, has shot exteriors for the British and Dominions picture, "The Milky Way," from the play by the late Alfred Savoir, French author. The leading masculine role is played by the British actor, Sir Cedric Hardwicke, and the feminine lead by the French star, Mary Glory, who will be seen for the first time in a British talker. Monty Banks is directing for the British firm, Vogue Films, a dramatic circus story called "18 Minutes." Gregory Ratoff is the author and star. The picture is being made in Paris at the Winter Circus. In it are Richard Bennett and the British actors, John Loder and Benita Hume.

With the summer and the holidays, the story of the quota seems to have been forgotten for a time. The industry is thinking very seriously of fighting against excessive taxes which disturb the business. The finance minister will do nothing about it before the fall. Many exhibitors plan to close their houses as a measure of protest.

Film Golfers at Omaha Will Tee Off September 21

Exhibitors in the Omaha territory, branch managers and salesmen will join in a stag golf tournament September 21. In charge are D. V. McLucas, United Artists branch manager, and A. M. Avery, RKO manager.

Tri-State Meets October 7

The Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee will have their semiannual convention October 7 and 8, it was announced from Memphis.

THE HOLLYWOOD SCENE

PRODUCERS EXPANDING FACILITIES
PLAYERS' EYES ON LONDON FIELD
UNDERSTANDING PRODUCTION CODE
EIGHT FILMS FINISHED, FOUR BEGUN

By VICTOR M. SHAPIRO
Hollywood Correspondent

Considerable expansion of Hollywood studio production facilities is underway. A need, felt for some time, for additional film vaults and dressing room space, has been amplified in present plans by several producers for more space for other departments.

Columbia, which already has completed a new $30,000 building to house the electrical and paint departments has set plans calling for expenditure of $300,000. Contemplated are a seven-story building for casting offices, property department, writers and directors; a three-story building for dressing rooms; an electrical plant, and two double sound stages. The short subject department has expanded to the point of necessary utilization of the California Studios adjacent to the Columbia plant.

Under the supervision of Fred Pelton, studio manager, MGM is nearing completion of an extensive building program which includes a building to house suites for stars, an administration building for executive offices, an emergency hospital, dental office and fire station. The commissary and casting department buildings are being remodeled, and new storage vaults are planned.

Universal recently completed two sound stages. RKO expanded its wardrobe facilities and constructed 20 new directors' offices. A film laboratory is planned. Paramount has completed one building designed for dressing rooms and offices, and another to house the advertising and publicity department.

Fox has finished construction on one new stage and additional film storage vaults. Warner recently completed a new writers' building and is now adding 16 offices thereto.

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Eye to England

Ever since the appearance of "The Private Life of Henry the VIII" from England, Hollywood has cocked an interested eye in the direction of English production. Among those known to American films and fans now working in England are: Leslie Howard, Nigel Bruce, Bramwell Fletcher, photographers Hal Rosson and Ernest Palmer, Zelma O'Neal, Helen Chandler, Allan Vincent, Lili Damita, directors Alexandra Korda, Rowland Brown, and Thornton Freeland, William Gargan, Jan Kiepura, Nina Mae McKinney, Gregory Ratoff, Benita Hume, Katherine Sergava, Richard Bennett, producer Irving Asher, and director Monty Banks.

Among the artists now in Hollywood who have received offers to appear in English pictures in the coming year are: Warner Baxter, Charles Laughton, Herbert Marshall, Bebe Daniels, Ben Lyon, Kay Francis, Sally Eilers, Elizabeth Allan, Marian Nixon, and Reginald Owen.

From England to America in the past year have come Henry Wilcoxen, Binnie Barnes, Frank Lawton, Hugh Walpole, John Paddy Carstairs, Evelyn Laye, Madeline Carroll and Dr. Mordaunt Shairp.

That sex is not to be eliminated from films, that vitality and life are not to be expurgated from productions, was clearly evident to rival producers, press and creative workers who came to preview Paramount's "Pursuit of Happiness" at the Westwood Village theatre. The picture was passed by the Production Code Administration and given seal 178.

Based on the old New England custom known as "bundling," practiced during Revolutionary days, it depicts the "sparking" of two sweethearts during the cold winter nights. In order to save firewood, the man and maid got into bed with their clothes on, to whisper their sweet nothings across a center-board fence, which divided the bed and separated them.

Poking fun at this old practice, Paramount shrewdly played the film for laughter and romance, with the audience hugely enjoying the robust fun.

Today, Hollywood seems more aware of the criteria employed by Joe Breen in judging this type of film than at any time since producers agreed to self-regulation.

All along it had been stated that "good taste" would be the yardstick and "Pursuit of Happiness," coming within that category, offered concrete evidence of the basis of approval.

Hollywood had been crying before it had been hit.

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Independent in First-Run

For the first time in many years a first-run house in downtown Los Angeles has booked an independent production. Mascot's "Young and Beautiful" opened this week at the RKO Hillstreet with a real premiere, at popular prices. There were the usual lights and a master of ceremonies in the person of Joseph Santley. Picture folk attending included William Haines, Judith Allen, Bebe Daniels, Ben Lyon, Sally Blane and Dick Powell.

Last week Monogram's "Girl of the Limberlost" opened at the Broadway theatre, a first-run house, in Portland.

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News Flashes

The Junior Extras League, headed by Aubrey Blair and consisting of 650 members, entered an agreement with I.A.T.S.E. local 37 property men's union whereby the extras agree not to double as actors and property men while on the set and vice versa.

* * *

The acting school plague has hit Hollywood again with more than 20 new institutions reported operating the past month. They are conducted chiefly by down-and-out actors who will show one how to become Clark Gable in twelve lessons at a cost of one to fifty dollars a lesson.

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C. B. DeMille returned from his transcontinental tour of goodwill for the picture industry and declared the public is seeking clean entertainment.

* * *

Darryl Zanuck, with his entire program of stories purchased, is now tying up talent in advance of production schedule. He is signing Reginald Owen for one of the top spots in "The Red Cat," starring Maurice Chevalier. The picture will not start before December.

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Columbia is reissuing 12 of its best money-making westerns, while Warner is dusting the prints of one.

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Eight Finished in Week

Clearing the decks for intense fall and early winter activity, Hollywood completed eight features last week, but only four new productions were placed before the cameras. Radio completed two; the others came from Columbia, MGM, Paramount, Goldwyn, Universal and Fox. The four new pictures were equally divided among Fox, Warner, Paramount and Radio.

Radio's finished pair include a drama and a comedy. The first, "Wednesday's Child," adapted from a stage play of the same title, features Frankie Thomas, Karen Morley, Edward Arnold, Robert Shayne and Shirley Grey. Different from their usual brand but still a comedy is the Wheeler and Woolsey vehicle, "Kentucky Kernels."

Columbia's "Part Time Lady," formerly titled "Orchids and Onions," a romance tinged drama of two women, features Carole Lombard, May Robson, Roger Pryor, Walter Connolly and Katherine Howard. At MGM, "Biography of a Bachelor Girl," a comedy romance drama, was completed. In this Ann Harding and Robert Montgomery are starred, with Edward Everett Horton, Edward Arnold, Una Merkel and Charles Richman featured.

"Ready For Love," Paramount romance, features Ida Lupino, Dick Arlen, Marjorie Rambeau, Trent (Junior) Durkin and Beulah Bondi. "Kid Millions," Eddie Cantor picture completed by Goldwyn, is a musical comedy extravaganza The support includes Ann Sothern, George Murphy, Block and Sully, Berton Churchill, Warren Hymer and the Goldwyn Girls.

At Universal the completed picture is "Great Expectations," an adaptation of a Charles Dickens novel. It features Henry Hull, Phillips Holmes, Jane Wyatt, Florence Reed, Alan Hale and Jackie Searl. At Fox was completed "365 Nights In Hollywood," a comedy satire on the town, its industry and folk, featuring Alice Faye, James Dunn, Mitchell and Durant, Grant Mitchell and Frank Melton.

Radio started "The Little Minister," the James M. Barrie story. Katharine Hepburn is starred, with John Beal and Alan Hale heading the support. Warner began work on "Sweet Adeline," a musical romance of the Gay Nineties era, in which Irene Dunne, Nydia Westman, Ned Sparks, Hugh Herbert, Joseph Cawthorn and Donald Wood will be seen.

Fox is teaming Victor McLaglen and Edmund Lowe again in "East River," with Marjorie Rambeau and Ruth Peterson in principal support. At Paramount, another comedy topical of the W. C. Fields personality got underway, tentatively titled "Back Porch." Baby LeRoy is costarred with the comedian, and Jean Bouveral, Katherine Howard and Tammany Young are featured.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

MARIE GALANTE

Fox-Sheehan

Many features of this production are of unusual showmanship value. The yarn itself, essentially a dramatic romance, has more than ordinary timely and topical significance. The motivating qualities are portrayed against the Panama Canal, today's political cross-roads, the scene of intrigue, espionage and conspiracy that any day may be the world's headlines. A new personality, who seems to have all the potentialities for popularity, is featured. Several familiar screen names are included as well as others brand new. In production, emphasizing the importance of the Canal, the recent passage of the U. S. Fleet is shown.

In the story, a shanghaied, lonely girl, stranded in Panama, unwittingly and innocently plays an amazing role in world politics, international intrigue and conspiracy. The Jacques Deval novel, a Prix de Rome prize-winner, has been a sensational seller throughout the world. The screen play is by Reginald Berkeley, remembered for his association with "Cavalcade," "Carolina" and "The World Moves On." Direction is by Henry King, who made "State Fair" and "Carolina."

A French miss, Ketti Gallian, is the new personality, a sensation on the Continent. Months have been devoted to teaching her all the intricacies of speech and screen technique. Spencer Tracy, last in "Now I'll Tell" and "Looking For Trouble," has the opposite lead. Of the known names featured, Ned Sparks currently is in "Down To The Last Yacht" and "Servant's Entrance": Helen Morgan, the blues singer of stage, radio and nightclub note, was seen in "You Belong To Me." Leslie Fenton has been seen in many pictures; Arthur Byron appeared in "Rothschild" and "Fog Over Frisco"; Jay C. Flippen, in quite a few pictures, is better known via radio broadcasting; Frank Darien has been in the recent Irvin S. Cobb shorts and Stepin Fetchit is well known. Of the newcomers Seigfried Rumann was seen in "World Moves On" and "Servants' Entrance." Tito Coral, a concert stage singer, is new to pictures.

While not a musical, there are four or five songs, by several composers and lyricists, which are sung by Miss Gallian, Helen Morgan, Flippen and Coral. Glamorous girl groupings constitute the atmospheric background.

MUSIC IN THE AIR

Fox-Pommer

Analysis of this production clearly indicates much in every phase to merit genuine showmanship enthusiasm. As a play, "Music In The Air" has been a success on both continents, running nearly a year in New York and still going strong in Chicago after four months. The title has in intriguing tone. The story is hectic comedy romance, moving to the tempo of music written by two of America's foremost modern composers, Jerome Kern ("Cat And The Fiddle") and Oscar Hammerstein, 2nd.

In the picture, Gloria Swanson makes her first American appearance since "Tonight Or Never," although in the interim she has made a British picture, "Perfect Understanding." John Boles shares the starring honors with her. Featured are Douglass Montgomery, last in "Little Women" and "Little Man, What Now?," and Jane Lang, a protege whom Fox has had under cover for two or three years. Supporting players include Al Shean, surviving member of the famous vaudeville team, Mr. Gallagher and Mr. Shean, making his screen debut; Reginald Owen, starred with Dolores del Rio in "Madame du Barry" and currently in "The Human Side;" Joseph Cawthorn, Hobart Bosworth, Sara Haden, Roger Imhof, seen in recent Rogers pictures; Jed Prouty and Christian Rub, who was featured in "Little Man, What Now?"

For the story, which is an explosive comedy romance of a temperamental prima donna and her equally irascible leading man and lover, whose affair becomes complicated by two young folk, Fox brought to this country Eric Pommer, noted European producer, to make the show, and his co-worker in many UFA successes, Joe May, to direct. As it is a story of the theatre and theatre folk, dances were arranged and directed by Jack Donohue, who was associated with the play, and one number, Schulplattler, a Bavarian folk dance, is to be strongly featured.

Its showmanship is that which emphasizes gay comedy, romantic love interest, heart-tingling music and lavish spectacle.

IMITATION OF LIFE

Universal

This story has two phases, both dealing with unusual situations. It's a character drama of two women of different color and their children; a dramatic romance and a social race study. On the surface it should have a strong appeal to women. The original is by Fannie Hurst, noted authoress, whose recent screen credits include "Symphony of Six Million" and "Back Street." The screen adaptation is by William Hurlburt. It is being directed by John M. Stahl, whose specialty is this type of material, as "Seed," "Back Street" and "Only Yesterday" will attest.

Although but few persons carry the story thread, a large cast is listed. The leads are Claudette Colbert, Warren William, Ned Sparks, Louise Beavers, Rochelle Hudson and Fredi Washington. The support includes Alan Hale, Henry Kolker, Paul Porcasi, Henry Armetta, Wyndham Standing, Franklin Pangborn, Joyce Compton and Gay Seabrooke, and many others.

Different in many ways, it is the life drama of two women, one white (Claudette Colbert), the other (Louise Beavers) black. Poverty welding their friendship, they advanced to riches through the help of Ned Sparks. As a business woman Miss Colbert falls in love with William, only to discover that he is loved by her daughter, Rochelle Hudson. Along with her, Louise Beaver's tragedy is to learn that her child, Fredi Washington, hates being a negro girl. Disillusionment is the lot of all. The heartbroken Negro mother dies. Miss Colbert, despite the pleas of her daughter, sends William away. The Negress is satisfied to be a maid in Miss Colbert's home.

The potential entertainment and showmanship of this story is something that the screen seldom has known. The straight dramatic romance is not new, but in the analysis of the almost-white black girl, who had nothing in common with her own race, is something both unusual and daring. It indicates that it will demand showmanship testing the ability of the most astute.

THE PAINTED VEIL

MGM

This is a love story of a woman and two men, not a novel premise at first glance, but something of unusual importance from a showmanship viewpoint when all facts are considered. Only a quick resume of what it affords in the way of interest creating possibilities should be necessary to establish its potential commercial merit.

Primarily and acknowledging the status of the Greta Garbo box office power, it is the type of story with which to appeal to regain the legion of followers which because of recent pictures has seemed to slip away. The original story is by Somerset Maugham, whose current "Of Human Bondage" is a popular success. The screen play is by John Meehan, scenarist of "Sadie McKee" and "Let's Talk It Over." Richard Boleslavsky, the director, made "Rasputin and The Empress," "Men In White" and "Operator 13."

The cast supporting Miss Garbo is of more than ordinary class. The men who made her life a vivid drama of romance are Herbert Marshall, whose latest picture is "Riptide," and George Brent, currently in "Stamboul Quest" and "Desirable." In support are Warner Oland (Charlie Chan); Jean Hersholt who was seen in "Men in White" and "Cat and Fiddle;" Beulah Bondi, featured in "Finishing School" and "Registered Nurse;" Katherine Alexander, remembered for "Operator 13" and one of the outstanding players in the forthcoming "Barretts Of Wimpole Street"; Cecilia Parker, lead in many George O'Brien (Fox) pictures, Billy Bevan and Key Luke, a newcomer.

With dramatic quality paralleling that of "Arrowsmith," Miss Garbo, harried by her mother, marries Brent almost in self-defense. The scene shifts to Hong Kong. Her husband, a physician engrossed in his work, has little time for romance. With Marshall, she finds an outlet for her emotions. Deserted by him, seeking solace, even death, she goes with her husband into epidemic-infested China. In his sacrifice for humanity, she finds a great and sympathetic understanding that finally bursts into perfect love.

In story quality, dramatic and romantic content, novel locale and name values, to which must be added the intriguing title tone, the showmanship of this production is readily evident.

GENTLEMEN ARE BORN

Warner

The substance of this story, dramatically dealing with a vital present social and business condition and consequently of unusual human interest, is the key to its showmanship potentialities. Topical because the situation which motivates it is familiar, it is the story of four boys graduated from college in the depression era, confident that the world will be theirs, only to find that the things they anticipated are not there and that the struggle for existence, happiness and culmination of ideals is a grim and awesome thing.

The original is by a college boy, Robert Lee Johnson. His screen credits include participation in the scripts of "Huddle" and "Tarzan And His Mate." In colaboration with Eugene Solow, who worked on "Return Of Terror" and "Fog Over Frisco," Johnson also did the screen

(Continued on page 42)

1st HIT

OF THE NEW SEASON

Grace Moore in

with TULLIO CARMINATI — LYLE TALBOT
MONA BARRIE
Directed by VICTOR SCHERTZINGER

★ ★ ★ ★

NEW YORK DAILY NEWS

★ ★ ★ ★

LIBERTY MAGAZINE

★ ★ ★ ★

UNANIMOUS PRESS CRITICISM

★ ★ ★ ★

PUBLIC OPINION

This is the story of Columbia's opening picture on the new year's program.

Every now and then a picture proves a *natural.* This is a *natural.* Its performance in the few days that have elapsed since it opened is conclusive proof.

In RADIO CITY MUSIC HALL, New York, *One Hundred and Fifty-Five Thousand* people have flocked to see the picture. On Monday of the current week the picture broke all records for mid-week business in the history of the theatre. It is held over for a second week.

In San Francisco the capacity of the Orpheum Theatre has been taxed throughout the past seven days and the picture is held over.

The same story applies to Los Angeles where crowds have continuously thronged the Paramount Theatre and the picture is again held over.

In all three spots the newspapers have been unanimous in their praise and audience reaction has startled each of the three theatre managements.

That's success three ways — Box-Office, Audience Reaction and Unanimous Press Criticism.

COLUMBIA PICTURES

ONE NIGHT OF LOVE

Story by DOROTHY SPEARE and CHARLES BEAHAN
Screen play by S. K. LAUREN, James Gow and Edmund North

A COLUMBIA PICTURE

PICTURES IN THE CUTTING ROOM

play. Direction is by Alfred E. Green, maker of "Housewife," "The Merry Frinks" and "Side Streets."

The principal players are, in the main, well-known screen names. Franchot Tone, of "The Girl From Missouri," "Sadie McKee" and "Straight Is The Way," is the hero. Recently Margaret Lindsay was in "Fog over Frisco" and "Dragon Murder Case." Ann Dvorak's credits include "Friends of Mr. Sweeney," "Housewife" and "Midnight Alibi." Jean Muir is remembered for "As The Earth Turns," "Dr. Monica" and "Desirable." With every role of significant importance, the other players are Ross Alexander, seen in minor parts in several MGM pictures, John (Nick) Foran, Robert Light, Charles Starrett, Henry O'Neill and Marjorie Gateson.

The drama of the boys, who almost without understanding grope for what they hoped for and believed in, is accentuated by realistic romance and tragedy, the whole of which is an unusual, entertaining exposition of the axiom that where there's a will to win, success in any undertaking, no matter what the handicap, can be attained.

I SELL ANYTHING

Warner

Topical comedy, calling for rapid-fire dialogue and fast moving action, is the peg on which this production's entertainment and showmanship is hung. It deals with two familiar gags—fake auctions and fake antiques. The original story is by Albert J. Cohen, author of "Son of a Sailor" and Robert T. Shannon. The screen play is by Brown Holmes, who did "Dark Hazard" and "Heat Lightning," and Sidney Sutherland, scenarist on "I've Got Your Number" and "Hi Nellie." The director is Robert Florey, recently credited with "Smarty" and "Registered Nurse."

Pat O'Brien, valuable because of "Here Comes The Navy" and "Personality Kid," has the lead as the auctioneer. With him are Claire Dodd, whose latest pictures are "Journal of Crime" and "Smarty"; Ann Dvorak, in the forthcoming "Gentlemen Are Born," also "Midnight Alibi" and "Friends of Mr. Sweeney"; Roscoe Karns, seen in "It Happened One Night" and "20th Century"; Russell Hopton, last in "He Was Her Man"; Hobart Cavanaugh, currently in "Kansas City Princess" and "Madame du Barry"; Harry Tyler, seen in "Housewife"; Guy Shy, a newcomer, and Ferdinand Gottschalk, now in "Du Barry."

Timely modern comedy has O'Brien, a phony jewelry auctioneer, first adding Ann Dvorak to his gang of "come-ons." Claire Dodd makes a sucker of him when she peddles for $5,000 a jewel she bought from him for four bits. Forming a partnership, much to the discomfort of Ann Dvorak's romantic inclinations, they go in for the big money, peddling fake antique furniture in an old mansion. Always the auctioneer, O'Brien cleans up, but makes the mistake in the end of selling a sight unseen chest for a low price, not knowing that the day's receipts are hidden in it.

The idea of the story suggest a type of flamboyant showmanship that should be a carnival for ingenious exhibitors.

A PERFECT WEEK END

Warner

Despite the romantic title sound, this is a reversion to the type of entertainment-exploitation material with which the producers have had so much success for an action-packed, fast-moving comedy romance drama as a Cagney vehicle. The original story by Frederick Hazlitt Brennan, noted short story author, appeared in *Colliers*. The screen play is by Warren Duff and Seton I. Miller. The director, Ray Enright, recently completed "Circus Clown."

Cagney, now sensational in "Here Comes the Navy," is surrounded with a familiar group of Warner players. Patricia Ellis, currently in "The Circus Clown," has the feminine lead. In support are Allen Jenkins, Arthur Aylesworth, Robert Barrat, Spencer Charters, Addison Richards, Harry Woods, William Davidson, Hobart Cavanaugh, Eddie Shubert, Charles Wilson, Dorothy Dare and Gertrude Short. All these have been seen in recent Warner pictures.

As atmospheric background for the motivating elements, a composite of the recent series of farmer milk strikes provides the setting for the role that is typically Cagney. A truck driver, continually in trouble and finally falling in love, he suggests the strike which carries him through a series of jail sentences into a murder and kidnaping, a number of gang battles and finally the hero who finds both the girl and the murderer. Value of the title is seen when, in order to keep her new husband out of trouble, Patricia Ellis precipitates a situation that lands them in jail for a perfect week end honeymoon.

This being the type of entertainment in which, apparently, the public best appreciates him, publicity that ties up all the color, excitement, topicalness and romantic fun of the whole thing appears to be the most alluring interest-creating medium.

BABBITT

Warner

As a showmanship asset few books have been as widely read or their significance discussed as Sinclair Lewis' "Babbitt." The word itself became a satirical synonym for the super-civic-minded small town big shot, and a household descriptive term. "Babbitt" is a satirical dramatization of just such a character. Seconding in showmanship value is the teaming of Guy Kibbee and Aline MacMahon in the leading roles. If the old axiom holds good, that stars are as good as their last pictures, "Big Hearted Herbert," a similar satire, should serve this pair in good stead.

Lewis' most recent screen contribution is "Ann Vickers." Adaptation of "Babbitt" is credited to Tom Reed and Niven Busch, who also was associated with "He Was Her Man" and "Man of Two Faces." The screen play is by Mary McCall, Jr., who did the current "Desirable." Direction is by William Keighley, maker of "Dr. Monica," "Kansas City Princess" and "Big Hearted Herbert."

The cast supporting the newly-formed Kibbee-MacMahon comedy team lists many familiar and several new names. Maxine Doyle, soon to be seen in MGM's "Student Tour" and Joe E. Brown's "Six Day Bicycle Rider," has an important role. Nan Gray, Mary Treen, Glen Boles, comparative newcomers, although previously seen in minor roles in other Warner features, are included. The better known screen names include Minna Gombel, Berton Churchill, Alan Hale, Johnny Arthur and Arthur Aylesworth.

Comedy, particularly that of another fellow's misfortunes, which are self-imposed, is the entertainment and showmanship essence of this story. His egotistical self-importance and desire to be counted among the "big" fellows, though tolerated by his wife, leads to his downfall, from which only the ingenuity of his mouse-like mate saves him. With this material to begin with and the popular prestige of the two leading players, this story should be productive of much new showmanship.

BACK PORCH

(Tentative—probably IT'S A GIFT)

Paramount

Comedy of the type for which W. C. Fields has become noted, is both the potential entertainment and showmanship of this production. It's the yarn of an eternal good fellow, nagged by his wife, pestered by a neighborhood kid, who buys a non-existent California orange grove to help out a young fellow with whom his daughter is in love, takes a tin lizzie trip across the country and suddenly finds himself rich. The original is by Charles Bogle (Fields' writing *nom-de-plume*), who did "The Old Fashioned Way," and J. P. McEvoy, most recently credited with "Many Happy Returns." The screen play is by Jack Cunningham, similarly associated with "The Old Fashioned Way." Direction is by Norman McLeod, who made practically all the Marx Brothers pictures, also "Many Happy Returns."

Fields, last seen in "Mrs. Wiggs of the Cabbage Patch," is starred. Baby LeRoy is with him again in a relationship similar to that which was theirs in "The Old Fashioned Way." Kathleen Howard, former editor of *Harper's Bazaar*, also seen in "Old Fashioned Way," plays the part of his purse-watching wife. A newcomer, Jean Rouveral, who made a name for herself on the New York stage, and Julian Madison, one of the "Search For Beauty," winners, carry the romantic interest. The supporting cast includes Tammany Young, seen in "Little Miss Marker" and currently in "Gift of Gab"; Morgan Wallace, who was in "Many Happy Returns"; Charles Sellon, Sam Hardy and Josephine Whittel.

The Fields and Baby LeRoy combination, the comedy character of the story, and the interpolations that can be expected of Fields give a hint as to the type of showmanship it will make possible.

Germany Bans Fox Picture

The German government censor at Berlin last week banned Fox's "Stand Up and Cheer," because it indicated the "typical American movie standpoint of artificially plumped-up optimism," and "did not deal seriously with today's problems."

Cooperative Adds Three

Cooperative Theatres of Michigan, Inc., formerly Mid-States, have concluded arrangements with three additional theatres for buying and booking during the coming season.

Saland in Print Deal

Nat Saland has closed a deal with William A. Hackel of Supreme Pictures, whereby Mercury laboratories will handle the film printing on eight Bob Steele westerns, distributed by William Steiner.

Miss Vlasek Now June Long

June Long is the new screen name of June Vlasek, Fox player, now appearing in "Music in the Air." She has been on Fox contract three years.

Kronick with J. J. Franklin

Howard H. Kronick, former vice-president of the Bank Corporation of the United States, and recently an associate of S. A. Lynch at Paramount, has joined the theatre company of J. J. Franklin in Hawaii.

Buck JONES



— ready now in the first of his

6 WESTERN FEATURES FOR UNIVERSAL

—And What a Walloper It Is!

•

Story by that master of Western fiction, W. C. TUTTLE, also author of Buck Jones' phenomenal serial, "The Red Rider." With Sheila Terry, Stanley Fields, Walter Miller. Directed by Al Raboch.

ROCKY RHODES

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending September 8, 1934, from 101 houses in 18 major cities of the country, reached $1,210,342, an increase of $77,439 over the total for the preceding calendar week, ended September 1, 1934, when 97 houses in 19 cities reported an aggregate gross of $1,132,903.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1933.)**	
Boston	2,900	25c-50c	"Take the Stand" (Liberty) and.. "The Human Side" (Univ.)	17,000	"Blind Date" (Col.) and..... "Name the Woman" (Col.)	17,000	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"The Cat's Paw" (Fox) and..... "Pursued" (Fox)	10,000	"You Belong to Me" (Para.) and.. "Wild Gold" (Fox)	10,000	Low 3-11 "Topaze"	11,000
							High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"The Fountain" (Radio).....	18,000	"Down to Their Last Yacht" .... (Radio)	17,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"The Affairs of Cellini" (U.A.)..	17,000	"Hideout" (MGM)	16,000	Low 3-11 "When Strangers Marry"	12,000
Metropolitan	4,350	30c-65c	"Now and Forever" (Para.).....	31,000	"Handy Andy" (Fox)	28,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"..	26,000
Paramount	1,800	30c-50c	"The Cat's Paw" (Fox) and..... "Pursued" (Fox)	10,000	"You Belong to Me" (Para.) and.. "Wild Gold" (Fox)	9,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Chained" (MGM)	21,000	"Treasure Island" (MGM)	17,800	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"He Was Her Man" (W.B.) and.. "Murder in the Private Car" (MGM)	6,200	"She Learned About Sailors" (Fox) and "The Great Flirtation" (Para.)	6,000	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"Here Comes the Groom" (Para.) and "Call It Luck" (Fox)	1,000	"Flaming Gold" (Radio) and..... "Success at Any Price" (Radio)	900	.....	
Great Lakes	3,000	25c-40c	"The Cat's Paw" (Fox).....	7,400	.....		High 11-4 "I'm No Angel".....	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and 'Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"Dames" (W. B.)..... (2nd week)	8,100	"Dames" (W. B.) ..... (1st week)	9,300	High 5-19-34 "The House of Rothschild"	18,000
Lafayette	3,300	25c	"Blind Date" (Col.) and..... "I Can't Escape" (Beacon)	6,300	"The Countess of Monte Cristo".. (Univ.) and "Twin Husbands" (Chesterfield)	6,400	Low 7-28-34 "Here Comes the Navy"..	4,800
							High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"The Cat's Paw" (Fox).....	16,000	"Scarlet Empress" (Para.)..... (9 days)	13,000	.....	
Chicago	4,000	35c-68c	"Now and Forever" (Para.).....	51,000	"One More River" (Univ.).....	43,500	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"The Notorious Sophie Lang".... (Para.)	24,000	"Kiss and Make Up" (Para.)....	21,000	High 10-14 "I'm No Angel"	50,000
Garrick	900	25c-40c	"Housewife" (W. B.).....	7,000	.....		Low 12-16 "A Man's Castle"	10,000
							.....	
Palace	2,509	25c-50c	"The Life of Vergie Winters".... (Radio)	26,000	"Down to Their Last Yacht"..... (Radio)	24,000	High 9-9 "Morning Glory"	37,000
Roosevelt	1,591	25c-50c	"Treasure Island" (MGM)..... (3rd week)	11,000	"Treasure Island" (MGM)..... (2nd week)	15,000	Low 4-28-34" "Glamour"	11,500
							High 8-25-34 "Treasure Island"	21,000
							Low 8-18-34 "Paris Interlude"	6,000
State-Lake	2,776	20c-35c	"Most Precious Thing in Life".. (Col.)	19,000	"Whom the Gods Destroy" (Col.)	18,500	High 9-8-34 "Most Precious Thing in Life"	19,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Affairs of Cellini" (U. A.)..... (5 days-3rd week)	10,000	"Affairs of Cellini" (U. A.)..... (2nd week)	14,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"The World Moves On" (Fox)...	5,000	.....		High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Dames" (W. B.)	15,000	"Grand Canary" (Fox)	6,500	High 10-21 "East of Fifth Avenue"	30,000
RKO Palace	3,100	30c-60c	"Midnight Alibi" (F. N.).....	16,000	"Whom the Gods Destroy" (Col.)	20,000	Low 6-10 "Circus Queen Murder"	2,900
							High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Chained" (MGM)	17,500	"Affairs of Cellini" (U. A.).....	14,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk".	5,000
Stillman	1,900	20c-40c	"Ladies Should Listen" (Para.)..	3,200	"Elmer and Elsie" (Para.).....	3,500	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Cat's Paw" (Fox).....	4,000	"The Last Gentlman" (U. A.).... (2nd week)	3,500	High 2-25 "Cavalcade"	10,000
Denham	1,500	25c-50c	"Cleopatra" (Para.) ..... (2nd week)	6,500	"Cleopatra" (Para.) ..... (1st week)	15,000	Low 8-11-34 "I Give My Love"	1,200
							High 10-28 "I'm No Angel"	16,000
Denver	2,500	25c-50c	"The Affairs of Cellini" (U. A.)..	6,000	"Treasure Island" (MGM).....	9,000	Low 8-4-34 "Elmer and Elsie"	1,800
							High 1-13-34 "Roman Scandals"	17,500
Orpheum	2,600	25c-50c	"Cockeyed Cavaliers" (Radio).....	5,000	"One More River" (Univ.).....	7,500	Low 12-16 "The World Changes"	3,000
							High 2-17-34 "Hi, Nellie!"	19,500
Paramount	2,000	25c-40c	"Treasure Island" (MGM) ..... (4 days)	1,200	"Dames" (W. B.)	2,500	Low 6-10 "Zoo in Budapest"	3,750
							High 4-1 "The Kid From Spain"	7,000
			"She Was A Lady" (Fox)..... (3 days)	600			Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200

Better Theatres

TAKES THE LEAD



September Contents

Inspecting Your Theatre for U. S. Remodeling Loan with Inspection Guide and Check-List; also full explanation of application of National Housing Act to Theatres and how to obtain loan.

New Schemes in Modern Remodeling: By Eugene Clute, former editor of Pencil Points and author of many books and magazine articles on Architecture. Illustrated series beginning in this issue.

These in addition to other timely features and regular departments.

●

By provision of the National Housing Act, the Goverment has made available an approximate total of $33,000,000 to remodel, repair and re-equip the motion picture theatres of America.

●

Because this represents a great opportunity offered the Nation's 16,000 theatres, the personnel and resources of BETTER THEATRES have been placed in the service of all who will take advantage of it.

●

The Fall Buyer's Number, out in October, will be devoted extensively to remodeling and repairing. It will emphasize the application of Government credit to the manifold needs of the theatre.

●

Exhibitors faced with the problem of using a Government loan with maximum results are invited to use the facilities afforded by BETTER THEATRES. Questions will be expertly answered. Remodeling and modernization will be discussed by specialists.

●

This program of aid will receive its introduction in BETTER THEATRES of September 22—the next issue—with special remodeling material carried in addition to general features and regular departments.

BETTER THEATRES

1790 BROADWAY NEW YORK CITY

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Pantages	3,000	25c-40c	"Million Dollar Ransom" (Univ.) and "Bachelor Bait" (Radio)	4,500	"The Human Side" (Univ.) and "Paris Interlude" (MGM)	5,000	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-55c	"Dames" (W. B.)	25,000	"Circus Clown" (F. N.)	19,500	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"The Cat's Paw" (Fox) (2nd week)	3,000	"Cat's Paw" (Fox) (1st week)	4,000	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	25c-40c	"Now and Forever" (Para.)	6,500	"The Scarlet Empress" (Para.)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,133	25c-40c	"She Loves Me Not" (Para.)	6,000			High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns"	2,500
Lyric	2,000	25c-40c	"Their Big Moment" (RKO)	7,500	"The Lady Is Willing" (Col.)	3,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The Affairs of Cellini" (U. A.)	5,000	"Hideout" (MGM)	5,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 8-18-34 "Straight Is The Way"	3,500
Kansas City								
Mainstreet	3,049	25c-45c	"Hat, Coat and Glove" (RKO) (7 days and Sat. late show)	9,000	"The Dragon Murder Case" (Radio) (7 days and Sat. late show)	4,500	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c-40c	"Chained" (MGM) (7 days and Sat. midnite show)	18,700	"Treasure Island" (MGM) (7 days and Sat. midnite show)	19,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Now and Forever" (Para.) (7 days and Sat. midnite show)	9,200	"She Loves Me Not" (Para.) (7 days and Sat. midnite show)	13,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Wild Gold" (Fox) (7 days and Sat. midnite show)	7,500	"Blind Date" (Col.) (7 days and Sat. midnite show)	8,300	High 9-1-34 "Blind Date"	8,300
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"Handy Andy" (Fox)	8,500	"The World Moves On" (Fox) (5 days)	2,500	High 9-8-34 "Handy Andy"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"The Cat's Paw" (Fox)	16,000	"Treasure Island" (MGM) (2nd week)	20,505	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Now and Forever" (Para.) (2nd week)	19,975	"Now and Forever" (Para.) (1st week)	29,998	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Down to Their Last Yacht" (Radio) (2nd week)	3,000	"Down to Their Last Yacht" (Radio) (1st week)	6,000	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c	"The House of Rothschild" (U.A.)	10,417			High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Dames" (W. B.)	20,000	"Circus Clown" (F. N.)	18,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"The Scarlet Empress" (Para.)	4,000	"Housewife" (W. B.)	4,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"The Notorious Sophie Lang" (Para.)	1,500	"Beyond Bengal" (Showmen's)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"Down to Their Last Yacht" (Radio)	6,000	"Dragon Murder Case" (F. N.)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Now and Forever" (Para.)	6,000	"Treasure Island" (MGM)	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
Time	300	25c-35c	"The Lost Patrol" (Radio)	2,500				
World	400	25c-75c	Revival Week (Using 7 pictures given highest rating by Minneapolis Journal)	3,500	"Halsinger" (Swedish) (2nd week)	2,500	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"She Loves Me Not" (Para.) and "The Notorious Sophie Lang" (Para.)	9,500	"Treasure Island" (MGM)	9,000	High 2-24-34 "Queen Christina"	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Imperial	1,914	25c-50c	"Cimarron" (RKO) Revival	5,000	"Cockeyed Cavaliers" (Radio)	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"Elmer and Elsie" (Para.) and "Crime Without Passion" (Para.)	9,500	"Paris Interlude" (MGM) and "Embarrassing Moments" (Univ.) (25c-75c)	7,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-75c	"Now and Forever" (Para.) and "Kiss and Make Up" (Para.)	11,000	"The Cat's Paw" (Fox) and "Let's Try Again" (Radio)	9,500	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	25c-65c	"The Affairs of Cellini" (U.A.) and "The Ninth Guest" (Col.)	7,500	"Bulldog Drummond Strikes Back" (U. A.) and "His Greatest Gamble" (Radio) (2nd week)	5,000	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	5,000
New York								
Capitol	4,700	35c-$1.65	"Chained" (MGM)	61,700	"Hideout" (MGM)	41,500	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Their Mad Moment" (RKO)	7,000	"Straight Is The Way" (MGM) (8 days)	11,000	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"Blind Date" (Col.)	9,000	"Hat, Coat and Glove" (Radio)	8,500	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Cleopatra" (Para.) (3rd week)	35,000	"Cleopatra" (Para.) (2nd week)	45,200	High 10-21 "I'm No Angel"	83,450
							Low 8-11-34 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"Crime Without Passion" (Para.) (12 days)	24,000	"Dragon Murder Case" (Radio)	12,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"Bulldog Drummond Strikes Back" (U. A.) (3rd week)	22,000	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	22,000	High 12-30 "Roman Scandals"	48,000
RKO Music Hall	5,945	35c-$1.65	"The Fountain" (RKO)	97,000	"The Cat's Paw" (Fox) (2nd week)	71,000	Low 8-5 "The Rebel"	7,200
							High 11-25 "Little Women"	109,000
Roxy	6,200	25c-55c	"We're Rich Again" (U.)	32,600	"Charlie Chan's Courage" (Fox)	26,700	Low 6-17 "Ann Carver's Profession"	44,938
							High 11-25 "The Invisible Man"	42,000
Strand	3,000	25c-$1.10	"Dames" (W. B.) (3rd week)	23,000	"Dames" (W. B.) (2nd week)	29,000	Low 1-28 "Air Hostess"	9,100
							High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"You Belong to Me" (Para.) (3 days) "Paris Interlude" (MGM) (4 days)	800 1,500	"Where Sinners Meet" (Radio)..	2,500	High 1-6-34 "Going Hollywood" Low 3-11 "From Hell to Heaven"	4,100 1,350
Criterion	1,700	10c-56c	"Desirable" (W. B.)	8,000	"Bulldog Drummond Strikes Back"	4,000	High 11-18 "College Coach" Low 3-11 "Clear All Wires"	11,000 1,300
Liberty	1,500	10c-36c	"Dragon Murder Case" (F. N.)..	2,000	"Housewife" (W. B.) (4 days) "Let's Talk It Over" (Univ.) (3 days)	2,000 1,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady" Low 3-18 "The Death Kiss" and "The Fourth Horseman"	5,000 1,100
Midwest	1,500	10c-56c	"Now and Forever" (Para.)	6,500	"The Cat's Paw" (Fox)	6,000	High 2-25 "State Fair" Low 3-11 "Employees' Entrance"	8,500 1,400
Omaha								
Brandeis	1,200	20c-35c	"Down to Their Last Yacht" (Radio) and "Hat, Coat and Glove" (Radio)	3,600	"The Dragon Murder Case" (F.N.) and "No Greater Glory" (Col.)	5,000	High 11-18 "One Man's Journey" Low 12-30 "The World Changes" and "Havana Widows"	10,750 3,500
Orpheum	3,000	25c-40c	"Now and Forever" (Para.) and "The Personality Kid" (W.B.)	11,400	"Treasure Island" (MGM) and.. "She Was A Lady" (Fox)	10,700	High 3-10-34 "Easy to Love" Low 4-29 "Sweepings"	17,250 5,000
World	2,500	25c-40c	"The Scarlet Empress" (Para.) and "Housewife" (W. B.)	4,000	"Romance in the Rain" (Univ.) and "Elmer and Elsie" (Para.)	3,800	High 6-3 "Peg O' My Heart" and "Perfect Understanding" Low 5-19-34 "As the Earth Turns" and "Smoky"	7,500 3,250
Philadelphia								
Aldine	1,200	440c-65c	"The Affairs of Cellini" (U. A.) (6 days)	12,000	.....		High 5-5-34 "The House of Rothschild" Low 6-9-34 "Sorrell and Son" (8 days)	23,000 4,000
Arcadia	600	25c-50c	"Blind Date" (Col.) (6 days)	1,700	"Notorious Sophie Lang" (Para.) (6 days)	1,400	High 1-6-34 "Duck Soup" (7 days) Low 9-1-34 "Notorious Sophie Lang"	6,500 1,400
Boyd	2,400	40c-65c	"Girl from Missouri" (MGM) (6 days)	10,000	"Cleopatra" (Para.) (6 days-2nd week)	7,500	High 1-6-34 "Little Women" Low 6-30-34 "Where Sinners Meet"	30,000 8,000
Earle	2,000	40c-65c	"Romance in the Rain" (Univ.) (6 days)	17,500	"Hat, Coat and Glove" (Radio) (6 days)	12,000	High 4-7-34 "Harold Teen" Low 10-21 "Saturday's Millions."	40,000 10,000
Fox	3,000	30c-60c	"The Cat's Paw" (Fox) (6 days-2nd week) 30c-65c	16,000	"The Cat's Paw" (Fox) (6 days-1st week)	24,000	High 4-22 "Cavalcade" Low 7-14-34 "Charlie Chan's Courage"	29,000 13,000
Karlton	1,000	30c-50c	"Ladies Should Listen" (Para.) (6 days)	2,800	"Straight Is the Way" (MGM) (6 days)	2,600	High 4-8 "42nd Street" Low 8-25-34 "Let's Talk It Over"	7,700 2,200
Stanley	3,700	40c-65c	"Dames" (W. B.) (6 days-2nd week)	5,000	"Dames" (W. B.) (6 days-1st week)	14,500	High 11-25 "I'm No Angel" Low 7-7-34 "The Hollywood Party"	32,500 8,000
Stanton	1,700	30c-55c	"Dragon Murder Case" (W. B.) (6 days)	6,000	"Paris Interlude" (MGM) (6 days)	5,200	High 6-3 "The Little Giant" Low 7-14 "I Love That Man"	10,000 4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Hide Out" (MGM)	4,800	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	5,000	High 4-7-34 "Wonder Bar" Low 3-11 "What! No Beer?"	13,800 3,500
Music Box	3,000	25c-40c	"Dames" (W. B.)	5,000	"Their Big Moment" (Radio)	3,500	High 12-9 "Little Women" Low 5-13 "No More Orchids"	14,000 1,600
Oriental	2,040	25c	"Cockeyed Cavaliers" (RKO)	2,000	"Housewife" (W. B.) and "Adventure Girl" (Radio)	2,500	High 10-14 "Rafter Romance" Low 11-18 "College Coach"	14,000 1,600
Pantages	1,700	15c-25c	"Sally of the Subway" (Majestic)	1,700	"Unknown Blonde" (Majestic)	1,700	High 11-4 "Lady for a Day" Low 4-21-34 "Laughing at Life"	10,200 1,500
Paramount	3,008	25c-40c	"The Cat's Paw" (Fox) and "Most Precious Thing in Life" (Col.)	6,000	"She Loves Me Not" (Para.) and.. "Hell Cat" (Col.)	5,800	High 11-18 "The Way to Love" Low 12-2 "Walls of Gold"	12,000 3,500
United Artists	945	25c-40c	"Chained" (MGM)	4,800	"Affairs of Cellini" (U. A.)	5,000	High 4-28-34 "The House of Rothschild" Low 3-11 "Madame Butterfly"	9,800 1,600
San Francisco								
Fox	4,600	10c-25c	"Hide Out" (MGM) and "Charlie Chan in London" (Fox) (15c-40c)	12,000	"King Kelly of the U. S. A." (Monogram) and "Woman Who Dared" (Ind.)	6,000	High 4-8 "Should a Woman Tell?" and "Speed Demon" Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	15,500 4,500
Orpheum	3,000	15c-40c	"One Night of Love" (Col.)	16,000	.....		.....	
Golden Gate	2,800	25c-40c	"Down to Their Last Yacht" (Radio)	12,000	"The Lady Is Willing" (Col.)	11,500	High 2-11 "The Mummy" Low 10-21 "My Woman"	25,500 8,000
Paramount	2,670	15c-65c	"Scarlet Empress" (Para.)	10,000	"The Man With Two Faces" (W. B.) and "You Belong To Me" (Para.)	10,000	High 10-28 "I'm No Angel" Low 12-23 "Sitting Pretty"	40,000 7,000
St. Francis	1,400	15c-65c	"Treasure Island" (MGM)	10,000	"She Loves Me Not" (Para.)	7,000	High 3-25 "What! No Beer?" and "Broadway Bad" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	13,500 3,500
United Artists	1,200	15c-55c	"Bulldog Drummond Strikes Back" (U. A.)	8,500	"House of Rothschild" (U. A.) (4th week)	6,000	High 12-30 "Roman Scandals"	17,000
Warfield	2,700	25c-65c	"Now and Forever" (Para.)	25,000	"The Cat's Paw" (Fox)	26,000	Low 8-26 "The Wrecker" High 9-1-34 "The Cat's Paw" Low 5-27 "Story of Temple Drake"	4,000 26,000 10,000
Seattle								
Blue Mouse	950	15c-35c	"He Was Her Man" (W.B.) and "When Strangers Meet" (Liberty)	3,100	"Personality Kid" (W. B.) and.. "No Ransom" (Liberty)	3,200	High 12-9 "Little Women" Low 8-19 "The Rebel"	8,500 2,500
Fifth Avenue	2,750	25c-55c	"She Loves Me Not" (Para.)	6,250	"Treasure Island" (MGM)	8,500	High 8-5 "Tugboat Annie" Low 5-5-34 "Tarzan and His Mate"	19,250 5,000
Liberty	2,000	10c-25c	"Twentieth Century" (Col.) (15c-35c)	4,900	"Whirlpool" (Col.) and "The Morning After" (Col.)	4,100	High 3-3-34 "It Happened One Night" Low 6-24 "Uptown New York"	7,000 3,000
Music Box	950	25c-55c	"The Affairs of Cellini" (U. A.)	3,300	"Bulldog Drummond Strikes Back" (U. A.)	3,700	High 11-11 "Footlight Parade" Low 6-16-35 "The Black Cat"	8,000 2,900
Music Hall	2,275	25c-55c	"Dames" (W. B.)	7,000	"Affairs of Cellini" (U. A.)	6,000	High 5-26-34 "Wild Cargo" Low 8-18-34 "Bachelor Bait"	11,500 4,100
Paramount	3,050	25c-35c	"You Belong to Me" (Para.)	5,100	"Stamboul Quest" (MGM)	5,400	High 1-7 "A Farewell to Arms" Low 1-13-34 "Dancing Lady" (2nd run)	9,500 4,000

WABASH AVENUE

CHICAGO

Reports that Jones, Linick & Schaefer would extend its theatre operations into the neighborhoods were confirmed this week. Negotiations are understood to be under way for several houses but information of these transactions is necessarily guarded. In addition it was learned that Jones, Linick & Schaefer is contemplating construction of two new playhouses in the city.

▽

The many friends of Maurice D. ("Red") Kann, editor of *Motion Picture Daily*, were shocked and grieved to learn of the death last week of Mrs. Kann in an automobile accident at New Haven, Conn., in which which Kann sustained fractured ribs, and Harry Goldberg of Mentone Productions, and Herman Center, Mrs. Kann's brother, also were injured.

▽

Abe Montague, general sales manager of Columbia, was in town this week for conferences with Phil Dunas.

▽

K. N. Howell has opened the Groveland theatre at 31st and Cottage Grove.

▽

Funeral services were held this week for Moe Lasker, one of the sons of Jacob Lasker and manager of the Music Box theatre.

▽

At the local censor board all pictures held up have been passed except "Dr. Monica."

▽

Ludwig Sussman of the Adelphi theatre and Mrs. Sussman are convalescing at the Rogers Park hospital following a serious automobile accident last week.

▽

Si Greiver has acquired the Ross-McLarnin fight pictures for this territory.

▽

Dave Dubin has turned on the lights at his rejuvenated Rio theatre.

▽

Charles Baron of the United Artists publicity department was in town to see that "Monte Cristo" got off to a flying start at the United Artists.

▽

Charles Lindau, formerly with Ben Judell, has joined Henri Ellman's Capitol Film as city salesman.

▽

Jim Booth, Essaness booker, is the proud father of a new son.

▽

Commonwealth Sound Systems, handling theatre equipment for the hard of hearing, has opened offices at 1018 S. Wabash Avenue, with Kenneth Leach at the helm.

▽

The most encouraging development locally in some time was the business done by theatres over the Labor Day weekend. As one exchange manager put it, "I think it is the first time in history in which it can be said with safety that uniformly capacity business was done by all theatres.

HOLQUIST

Monogram Contest Concluded

Arrangements have been completed for film tests of all outstanding aspirants in the Monogram—Agfa Chance for Hollywood contest, closing September 15. About 100,000 snapshots have been received from contestants. Local tests are to be made in chief cities under the supervision of Monogram, the tests to be forwarded to Hollywood, where represenative production figures will act as final judges.

Maisell Leaves Latin Films

Lewis Maisell has resigned as vice-president of Latin Artists Pictures Corporation.

SHORT PRODUCT PLAYING BROADWAY

Week of September 8

CAPITOL
I'll Be Suing You.....MGM

MAYFAIR
In the Islands of the Pacific..Columbia
Fads and Fancies.....Universal
Tripping Through the Tropics.Columbia

PARAMOUNT
Madhouse Movies No. 2.....Paramount
Pictorial No. 3.....Paramount
Betty Boop's Little Pal.....Paramount

RIALTO
Pictorial No. 2.....Paramount
Poor Cinderella.....Paramount

RIVOLI
Good Luck - Best Wishes.....Educational
Stranger Than Fiction.....Universal

RKO MUSIC HALL
Decks Awash.....Columbia

ROXY
Queen of Hearts.....Principal
Harnessed Lightning .....Columbia

STRAND
Buddy of the Apes.....Vitaphone
Camera Speaks.....Vitaphone

Laemmle Not Buying Foreign Films for U. S.

Universal is not planning to purchase pictures abroad for American distribution, Carl Laemmle, president, said this week. Such purchases, he declared in a cable from London to R. H. Cochrane, vice-president, will be for European release.

"Have no intention of buying foreign film for Universal to release in the United States," said Mr. Laemmle's cable. "Garbled trade paper reports that Universal is buying foreign film to bolster up its program are preposterous and harmful. Universal's program for 1934-35, as announced originally, needs no bolstering up. Report should have said that I may buy some foreign films while here for foreign distribution only. Please make this clear to the industry."

AMPA Resumes Weekly Meetings in New York

The Associated Motion Picture Advertisers, New York, was scheduled to resume its weekly sessions this week at the Motion Picture Club. Edwin C. Hill and Tom Noonan, known on the radio as "The Bishop of Chinatown," were to be guests of honor.

Also in attendance were to be James Barton and Maude Odell of the cast of "Tobacco Road," Leon Janney, Lila Lee and Jacqueline Logan. Entertainment was to be provided by the "Merry Widow Orchestra" of Bob Loblov, the song team of Furman and Lorraine and Don Galvin, instrumentalist.

Blair Joins Wilkerson

Harry N. Blair will arrive in Hollywood late this week to assume an editorial post with William Wilkerson's *Hollywood Reporter*. Mr. Blair had been New York editorial representative for Ben Shylen's Associated Publications, and previously had been vice-president of the independent Regent Pictures, in New York.

TRAVELERS

Charles C. Pettijohn, MPPDA general counsel, left New York for the Coast.

Harry Cohn, Columbia president, left Hollywood for New York.

Sidney Kent, Fox president, left Hollywood for New York.

Karl MacDonald, Warner foreign department executive, arrived in New York from South America.

Lucien Hubbard, MGM producer, returned to New York, en route to Hollywood, from a European vacation.

Ed Kuykendall, president of the MPTOA, is due in New York this week from Columbus, Miss.

The Boswell Sisters, singers, arrived on the Coast to take part in Bing Crosby's radio program.

John Myers, of London Films, sails this week from London for New York.

Emil Hollenstein, director of a Swiss motion picture society, arrived in New York aboard the *Bremen*.

Milton H. Feld, Monarch Theatres executive, traveled to Kansas City to marry Shirley Vogel of New York.

J. E. Williamson returned to New York from a West Indies cruise, during which he photographed undersea scenes.

John Barrymore sailed for Europe this week to discuss making a picture abroad.

W. Ray Johnston, Monogram president, arrived in New York from the Coast.

Larry Darmour, production chief of Majestic, arrived in New York from the Coast.

May Robson returned to Culver City from New York to resume work for MGM.

Miriam Hopkins, Samuel Goldwyn player, was due in New York by boat from California.

Jack C. Barnstyn, independent film operator and importer, sails for Europe September 25 to dispose of foreign rights to Principal's product and others.

Jean Sargent returned to New York after appearing in "Transatlantic Merry-Go-Round" for Reliance on the Coast.

Belle Baker sails for London September 18 to appear at the Palladium.

Max Reinhardt arrived in California from New York to stage Shakespeare's "Midsummer Night's Dream" in the Hollywood Bowl.

Cecil B. De Mille returned to Hollywood from a nationwide lecture tour, during which he observed that the public wants clean pictures.

Eddie Klein and his wife arrived in New York from Europe. Mr. Klein is a London film importer and exporter.

Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce, returned to New York from Buffalo.

Louis Hyman, Principal's general manager, arrived in New York from headquarters in Los Angeles.

Sol Lesser, president of Principal; Eddie Cline, director, and George O'Brien, player, are due in New York late this week en route to Europe.

Nate Manheim, in charge of Universal's foreign department, returned to New York from Venezuela.

Daniel T. O'Shea, head of Radio studio's legal department, arrived in New York from Hollywood.

William M. L. Fiske, president of Seven Seas Films, arrived in New York by plane from California.

Harry Arthur returned to New York from St. Louis.

Maurice Chevalier sailed for Europe.

Leo Blank, Warners' manager in Minneapolis, was in New York.

E. W. Hammons, president of Educational, is due to return to New York from a vacation cruise.

John W. Hicks, Paramount's foreign chief, returned to New York from Europe.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 240.—(A) With what would you clean a projector mechanism after a film fire? (B) Centigrade temperature being zero, what would the Fahrenheit reading be? (C) What is the relative reflection power of the following: Mirror with silvered back? White blotting paper? Ordinary foolscap paper? Black paper? Light pink paper? (D) A mirror and white blotting paper have about the same reflection power. Hold a brilliant lamp in your hand in front of a mirror and try to look at it. You will be dazzled. Hold a sheet of white blotting paper in front of a mirror and you will look at it without noting any dazzle. Explain this in detail.

Answer to Question No. 235

Bluebook School Question No. 235 was: (A) Are there ever more than two wires in an electric circuit insofar as has to do with electric action? (B) Explain why in a three-wire circuit there are three separate circuits available. (C) Explain the different effects of these various circuits and what their effect may be on the generators. (D) Tell us what is consumed when electrical power is produced. (E) Explain what happens in a rheostat connected in series with an electric arc. (F) Would or would not it be theoretically possible to operate an arc on 110-volt current without rheostatic resistance, or something in lieu thereof?

First I wish to say that Dan Ferguson has sent in a list of belated answers which puts him on the map up to date. There has been some mix-up in numbers, so if anything is missing it is due to that. We have it all straightened out now and will start fresh.

The list this week includes the following: D. Danielson; C. Rau and S. Evans; G. E. Doe; A. F. Sprafke; J. Wentworth; D. Ferguson; H. Edwards; J. R. Walker; L. J. O'Melia; C. Oldham ; Bill Doe; T. F. Bachert; T. Van Vaulkenburg; G. Harrison and F. Halor; O. Allbright; G. Thompson; D. U. Granger; F. H. Klar and L. Klarr; T. Turk; D. L. Sinklow; D. L. Samuels; L. Thomas and D. D. Davis; R. D. Oberleigh and J. Lansing; B. S. Howard; N. L. Tomlinson and G. Lathrope; D. L. Patterson; D. Lally and F. Ferguson; M. F. Fallon; E. Hodson; L. M. and C. B. Traxler; A. L. Dodson and F. L. Benton; G. Daniels, T. N. Onby, T. Patterson and H. T. Farleigh; L. Grant and R. Geddings; B. Itt; F. L. Savlor and G. N. Guidotti; L. N. Haynes and A. Richardson; K. L. Knight and L. Henderson; J. Gensen; L. B. and D. T. Palmer; T. T. Golley; F. H., S. and P. Dalbey; S. Spooner and B. H. Thaller; G. L. Bancroft and L. T. Jones; G. Mason; H. L. Smith; M. and J. Devoy; H. Hughes and T. E. Mantoll; P. and L. Felt; D. Habor and D. Breaston; L. N. Simms; G. R. Squires; T. R. Roache; C. Umphrey; J. Collins and C. Martin; I. H. Lifton and B. L. White; O. L. Daris and F. Simms; N. M. Hall; L. R. O'Leary; P. O. Brent; T. T. Davidson and R. G. Crews; R. and K. Wells; M. L. Spooner.

The answer of D. Danielson is selected from many excellent replies to Section A. He says: "Basically there are never more than two wires in any electric circuit, they being the elongation of the poles of the source of power. Electric action is merely the equalization, or attempt to equalize, potential difference between the two poles. It then follows that all that is required are the two conductors and necessary intervening apparatus. Various circuits may seem to require more wires, and do require them, but basically the action is only between two conductors, namely, negative and positive. Careful examination will discover either branches or periodic unused portions in the circuit. There may be more than two wires, but in such case more than one performs the duty normally assigned to one."

(B) M. and J. Devoy say: "A 3-wire circuit is supplied power by two generators of equal voltage and capacity connected in series, with the third wire, termed the neutral, connected to the positive of one and the negative of the other generator. The other two wires, known as the 'outside' wires in common parlance, but correctly as the true positive and true negative of the combination, are connected to the two remaining generator poles.

"Examining this set-up we see that with both generators running and no connection (lamps or motors) between any of the wires, there would be no action at all, except that the generators would generate voltage. If we now connect a lamp between one (either) outside wire and the neutral it is very evident that the generator to which those two wires are joined would supply all current used by that lamp, and the other generator remain idle except for generating voltage. If we now disconnect the lamp from the outside wire and connect it to the other outside wire, we instantly see that the condition is exactly reversed.

"If we then again alter the connection and connect to the two outside wires, it is evident the lamp will instantly burn out, since it will receive the combined voltage pressure of both generators."

(C) H. Edwards answers: "The effects of a connection to neutral and either true positive or true negative is to impose such portion of the load as may be unbalanced upon the generator that is connected to the heavy side. If the load be evenly balanced it loads both generators equally. The effect also is to supply the equipment with 110 volts pressure and amperage up to the capacity of each individual generator.

"The effect of connection to the true negative and true positive, leaving out the neutral wire, is to supply equipments with the combined voltage of both generators, or in other words, voltage equal to twice the voltage of either generator, and the amperage capacity of both generators working in series, which in effect means the amperage capacity of either generator considered singly.

(D) Messrs. Rau and Evans answer: "When electric power is produced, pressure (voltage) is consumed." Short and wholly correct.

(E) It was very difficult to decide whose answer should be published. That of G. Thompson seems complete and short. He says: "A certain pressure is required to force the desired amperage against the resistance of the arc. This requirement usually is far below the voltage of the supply, hence a rheostat is introduced for the purpose of using up the excess voltage (breaking it down, we call it) so that just sufficient remains to force through the arc resistance the required number of amperes."

(F) Suffering catfish, what a set of weird ideas this one brought forth! J. Wentworth answers thus: "It could not be done! Striking the arc would instantly establish a dead short that would either blow the fuse or burn something entirely up. If it were possible to strike the arc, then yes, in theory at least, by lengthening the arc until it had sufficient resistance to break down the entire supply voltage. However, I don't believe the theory could be made to join with practice for more than a few seconds. If it could be made to do so, would friend manager kick about carbon consumption? Answer: He would!"

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

From down in Wichita, Kansas, comes a marked copy of *Our Sunday Visitor,* a Catholic paper printed in Huntington, Indiana, quoting a letter of ours that was recently published in Motion Picture Herald relative to the activities of the Legion of Decency in cleaning up the films. We don't know as we would have mentioned the matter at all except for the fact that Mr. Wetzel, the man who sent us the copy, is a photographer of considerable note who printed some pictures of the writer and Gutzon Borglum, the sculptor, who is carving the images of Washington, Lincoln et al on the mountain at Rushmore, S. D. It shows also that this paper from Huntington, Indiana, proves that theatremen are not the only ones who are reading Motion Picture Herald.

It is quite evident that "Our Sunday Visitor" coincides with our views on clean pictures. We have preached clean pictures so long that we didn't know but that possibly we had become a nut on the subject, but "decency" was mixed with our milk when we first took hold of the bottle, and we have been pretty strong for the bottle ever since.

▽

That's the Way It Goes

Maybe you baseball fans would like to know how our American Legion Junior team came out at Topeka, Kansas, last Thursday. After winning the championship of Nebraska, Colorado, Wyoming and New Mexico they went to Topeka to contest in the finals for the western half of the U. S. and we'll just be doggoned if Seattle, Washington, didn't clean us 7 to 5, and we didn't win a nickel on the game because we wouldn't bet against our own team, but we did lose a whole lot of sleep that night. Somehow we never could see any sense in losing a ball game.

▽

The other night we saw Joe Brown in "A Very Honorable Guy," and whenever Joe comes to town we are going to be there unless we have a blowout and three punctures. Joe plays in pictures a whole lot like he does when he slams out a home run for the home team and wins the game. He does it simply as a matter-of-course and just what you would expect him to do. We never saw Joe in a poor picture yet.

▽

We have just received a letter from Mr. Joseph F. Quillan of Hollywood, California (You remember that Hollywood is in California). Mr. Quillan is the father of Eddie Quillan and you will recall that Eddie is the boy who has made a number of excellent pictures and we understand that he is soon to make some more, which ought to be good news to the exhibitors because his pictures are always clean and are free from a whole lot of unreasonable things that they try to pass off as entertainment. Eddie isn't only a good actor but he is a good bowler as well. We know, for we saw him bowl once.

We thank Mr. Quillan for his letter and we trust that he will convey to Eddie our sincere hope that we may soon see more of his pictures. Our best wishes are also extended to the entire Quillan family.

▽

But, speaking of baseball: Did you know that Joe Brown is a baseball fan? We understand that he has a team out in Hollywood that cleans up everybody, which reminds us to say again that we can't see any darn sense in our team losing a ball game.

▽

That Colonelcy

Ted Slosser, who is connected with the Essanoe Amusement Company at Mount Vernon, Kentucky, writes us a long letter and jumps on us with both feet because we are listed as a "Colonel" when we have never received a commission from the Governor of Kentucky, and he intimates that the Governor of Kentucky is the only one authorized to issue commissions to colonels. He forgets that our commission as colonel came to us while we were commanding the army of the Quillayute in western Washington and on the Quillayute Indian reservation and was issued to us by Captain Allison and it was countersigned by Dad Ferguson (a Virginian who liked mint julips).

He wrote us principally to call us on our recent statement in the Herald that Pierre, South Dakota, was the smallest capital city, having only two theatres. He didn't call us a liar, but that was probably what he thought, for he informs us that Mount Vernon, Kentucky, also boasts of only two theatres and we were led to believe that Mount Vernon was the capital instead of Frankfort. He also told us that the Governor of Kentucky issued colonel commissions to anybody who asked for them and he also told us about the corn licker they make in the barns down there and invited us to come down.

▽

As we said before (and we can prove it by Joe E. Brown) there is no doggone sense in our Legion team losing a ball game.

▽

Why They Keep Coming

We have tried to figure it out and arrive at a sensibe conclusion as to why theatres are still doing a fair business out here in this dried-up country and in these depressing times, and we have concluded that it is because the public must be amused, and because pictures are the best and cheapest amusement they can get.

The film hounds who travel the grasshopper and dried-up districts of South Dakota tell us that business at the theatres has fallen off but little and that people are optimistic and going ahead just as though it had rained every other day, and that the government hadn't killed off 5,000,000 pigs and that hay was cheap at $18 a ton. There is no country in the world where optimism is so rampant as western South Dakota, western Nebraska and western Kansas. The only thing that worries the boys in these districts is for their home team to lose the ball game. Out here they will go to a picture show if they can't buy shoes for Susie or milk for Willie's bottle, just because that is the cheapest and best amusement in the world, although we know a lot of people who are on "relief" who are spending altogether too much time in the pool halls where they get nothing for their money.

We believe in pictures, features for amusement and newsreels for education. If it weren't for the newsreels one-half of the country wouldn't know how the other half lives, and the world owes a debt of gratitude to the camera boys who give us shots of foreign worlds and foreign peoples. And then there are Laurel & Hardy, Thelma Todd and Zasu Pitts, et al, who make us laugh. What would we do without them? We'd go bughouse, that's what we'd do.

Well, maybe we don't know very much about it, but when anyone tells us that we don't know what the public wants in pictures we always feel that when they were little their mothers spent most of their time in bridge parties instead of the nursery.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

AN OPENED LETTER FROM HYDE TO J. C.

J. C. Jenkins,
En Route.

Dear Dad:

Just a hello to you, and hope your good health is constantly better.

Have an answer to that age-old question, "Why Is a Film Salesman?" Freddie Horn was calling on me and wearing out my office furniture last Saturday when my young daughter stepped in the door and announced that my home was on fire. You should have seen the film salesman in action.

Freddie proved a wicked man with a garden hose, and I will always regret that there wasn't a camera record of the event, as I know it would be of national interest. Incidentally, with a 35-mile-an-hour wind blowing and a complete bedroom on fire, we needed help. As you suffered such a loss from a fire I thought it would be of double interest to you. I guess a couple of hundred dollars and a vote of thanks to Freddie is all it will cost me. Don't believe RKO product will advance in price as I am already pretty well set on that.

We had a couple of wet clouds go by the other day and it looks like it might get around to snowing some time this fall. 'Haint rained for two years now.

Sincerely always,
Charles Lee Hyde,
Grand Theatre,
Pierre, S. D.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

DEFENSE RESTS, THE: Jack Holt—This is a dandy. Did extra large business and repeated second night. Will please almost any type audience. Running time, 65 minutes. Played Aug. 22-23.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

HELL BENT FOR LOVE: Tim McCoy—A good action picture with plenty of thrills, but we miss Tim in his western roles, especially the kids. How about some more westerns, Tim. Running time, 58 minutes. Played Aug. 17-18.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

FIGHTING CODE, THE: Buck Jones, Diane Sinclair—Just an ordinary good western. Drew usual Saturday business and pleased. Personally, I wish Jones would make some more extraordinary pictures like "Unknown Valley" and "California Trail" on last year's program. They are both outstanding. Played Aug. 24-25.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

LADY FOR A DAY: May Robson, Warren William—Enough has been said about this year-old picture. It's good and I think we made no mistake in running it in preference to a new and untried program picture. Running time, 102 minutes. Played Aug. 31-Sept. 1.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LADY IS WILLING, THE: Leslie Howard—I pulled this one off and put it on the shelf after drawing in a few on Sunday with it. This is the nearest nothing excepting "Twentieth Century" that we have had this year. After waiting all this time we thought we had something in this one, but if you haven't played it, don't do it. Running time, 75 minutes. Played Aug. 19.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

McKENNA OF THE MOUNTED: Buck Jones—Getting short on westerns I dug up this more than two year old western. Buck Jones pictures are almost without an exception very good. However, this is an exception. There is not a single laugh in the show and very little romance. The story is rather hard to follow. I would say about the poorest Jones we ever ran.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MASTER OF MEN: Jack Holt—Just a wee bit better entertainment than the usual run of Jack Holt programmers. Will get by with a double show. Average business. Played Aug. 8-9.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook, Richard Cromwell—A very nice little picture. No adverse comments so I guess everyone was satisfied.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

NO GREATER GLORY: Frankie Darro—A different sort of show with the principals all youngsters. Personally thought it a good show. Not what he average patrons wants for entertainment, but will please most people and some will think it great. Played Aug. 21-22.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NO GREATER GLORY: Frankie Darro, Lois Wilson—I found this to be a very good show. People liked it and told me so.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

ONE IS GUILTY: Ralph Bellamy, Shirley Grey—A good program picture played on a double bill and gave satisfaction.—Belt Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONE IS GUILTY: Ralph Bellamy—A very good mystery show. Ralph Bellamy is becoming quite popular here. Did fair business and pleased the majority. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—The title is all I can say for this one. Mighty weak picture. Did not please our patrons. Running time, 75 minutes. Played Aug. 15-16.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—A very mediocre type picture. Didn't get by on our bargain night. Running time, seven reels.—Paul McBride. Avalon Theatre, Fillmore, Utah. Small town patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard—Craziest play that we have ever tried to sell to the public. Hollering from start to finish. No one spoke throughout the whole play in a mild voice. Poor from start to finish. Lost money on it. No one satisfied. I would shelve this play. Running time, 91 minutes. Played Aug. 11-12.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

TWENTIETH CENTURY: John Barrymore—Even the Barrymore fans say the world's worst, and I agree with them. Nothing to this picture but a lot of hollering and it won't do your box-office any good. If you can get out of playing this one, do so. Running time, 91 minutes. Played Aug. 27-28.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard—The worst picture of the year. John Barrymore is through in this locality as a result of this picture.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

UNKNOWN VALLEY: Buck Jones—Positively one of the best Jones to ever come to the screen. Far above the usual western, mostly on account of the unusual story.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

UNKNOWN VALLEY: Buck Jones—A very good action picture. Is different and will please anywhere. Played August 30.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

VOICE IN THE NIGHT: Tim McCoy, Billie Seward—Good story and good action made a satisfactory Saturday picture to slightly less than average business. Running time, 59 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

WHOM THE GODS DESTROY: Walter Connolly—One fine show. Very dramatic, but it's the type that will send them home happy. Good business.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

WHIRLPOOL: Jack Holt, Lila Lee—A fine play of a man who was unjustly sent to the pen for 20 years, of the sacrifice of his life for the benefit of his wife and daughter. Jack Holt was the type to play the part. Any one would like this play. Running time, 74 minutes. Played August 7-8.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

WHIRLPOOL: Jack Holt, Lila Lee—A very fine picture and one that is good for any day of the week. A clean picture that is worth good playing time. Played August 23.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown—This was a natural and played to big business. Had good shorts to balance, which made a fine family program. Running time, 63 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

CIRCUS CLOWN: Joe E. Brown—Had carnival in town and this picture helped me fight opposition. A good show and you can do good business if you advertise it like a circus. The picture has some good trapeze stunts and lots of comedy. Played August 17-18.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

CIRCUS CLOWN, THE: Joe E. Brown—This is some picture for burgs of this size. It gave 100 per cent satisfaction and drew better than any of the mammoth special productions we have been playing the past year from all the companies. This is the kind of picture we need to pay some of our past due accounts. Clean entertainment and the nearest to circus life of any circus picture we have played. This man Brown knows from experience how to do it. Let him make another one. There is lots of chance for stories around the circus lots, but it takes the guys that have lived with them to make a circus picture. 'Taint acting; just living the every-day life on the lot. Played Aug. 26-27.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CIRCUS CLOWN, THE: Joe E. Brown—Very good comedy. Lots of laughs in this one, especially during the flying trapeze act. Running time, 63 minutes. Played Aug. 12-13-14.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town theatre.

FOG OVER FRISCO: Donald Wood, Bette Davis, Lyle Talbot, Margaret Lindsay—This has a great cast and proved quite a picture. I believe it did 50 per cent more business because I mentioned that the League of Decency had condemned it. Running time, 68 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MANDALAY: Kay Francis, Lyle Talbot, Ricardo Cortez, Warner Oland—Just another picture that can be left off your list and will never be missed. Running time, 65 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson—Very good. I think this is one most entertaining pictures I've seen in some time. Business good for two days. Play this one up. It'll surely satisfy. Running time, 75 minutes. Played Aug. 29-30.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—A fine picture. Good singing by Powell and Rogers. Mills Bros. better than usual. Good at box office and liked almost 100 per cent. A nice little story helped this show. Pat O'Brien good as usual. Clean show. Played August 20-21.—A. E. Christian, Waynes Theatre, Monticello, Ky. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—This is a great musical production with an entirely different angle. Powell plays a great part, but Pat O'Brien almost steals the show. Had many favorable comments on the performance given by the "Four Mills Bros."—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—Here's a honey—but hot weather kept people away. You can't advertise it too big, for it seems to be just the kind of show most folks want to see. Running time, 89 minutes. Played July 29-30-31.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—Looked like old times to see them flock in on this one. Drew exceptional business and pleased them all.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

Fox

BABY TAKE A BOW: Shirley Temple—Shirley Temple the whole show. Played to better than average business and was very well received by our patrons. Running time, 73 minutes. Played Aug. 28.—V. C. Weschler, Colonial Theatre, Erie, Pa. General patronage.

BABY TAKE A BOW: James Dunn, Shirley Temple—Very good. Running time, 68 minutes. Played Aug. 26-27-28.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

BOTTOMS UP: "Pat" Patterson, Spencer Tracy—Comments both ways, although more favorable than otherwise. Played right after our county fair and business was not nearly what it should have been. Personally think this suitable for any class of audience. This is on the "approved" list, although there are a few scenes and situations that made me wonder how it got by.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

DAVID HARUM: Will Rogers—Can add nothing new to the many fine reports on this outstanding show. Drew above average against adverse conditions.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—Here is one that pleased everybody. Business picked up a little on second night. The title was terrible, and did very small business the first night. Running time, 72 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—This did a

little better than "Stand Up and Cheer," but revues just don't go over here. Running time, 78 minutes. Played August 21-22-23. A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—I had more dissatisfied patrons on this picture than I have had in many a day. If this is the best George White can do, somebody should buy him a ticket back to New York quick before he takes a notion to make another picture. He should have consulted a few of Warner's directors for a few pointers before he started making this one. Rudy Vallee acted like a ham actor all through the picture. The "Nasty Man" number was the only thing that had any pep in it, and in some states this number is prohibited. Personally, I thought it was a fairly good entertainment, but what I am writing here is the reaction of the cash customers. I have not seen half a dozen that said they liked it. Pleased about 30 per cent. Running time, 78 minutes. Played August 5-7.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

LAST TRAIL, THE: George O'Brien—Story by Zane Grey. Pleased our western fans and all others. A western romance with plenty of comedy. Running time, 60 minutes. Played Aug. 10-11.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—A good small town picture. Mitchell and Durante just about steal the show with their comedy. Plenty of comedy. A good song by Alice Faye and our patrons left the theatre smiling. Played Friday and Saturday to good average business. Small towns need not fear this one. Played August 31-Sept. 1.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SPRINGTIME FOR HENRY: Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel, Herbert Mundin—Fox surely has flowered me with a bunch of duds to wind up the season with. We had more people take special pains to tell us this was by far the worst we have ever shown on our screen. Why will companies put these actors with English accents in features? We have extra good sound, but it was beyond any one to understand Nigel Bruce. Running time, 83 minutes. Played August 15-16.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—It's a pity to keep giving Baxter such poor pictures. Nothing to this one. No box office and Baxter is gradually losing favor, more I think on account of his parts than anything else. Played on double bill to poor business. Running time, 81 minutes. Played August 20-21.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter, Rosemary Ames, Rochelle Hudson, Henrietta Crosman, Irving Pichel—This drew slightly above average business for us and gave decided satisfaction. Had any number of people tell me they had enjoyed it more than anything they'd seen for weeks. Running time, 81 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WILD GOLD: John Boles, Claire Trevor—A good comedy romance with some good character acting by supporting cast. If all companies would try to put out more comedy romances like this one for program features, we could keep patrons in the habit of coming. This is a fine family feature that will keep your patrons interested, but it is nothing extra for Sunday, although it is a lot better than some I have shown on Sunday. Running time, 73 minutes. Played August 22-23.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

WILD GOLD: John Boles, Claire Trevor—A better program picture than I expected. No drawing power. Better for small towns than for larger spots. Running time, 73 minutes. Played August 13-14.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

WILD GOLD: John Boles, Claire Trevor—I put this on Saturday and think I made a mistake. There is not enough action to please Saturday patrons, and business was below average. John Boles is miscast. His admirers certainly did not like him as a drinking mining engineer. Running time, 77 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WILD GOLD: John Boles—Fair. So many Fox pictures are so long drawn out they get monotonous.—Harold Smith, Dreamland, Dreamland Theatre, Carson, Iowa. Rural patronage.

WILD GOLD: John Boles, Claire Trevor—Our patrons enjoyed this. Running time, 73 minutes. Played Aug. 3-4.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

MGM

GOING HOLLYWOOD: Marion Davies—Pleasing entertainment well liked by all. Miss Davies' performance was so good that one could put up with Crosby's crooning, although it undoubtedly marred the show and the box office. Thank you, Miss Davies. Business slightly above average. Played Aug. 23-24-25.—Orpheum Theatre, Kerrobert, Sask., Canada. Small town patronage.

HOLLYWOOD PARTY: All star—Just a lot of nothing half thrown together. One of the poorest excuses for a picture we have ever played. Let this one alone. Not even funny except about 5 minutes with Laurel & Hardy, and my patrons want more than a 5-minute show for their money. Running time, 70 minutes. Played August 27-28.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

MORE SHOWMEN JOIN CONTRIBUTORS

Four more new contributors to "What the Picture Did for Me" are the following showmen:

V. C. Weschler, Colonial theatre, Erie, Pa.

Paul McBride, Avalon theatre, Fillmore, Utah.

Ralph Larned, Paramount theatre, LaCrosse, Kan.

K. H. Hall, Royal theatre, Brownstown, Ind.

Mr. Hall's first reports appeared in last week's issue.

HOLLYWOOD PARTY: All star—Metro must have had a little of Tarzan left over, so they started out to make a feature with Schnozzle Durante as Schnarzen. Never have I seen a worse mixed up mess than this picture was. Jumbled as to story, direction, too, and the people foggy as what was happening. Baron Munchausen was here the hero of Metro's other mistake, "Meet the Baron," and what a nose dive it took the second day. No happy landings with this one. Our folks do not like so much of Durante. He is in too many pictures and his stuff is the same in every picture. He has not enough on the ball to carry the star part of any feature. I hope it is a long time before we see him again. He is boring with his hotcha. Audience reaction, not mine. Picture not liked and the panning was almost unanimous. More squawks on this one than I have had for a long time. And if you ask the writer they were right. For once I agreed with them. One time they did not get any argument from me.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—This is one of the best pictures released by MGM in the past year. Clark Gable is cast perfectly as the hard-boiled devil-may-care gangster. William Powell fits his part like a glove and Myrna Loy is also right up to snuff in her part as the woman who is loved by both men.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

MEN IN WHITE: Clark Gable—Believe this is the best picture Gable has appeared in since famous "Hell Divers." Every one that saw it really enjoyed it. They had only one objection, the sad ending. It is Gable at his best. The supporting cast, Myrna Loy and Elizabeth Allan, also carry their parts very good. The part Jean Hersholt played was made to order for him. A swell show. Played Aug. 20-21.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles—A great show for your serial night or as a substitute for a western picture. Ruggles is indistinct with his mumblings or stuttering, but you can get most of it. There's much impossible bunk, but it moves fast and furious. As I said, fine for serial nights. It's clean. Running time, 63 minutes. Played Aug. 31.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PEG O' MY HEART: Marion Davies—Best bargain night crowds I've had in two months. Pleased the customers.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SADIE McKEE: Joan Crawford—Had more patrons stop me on the street to say they enjoyed this picture more than anything we have played in the last six months and that is saying something. Due to election in this state we had a bad break the second night, but it was no fault of the picture. We are expecting great things on her next "Chained." Hope it is as good as this one. Running time, 92 minutes. Played Aug. 27-28.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Smalltown patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—Best picture Crawford has made in a long, long time, except "Dancing Lady." Good clean story, no sex, comedy Okay, cast fine right down the line, good ending. Did a surprisingly nice business on it and everybody liked it exceptionally well. Am looking forward to her next one, which I hope will be as good. Running time, 95 minutes. Played July 12-13.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

STAMBOUL QUEST: Myrna Loy—Not up to Myrna Loy's "Thin Man," but an okay for entertainment. More comedy roles, MGM, for Myrna. Played Aug. 23-24.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller—A good picture of its kind, but not much drawing power. The magazines have given away all the big stuff in this kind of pictures and they don't draw any more than any program picture. All the natives know just how they are made and we can't astonish them any more. Played Aug. 19-20.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THIN MAN, THE: William Powell, Myrna Loy—A dandy picture enjoyed by everybody. Poor title, but box office possibilities. Myrna Loy is gaining in popularity and Powell and Loy make a good team. I advertised as one of the year's surprise hits and did a fair business. Played August 15-16.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—Very good production of the book. Since every one that attended school has read it, it should do business. And will please the whole family. Played Aug. 26-27.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TURN BACK THE CLOCK: Lee Tracy—I thought this was a very good picture. The speech that Tracy makes to the departing soldiers is very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

VIVA VILLA: Wallace Beery—This production is a masterpiece throughout, a masterpiece of acting, direction, sound, photography. Every scene shows that plenty of dough was spent to make it. I read some time ago a comment by some exhibitor that this picture was just a great big overdone western. Imagine that. Wallace Beery played his part so perfect that I think every one in this burg thinks that he is really a Mexican. It sure is great entertainment in a great big way, but we did no more than average business for some unknown reason. Although business was only average, I must congratulate Metro for such a splendid production. It is indeed a pleasure to show it. Step on this picture and give everything.—Played Aug. 12-13-14.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

WHEN LADIES MEET: Robert Montgomery, Ann Harding—Very good little picture with good moral. Hot weather and crop failure hurt attendance and business poor. Played Aug. 9-10-11.—Orpheum Theatre, Kerrobert, Sask., Canada. Small town patronage.

Monogram

AVENGER, THE: Ralph Forbes—A good mystery picture that the ones that came in enjoyed. Having a nice rain storm the first night, very few saw it and there was no way for a good word to get around to help out on the second day's run. Running time, eight reels.—J. E. Ross, Jr., Strand Theatre, Albertville, Ala. Small town patronage.

JANE EYRE: Virginia Bruce—Some comment was good; others said thumbs down. The cast was none too well selected. It's slow, but drew well with the older folks that had read it. Played Aug. 30-31.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LOUDSPEAKER, THE: Ray Walker—I spot booked this in from Monogram to pinch hit for "The Lady Is Willing" and it did the trick. Best Monday and Tuesday for weeks and they surely like this Ray Walker. Running time, 75 minutes. Played August 20-21.—Earl J. McClurg, Grant Theatre, Preston, Idaho. Rural and small town patronage.

LOUDSPEAKER, THE: Ray Walker—A good funny picture played on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAN FROM UTAH, THE: John Wayne—Action on the range and in the rodeo. This is a swell western picture with a good supporting cast. Pleased our western fans. Running time, 55 minutes. Played Aug. 24-25.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

MANHATTAN LOVE SONG: Dixie Lee, Robert Armstrong—This is a fine picture. Good story and a fine cast. All liked it and told us so. Played Aug. 23-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RANDY RIDES ALONE: John Wayne—Another good western by this star that is getting popular with the Saturday night western fans. Played Aug. 18.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

ALL OF ME: Fredric March, Miriam Hopkins, George Raft, Helen Mack—This is big league stuff, but didn't seem to go over in the sticks. It has a swell cast, but story is highbrow. Running time, 71 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ALL OF ME: Fredric March, Miriam Hopkins, George Raft, Helen Mack—Another excellent cast wasted. This picture, in my opinion and from the

reaction of the customers, their opinion, is one of the poorest pictures of the year. It is bad enough in some pictures for the sweet little girl to have a baby, but in this one, both women have babies. Of course, the story and direction is handled very, very carefully, but there is absolutely no earthly reason why a picture of this kind should have ever been made. I made a great mistake when I played this on a family night, and if any of you exhibitors expect to hold the respect of patrons and friends, don't give them this one on a family night. In fact, if you can afford it, pay for it, and put it on the shelf. Running time, 71 minutes. Played August 15-16.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

BIG EXECUTIVE: Ricardo Cortez, Richard Bennett, Elizabeth Young, Sharon Lynne—Another picture that is just summer filler and hurts the business because it is not good enough to hold the interest. One that can be shown, but which won't be shown in any good theatre that can find enough entertainment to fill all their dates. Running time, 72 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

CRADLE SONG: Dorothea Wieck, Evelyn Venable, Sir Guy Standing, Gertrude Michael—As an educational picture for schools, convents, colleges, Catholic classes, etc., this would be a beautiful production; in fact, it is really a marvelous production, but, not in a theatre. We opened a double feature program with this, and got by, but I can pity the poor exhibitor who just uses this one picture. Running time, 77 minutes. Played August 1-2.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March—Our patrons enjoyed this picture. Something unusual showing that love is stronger than death. Fredric March did outstanding acting in this picture, also Evelyn Venable. I thought this picture better than Dr. Jekyll and Mr. Hyde. Running time, 78 minutes. Played Aug. 13-14.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

DOUBLE DOOR: Evelyn Venable, Mary Morris—Good, but I don't know what for. If you can't get people to come in and see a picture I don't know what good it is. Why don't Paramount give us some stars. We can't sell their pictures without some help. Running time, 75 minutes. Played August 24-25.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

DOUBLE DOOR: Mary Morris—Went good on midweek. Not a very strong picture.—Harold Smith, Dreamland, Bancroft, Iowa. Rural patronage.

DUCK SOUP: The Four Marx Brothers—Played some time ago, but failed to report on same. After this, no exhibitor should pay more than program price for these boys. Business was above average, as many hadn't heard how poor this is. Running time, 80 minutes.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

EIGHT GIRLS IN A BOAT: Dorothy Wilson, Douglass Montgomery, Kay Johnson, Walter Connolly—A very amusing picture that is somewhat different, but my whole evening was spoiled, and so was every one else's, when the nice little girl said, "I am going to have a baby." The Legion of Decency will, I hope, be a cause to stop such unnecessary cracks as this in any picture. Pleased about 60 per cent. Running time, 78 minutes. Played August 8-9.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

HELL AND HIGH WATER: Richard Arlen—Would rate this not better than an average show suitable for bargain nights or midweek. Draw about average.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HERE COMES THE GROOM: Jack Haley—This is a very good comedy for a double feature program. Do not believe that it would go so good by itself. Some good comedy in it.—Harld Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

I'M NO ANGEL: Mae West—To much "West" for my patrons and they got bored and so did I. Mae West would have lasted longer playing featured parts, in my opinion. I predict she has seen her best days, and if she wrote this screen story it might be well for her to let somebody else try it. Played September 3-4.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—Fair picture with Wampas Baby Stars. Could have been made much better with the talent these Wampas stars represent. Business above average. Running time, 70 minutes. Played August 19-20.——Ralph Larned, Paramount Theatre, LaCrosse, Kansas. Small town patronage.

KISS AND MAKE UP: Cary Grant—Will please the ladies. The men won't like it. I played it on my midweek show and it went over very nicely.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LAST ROUND-UP, THE: Randolph Scott—One of the best westerns, although it did not please here nearly as much as "Gun Justice" (Universal). Business above average.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—Shirley Temple was simply great in this play. She put this play over with a bang. Use her more, Paramount, and she will soon take all of the theatres out of the red. Great play with a great actor and that is what the patrons wish to see. Running time, 80 minutes. Played August 18-19.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

LITTLE MISS MARKER: Adolphe Menjou, Dorothy Dell, Shirley Temple—A dandy picture that pleases every one. Shirley Temple is a wonder. Good, sound, fine acting by the whole cast and a lot of high-grade comedy. No one will make a mistake in using this one. Running time, 80 minutes. Played August 24-25.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—Right now when the public is crying for clean pictures, this is a natural. In my opinion, this is one of the finest and cleanest comedies made during the past season. Shirley Temple is great. Business above average in spite of extremely hot weather.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

LITTLE MISS MARKER: Shirley Temple—One of the best pictures that we have shown in a long time and played to the best gross of any picture this year. Particularly appealing to women, who all want to bring their children. Shirley Temple the biggest box office draw since Mae West. Running time, 80 minutes. Played Aug. 14.—V. C. Weschler, Colonial Theatre, Erie, Pa. General patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—A dandy musical slapstick comedy with Burns and Allen pleasing every one that ever was pleased by their asinine form of humor. Running time, 60 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MANY HAPPY RETURNS: Gracie Allen, George Burns—Just another picture, only this one has Gracie in it to help make it worse. No box office. These are the kind that drive another nail in the exhibitor's casket. A fancy price and nothing in return. Running time, 67 minutes. Played August 26-27-28.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

MANY HAPPY RETURNS: Burns and Allen—Guy Lombardo and his Royal Canadians are swell in this. Burns and Allen furnish the comedy. Pleased the most of them.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

MELODY IN SPRING: Lanny Ross—Drew very good business. Picture is very good. Believe that Ross will become very popular if given the right material.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—The best of the season's musicals. Has a real murder plot and suspense and, therefore, adds plot interest to music and comedy. Running time, 89 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MURDER AT THE VANITIES: Jack Oakie—Some liked this and some didn't. Consider it an average murder story with some good stage sets.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MURDER AT THE VANITIES: Jack Oakie—A very good picture and one that I think will please anywhere on any date. Played August 26.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

MURDER AT THE VANITIES: Jack Oakie—This picture has everything. Music, romance, songs, action, mystery and a plot that fits into the musical production. Very well acted, directed and produced. Played to good business. Running time, 89 minutes. Played Aug. 7.—V. C. Weschler, Colonial Theatre, Erie, Pa. General patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael, Leon Errol—Right snappy, exciting story of a lady "Raffles." Good movie entertainment, nothing big, but will entertain. Leon Errol gives some laughs as the athletic detective. Played Sept. 1.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Made for nonsense entertainment and it hits. If your folks like W. C. Fields, they'll go to it. Personally I like him and he pleases the majority of our patrons. Played Aug. 25.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Burlesquing the old kerosene light circuit. Not too much to the story. It was an innovation, but one like it will be plenty. And W. C. Fields is all right in support, but not to build the entire picture around him. The juggling of Fields was the high spot of the picture, but I say one like it is enough. Some laughs, but the audience was very much divided as to whether it was good or bad.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Fields' style of comedy seems to click in this town. Every picture seems to be better at the box office. Pleased 100 per cent. Business okay. Running time, 65 minutes. Played August 26-27.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—This is the best Fields to date. It pleased my people and the box-office.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—If they had given this a name, it might have done a fair business, but as it is titled, it should be left on the shelf, though the cast warrants considering it as entertainment. Running time, 78 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—

(*Continued on following page, column* 1)

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Some liked it and some didn't. Not as good a show as I expected.—Harold Smith, Dreamland Theatre, Carson Iowa. Rural patronage.

THIRTY DAY PRINCESS: Cary Grant, Sylvia Sidney—A well liked picture. Farce comedy. Should please. A good supporting cast and well directed. Running time, 75 minutes. Played Aug. 20-21.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney—Good picture. Good story and acting fine. Business above average for mid-week. Running time, 60 minutes. Played August 22-23.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. Small town patronage.

TRUMPET BLOWS, THE: George Raft—A very nice picture. Plenty of action and the folks all thought it plenty good. The women do not go so hot for the bull fighting, but the men eat it up and you have to please them once in a while. Good for any date. Funny thing, though, all the way around the arena are Mexican signs and only one in American. A big one on Orange Crush, and it seemed that every other shot was taken with it as a background. Wonder what they got out of it? Played August 19.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

YOU'RE TELLING ME: W. C. Fields, Joan Marsh—This is a very good comedy and one that pleased all of our patrons. It is full of laughs and that together with a good love story makes this good entertainment of the family type. If you want a good comedy, book this and you are sure to please. The excellent cast turns in some good acting. We played this on a late Saturday night show and to good business. Running time, 70 minutes. Played Aug. 18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

ACE OF ACES: Richard Dix, Elizabeth Allan, Ralph Bellamy—Poorest sound we have had for months—photography also quite dark. Drew better than I expected. For those that like this class of show, it would have gone over better if it could have been understood. Several remarked that my sound was going "haywire." Whenever we get a show that doesn't have the proper sound, our equipment gets blamed. Running time, 74 minutes.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

BACHELOR BAIT: Stuart Erwin, Pert Kelton—Good comedy. Running time, 75 minutes. Played Aug. 5-6-7.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town theatre.

COCKEYED CAVALIERS: Wheeler and Woolsey—For the first time since this ace of comedy teams made pictures I had walkouts. This picture was sold as a super special at an advance in rental of about 100 per cent. That's not what is biting me. I hate to see this team that at one time were my best cards being killed by the material they are given. "Cockeyed Cavaliers" is much too silly for even weak-minded people. Running time, 70 minutes. Played Aug. 18-20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—This is an exceptionally clean Wheeler and Woolsey and proved very pleasing entertainment. Ten more nice pictures like this, and they will have lived down "So This Is Africa." Running time, 72 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—This is a very good Wheeler and Woolsey picture. Song "Big Bad Wolf Is Dead" was amusing. Picture has a good supporting cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—While this was a better picture than their last three or four, the box office drops off a little on every one of their pictures. Wheeler and Woolsey used to be top at the box office here, but now they are just average. Pleased all who saw it. Business average. Running time, 72 minutes. Played August 12-13.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. Small town patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—Just another murder mystery story that won't hurt, but doesn't help and won't be missed if you can duck it. Running time, 74 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

CROSS FIRE: Tom Keene—Another good horse opera that pleased the natives on Saturday night.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Ginger Rogers, Fred Astaire—and **Little Women:** Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May Oliver, Douglass Montgomery—These fine big pictures, run second-run, do better business and are better for the theatre, I think, than running some of the lesser products from the same firm, and usually find that they are glad to substitute second runs for unused lesser pictures.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—A good picture and splendid action but business very poor. Just wouldn't draw for me. Running time, 70 minutes. Played Aug. 27-28.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—Seemed to please. Running time, 70 minutes. Played Aug. 15-16.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

KEEP 'EM ROLLING: Walter Huston—Horse lovers, particularly, will enjoy this picture. The plot is built around the love a tough, hard-boiled artillery man has for his horse. Nothing much, but a good program picture. Running time, 69 minutes. Played Aug. 22-23.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—A beautiful story of a remarkable love. Ann Harding and John Boles at their best. The type of picture to please any audience. Business good. Running time, 82 minutes. Played Aug. 24.—O. T. Kirby, Palace Theatre, Roxboro, N. C. Small town patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding—A lady's picture that gave excelent satisfaction, but failed at the box office. Play midweek and use extra selling force and your ladies will bring the men. —B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

LIFE OF VIRGIE WINTERS: Ann Harding—Pleased well. Sad, but very good entertainment. Running time, 82 minutes. Played Aug. 22-23.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

MAN OF TWO WORLDS: Francis Lederer, Elissa Landi—Lederer is a very fine actor. Picture is worth playing. Two reels too long to suit my impatient patrons.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—An excellent show ruined by a print that had about 200 splices. This is suitable for any audience. I played this in June when business is away off and this was almost a record low.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MIDSHIPMAN JACK: Bruce Cabot, Frank Albertson—Albertson made the show. It's a picture worth showing in any man's theatre. Good, clean, refreshing.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—Dandy show for bargain night. Fair business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SCARLET RIVER: Tom Keene—Good western. Something different to start in with, but the same ending that all westerns have. Tom Keene was the big shot of this play and acted it out very well. Running time, 58 minutes. Played Aug. 14-15.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SING AND LIKE IT: Zasu Pitts—Pitts should have stuck to featured parts. Too much of her gets tiresome. No draw and a poor picture. Played on double bill and my patrons went out dissatisfied. Played Aug. 20-21.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—This went over well with the midweek bargain night fans. Was afraid of it on account of the adverse reports but came out O.K. and believe no small town exhibitor need pass it up.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SON OF THE BORDER: Tom Keene—Our western fans seemed to enjoy this picture, which is about on par with the usual run of westerns. Played Aug. 24-25.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

STINGAREE: Irene Dunne, Richard Dix—Just fair. Expected a better show and gave it a holiday date and it went over fair, but was a little disappointing. Running time, 76 minutes. Played July 3-4.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

STINGAREE: Irene Dunne, Richard Dix—A good picture that pleased those who saw it. Title kept them away. A high class picture that should be played midweek. The picture failed to draw regular business, but it is extra good. Running time, 76 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

STINGAREE: Richard Dix, Irene Dunne—This is one fine production in every sense of the word, good singing, thrilling throughout, excitement, great acting and great story. Business below average but not the fault of the picture. No walkouts on this one and that means balm to the mind of the exhibitor. Running time, 76 minutes. Played Aug. 25-27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

STINGAREE: Irene Dunne, Richard Dix, Mary Boland, Conway Tearle—We think this is one of the very best pictures we've played lately. Patrons all liked it—had scads of compliments on it. It held up to our average three-day run receipts. We would like to have more pictures like this for our town. Running time, 76 minutes. Played Aug. 5-6-7.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez—Awful is right. Patrons walked out five and six at one time. Receipts not enough to pay for feature; second night empty house. Gave tickets back to few who came and closed for the night. Running time, 71 minutes. Played Aug. 28-29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez, Norman Foster, Wm. Gargan, Marian Nixon—Jimmy is not versatile enough to hold an entire feature and this proved a too long two-reel comedy. No kicks, but just disappointed, as people expected more than they got. Running time, 74½ minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon—I'm sorry I wasted a date on this. It did not draw and was not liked. We never want another picture with Durante in it. Running time, 74½ minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

THEIR BIG MOMENT: Zasu Pitts, Slim Summerville—A good comedy. Running time, 68 minutes. Aug. 17-18.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

TWO ALONE: Jean Parker, Tom Brown—A good picture on a double bill. A lot of good things in this picture. The story was interesting and well acted.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke, Reginald Denny, Buster Crabbe, Edna May Oliver—This is above the average in cast, and as a slapstick comedy makes a dandy Friday-Saturday show. Running time, 71½ minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke—A big cast in a dandy picture. Nothing so very big about it, just the same excellent entertainment. Played Aug. 8-9.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town theatre.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy, Sally Blane—This will not please the League of Decency but is pretty good entertainment and if you can get it for half what they ask for it, it will make a good program.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BLOOD MONEY: George Bancroft, Frances Dee, Judith Anderson—Didn't do business and it shouldn't. George is not box-office, and this story and picture didn't help any. Running time, 65 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BOWERY, THE: Wallace Beery, Jackie Cooper—Too boisterous for small town. The title kept them away. Business below average. Played Aug. 16-17-18. —Orpheum Theatre, Kerrobert, Sask., Canada. Small town patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings, Russ Colombo, Paul Kelly, Blossom Seeley, Gregory Ratoff, Texas Guinan, Frances Williams—A fair musical romance with some clever comedy. Did not draw extra good for us. Cast don't mean much and the story weak. One of those stage show stories. All alike. Little old, but will do for midweek. Running time, 90 minutes. Played Aug. 19-20-21.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

GALLANT LADY: Ann Harding, Clive Brook, Otto Kruger, Tullio Carminati, Dickie Moore—This is a great show and worth showing in any theatre, any time. Ann Harding was never shown at better advantage. Running time, 86 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss—A marvelous production that pleases everyone and which did good Arliss business because of the neat publicity job someone has done on it. Fine production and deserves all the pep you can put behind it. Running time, 86 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie, Constance Cummings—This is a clever story, well-produced by a competent cast, and will please. I used it for a Sunday date and it fitted O. K. Running time, 77 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy—Packed with action, comedy which moves along at a fast pace. Well liked by men and boys but rather lacking in feminine appeal. Played to average business. Running time, 87 minutes. Played Aug. 21.—V. C. Weschler, Colonial Theatre, Erie, Pa. General patronage.

MOULIN ROUGE: Constance Bennett—O. K. comedy with some nice music numbers. Played Aug. 19-20.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks—I

picked up this old one with a doubt as to its value. It sure pleased and drew well for me. Friday-Saturday patrons thought it O.K.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

NANA: Anna Sten—Well, here is Anna Sten. Sam Goldwyn, we are told, spent a half million dollars on this little girl, and had he given her a suitable story, he would have got his money back and then some. Miss Sten is the most beautiful of all the foreign stars. She is so far ahead of Garbo and Dietrich that there is no comparison. As foreign stars go she is in a class by herself. She is beautiful and she knows how to act. Her main trouble is her broken English. All the members of the cast are excellent, but Miss Sten stands out alone and is all that Sam Goldwyn claims for her. The picture itself is a flop in the small towns, because of the story and because of the broken English, bad sound and unhappy ending. Next to "Catherine the Great" we did the smallest Sunday business in two years. Pictures of this type have no place in the small American town, and it is usually a loss to play them. It's too bad to give a wonderful cast a story like this. Hollywood is surely a barren desert when it comes to story writers.—Played Aug. 26-27.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

PALOOKA: Jimmy Durante, Stuart Erwin, Lupe Velez—This proved good fun for a Friday-Saturday date and should certainly be run before "Strictly Dynamite," as it is a much better picture and will build up the star. Running time, 86 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General partonage.

PALOOKA: Jimmy Durante, Stuart Erwin—The first picture Durante had been in that I could sit through. It's a good comedy. Durante has just enough part and the director kept him a little quieter. O. K., Jimmy, quiet down a little and you won't "mortify" the small town patrons so much. It's an O. K. show and the customers commented on it. Played Aug. 28-29.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Universal

BLACK CAT, THE: Boris Karloff, Bela Lugosi, David Manners—I was really not expecting to break even on this, but actually made $3.00, so, as it seemed to please, I guess I will have to say "The Black Cat" was a howling success. It is not every picture we can make $3.00 on nowadays. Running time, 65 minutes. Played Aug. 19-20.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

COUNSELLOR-AT-LAW: John Barrymore — I stalled this off for a long time, but finally set it in. Entire show is set inside a large office building. More doors are opened and closed than in any picture ever produced. Comments both ways. Business poor but a show your better class will enjoy thoroughly. Best Barrymore performance since "Bill of Divorcement."—L. V. Bergtold, Opera House, Kasson Minn. General patronage.

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—A pleasing romance with some clever comedy, real light so that everyone can understand it. O. K. for the family. Running time, 78 minutes. Played Aug. 12-13-14.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

COUNTESS OF MONTE CRISTO: Fay Wray—A very good program picture played on bargain nights to the best business in months. Everyone enjoyed it. Running time, eight reels.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres—This is an extra good entertaining picture. We played it too old but it gave satisfaction at that, as people came and saw it the second time. That's something for any picture to do nowadays.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GLAMOUR: Constance Cummings, Paul Lukas—A picture with absolutely no drawing power here. We did not take in film rental on it, although it tells an interesting story and is beautifully put on. Running time, 74 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

GUN JUSTICE: Ken Maynard—The surprise picture of the year for me. This almost unheard-of little western came along and gave me the biggest mid-week gross for over two years. "Strawberry Roan" had held the record and the unusual thing about it is the fact that Maynard is hardly established here as I have only used Maynards in the past two years. The sound was the best I ever heard and the story very good.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

I'LL TELL THE WORLD: Lee Tracy—This seemed to please. Had no complaints. Usual good work by Tracy. Lots of action.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

INVISIBLE MAN, THE: Claude Rains, William Harrigan, Gloria Stuart, Dudley Digges. Drew above midweek average and was very well liked. Running time, 70 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan, Douglass Montgomery—Universal having made "Only Yesterday" with Sullavan a success in that picture, they made one now in which they suffer and suffer and then suffer some more. Drab story and I suppose that some of these must be made to balance the comedy pictures. But at least there could have been some lighter moments in it to relieve the sordid story. There are no names in the cast other than Sullavan that mean anything at the box office. I grant that Miss Sullavan is fine in emotional roles, but it is too much to expect for her to carry the whole picture, not very well liked by the audience. Too much sob stuff for the small towns. Our experience has been that Universal has not delivered this year. A lot of poor ones have come through, seeing it from the small town standpoint. Business way down second day.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

UNCERTAIN LADY: Genevieve Tobin, Edward Everett Horton—Just a program picture that got by on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Warner

AS THE EARTH TURNS: Jean Muir, Donald Woods—A mighty good program picture. Very interesting story and well acted. Both stars fine. Gave splendid satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DR. MONICA: Kay Francis—Drew good business but only pleased about half. Picture below average for Francis.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

FROM HEADQUARTERS: George Brent—A good detective picture that pleased.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

HAROLD TEEN: Hal LeRoy—This is a fine little picture that should make a great school benefit show. Swell tap dancing by LeRoy.—B. C. Brown, Vernon Theatre Viroqua, Wis. Small town patronage.

HAROLD TEEN: Hal LeRoy—Played on Bargain Night and it pleased my patrons. Didn't think the picture would have much box office on account no star but it is a good small town program picture. Hal LeRoy not much to look at but he certainly can dance. Played Aug. 29-30.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HERE COMES THE NAVY: James Cagney—Well, boys, here is where you make another payment on the note. One of the best pictures produced this year. It held up and pleased for three days. This Warner bunch just continue to turn out better pictures all the time. It's a great show.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—Joan Blondell is proving quite an attraction at my theatre and this picture did above the average August business. It is nice entertainment.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

JIMMY THE GENT: James Cagney, Bette Davis—Typical Cagney picture and a good Friday-Saturday show.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MODERN HERO, A: Richard Barthelmess—Not very good entertainment. Barthelmess doesn't measure up to the role and it's a sordid, unpleasant story. Played Aug. 12-13.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—A program picture but a very pleasing one. Story gets away from the beaten path and the players do good work in their respective parts. Plenty of comedy and wisecracks throughout and a tear at the climax. Comments favorable and a little more action at the box than has been in evidence of late on mid-week attractions. Played Aug. 15-16.—William Conn, Webb Theatre, Gastonia, N. C. General patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—This is a very good little picture that is full of action, comedy and a good romantic story. It is a comedy drama that should please any audience. Although it is a prizefight picture, there are other angles of interest. It is good entertainment for the entire family and the trailer will sell it for you in advance. Played one day to very good business. Running time, 68 minutes. Played Aug. 24.—J. J. Medford. Orpheum Theatre, Oxford, N. C. General patronage.

SMARTY: Joan Blondell, Warren William—A dandy little picture, but not up to the entertaining standard set by "Convention City" and therefore disappointed many. It is good sophisticated entertainment, however, and weak only by comparison. Running time, 64 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

UPPERWORLD: Warren William, Mary Astor, Ginger Rogers, Dickie Moore—Picture more attractive than the title—it is not particularly highbrow and Mary Astor is human enough to make all men enjoy the show. Running time, 72 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Short Features

Celebrity Productions

COMICOLOR CARTOONS: These are very good for any program. Especially suitable for children, as they are all fairy tales. Running time, 8 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

Columbia

AUTO SHOW: Scrappy Cartoon—Good Scrappy cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SCRAPPY'S TELEVISION: Scrappy cartoon—Very good cartoon. Interesting. Prizefight between Carnera and Ed. Wynn looked like them. Very amusing. See it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STAGE KRAZY: Krazy Kat cartoon—Good. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TEN BABY FINGERS: Sidney and Murray—When these two comedians find a baby on their doorstep, you just know there will be fun. And the baby had all the women in the audience completely captivated. We think this is a splendid comedy. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

Educational

ALLEZ OOP: Buster Keaton—Pleased a Saturday audience very well. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

BATTLE FOR LIFE SERIES: This series is fair for a filler. Running time, 8 to 10 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

BEANSTALK JACK: Just fair. Running time, 7 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

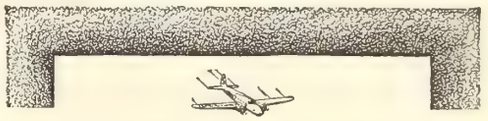
DOG-GONE BABIES: Ernest Truex—Good idea of a man who loves dogs better than babies, but somehow the "funny business" does not get the laughs. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

WHAT'S TO DO?: We played this one because Shirley Temple is in it, and although she does not have much of a part, it gave good satisfaction. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

Master Art Productions

SONG PARADE: Organlogue—Good. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

(*Continued on following page, column* 1)



Use It Regularly!

Use, and Specify, AIR EXPRESS for films, props, supplies. Low rates, high speed—the modern method for distant deliveries.

NEW LOW RATES NOW IN EFFECT

Express carried in high-speed multi-motor passenger planes. One express receipt covers Nation-wide Air, Air-Rail Service. Ship prepaid, collect, or C. O. D.

PHONE

AIR EXPRESS DIVISION OF RAILWAY EXPRESS AGENCY

for free pick-ups, rates and information or any

UNITED AIR LINES or WESTERN UNION OFFICE

MGM

AIR FRIGHT: Todd-Kelly—Good comedy. Well liked.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

ANOTHER WILD IDEA: Charlie Chase—O. K. Chase comedy. Charlie, where have your singing "stooges" gone? They were an addition to your comedies.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ATTENTION, SUCKERS: Oddities—Entertaining exposure of how the card sharks take the dough. Novelty that is good for any program.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BENNY FROM PANAMA: Musical Comedy Series—Ye old time slapstick with a little music thrown in. Fills the bill for that type of comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DIRTY WORK: Laurel and Hardy—Laurel and Hardy are well liked here and hardly ever fail to please.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

GOING BYE BYE: Laurel and Hardy—A good average comedy.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

GOOFY MOVIES: We fail to see why these were made. No good here.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

MIDSUMMER MUSH: Charley Chase—Pleased everyone. Patrons like comedies for shorts.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town and family patronage.

OLD SHEP: Chic Sale—Good but the customers don't seem to care for this type.—J. Glen Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RASSLIN' ROUND: Willie Whopper—About like the rest of the Willie Whopper cartoons.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

REDUCING CREME: Willie Whopper Cartoon—No worse than the rest of this series. Perhaps we're too critical. Probably not enough good ideas for so many cartoons.—J. Glen Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ROBIN HOOD, JR.: Willie Whopper—This is only fair entertainment and not as good as the last issue of this series. These are not as good as the "Flip" cartoons of last year and here's hoping Metro will improve them or discontinue producing them. Running time, nine minutes.—J. J. Medford, Orphuem Theatre, Oxford, N. C. General patronage.

ROBIN HOOD, JR.: Willie Whopper Cartoon—Good cartoon. The kids ate it up. Couldn't get them out after the first show as they all had to see it the second time. Personally, didn't think so much of it. Running time, 20 minutes. J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

VITAL VICTUALS: Oddities—Pete tells the wives how to save the husbands' digestion. Good short, in color.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

VITAL VICTUALS: Oddities—Most oddities are interesting and please about half the patrons.—K. H. Ball, Royal Theatre, Brownstown, Inc. Small town and family patronage.

WHAT PRICE JAZZ?: Musical Revues—Good, musical short that would have been improved with the attempt at a plot left out.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WILD POSES: Our Gang—Our Gang always pleases the kids and about half the adults—K. H. Ball. Royal Theatre, Brownstown, Ind. Small town and family patronage.

Do You Know

TO THE PENNY your exact profit for a given month or year? Do you waste time laboriously or do you follow the one famous, easy method now used by most theatre owners for recording receipts and expenses and allowing for all fixed and current charges?

THEATRE ACCOUNTING

by William F. Morris will save you money, time, and aggravation. It is detailed even for the weather and temperature and yet is notable for its utter simplicity.

Sufficient to care for 12 *months' records.*

$3.00, Postage Prepaid

QUIGLEY BOOKSHOP

1790 Broadway New York

Paramount

BETTY BOOP'S RISE TO FAME: Betty Boop Cartoon—A hashed over conglomeration of some previous Betty Boop cartoons that gave excellent satisfaction and was well done. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

HOLLYWOOD ON PARADE: No. 11—It was nice to see four old-timers, Flora Finch, Florence Turner, Kate Price and Maurice Costello, as well as Clara Bow on her ranch and Jackie Cooper meeting Diana Wynyard. This is one of the best numbers in this series. Running time, 11 minutes.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

KEEPS RAININ' ALL THE TIME: Screen Songs—This is a very good screen song with Gertrude Niesen who sings that popular selection "Stormy Weather." The music, cartoon and singing are great and this is excellent entertainment for the kids and grown-ups. Let's have more of these. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LET'S YOU AND HIM FIGHT: Popeye the Sailor—Not so good. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MORNING, NOON & NIGHT: Betty Boop—This is a fair cartoon comedy with Betty Boop, and the music is furnished by Rubinoff and his ochestra. It is only fair entertainment with a few laughs. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MR. W'S LITTLE GAME: Headliner Series—Too bad. This series had registered 100 per cent until this one.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

POOR CINDERELLA: Betty Boop Cartoon—First of Paramount's colored cartoons and it is a wonderful creation. Look for the third dimension allusion. If the rest of Paramount's colored cartoons come up to this one, everybody will be satisfied.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

RADIO ROUNDUP, A: Headliners—Very good. Every number entertaining. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

ROAMING ROMEO, A: Harry Langdon—Just a two-reel silly slap-stick that our audiences laughed at. No new gags or stunts, but it pleased. Running time, 21 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SHOEIN' HORSES: Popeye the Sailor Cartoon—Good like all "Popeyes." Say, National Screen has a "Popeye" stock trailer for one buck that is a dandy to use with your prevue reel. Running time, six minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

UNDERNEATH THE BROADWAY MOON: Isham Jones and Orchestra, Eton Boys, Vera Van—Our folks all liked this one very much. Real entertainment, not merely a filler. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

RKO

BRIDAL BAIL: Blonde and Red Head Series—A comedy based on a fast marriage and a faster divorce. Plenty of laughs. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

CENTURY OF PROGRESS: Interesting short showing the highlights of the World's Fair. The patrons enjoyed it.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ROUGH NECKING: Blonde and Red Head Series—A real comedy, just one big laugh after another. What a pleasure to run a funny comedy. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

STRANGE CASE OF HENNESSY: Cliff Edwards—A waste of good film. Did not even hear a giggle.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

THROWN OUT OF JOINT: Harry Sweet, Harry Gribbon—Fair two-reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

United Artists

BIRDS IN THE SPRING: Silly Symphony—A very nice cartoon in color, but shorts do not draw many extra patrons and I paid too much for these.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

Universal

BIG BENEFIT, THE: Mentone No. 3—Extra good short. The comedy angle very good.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

ED SULLIVAN'S HEADLINERS: Mentone No. 10—Poor. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

HENRY ARMETTA: The comedies that Armetta appears in are very good for all family trade; some slapstick, but all will enjoy them. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

IN THE ZOO: Oswald cartoon—Fine. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

OSWALD CARTOONS: About next to Mickey Mouse this year as Universal has made some good ones this season. Running time, 7 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

PIE FOR TWO: James Gleason—These Gleason comedies are fine for all the family trade, especially kids. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

PLEASING GRANDPA: Sterling Holloway—Fairly good. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

STRANGE AS IT SEEMS: Very good fillers when you have comedy features. Running time, 10 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

Warner Vitaphone

CABINET MEETING, A: Pepper Pot—A good short. Radio Ramblers impersonations are just about perfect.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

COME TO DINNER: Broadway Brevities—Many told us they liked this better than "Dinner At Eight," on which it seemed to be based. The characters sure looked their parts. Patrons that saw "Dinner At Eight" will like it. The others won't know what it is all about. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

CORN ON THE COP: Harry Gribbon—Very "unfunny." Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

JACK BENNY AND HIS BAND: Melody Masters—When I report on one Melody Master, I have reported on all of them. All good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

KING FOR A DAY: Bill Robinson—Very good tap dancing by Robinson. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MILLS BLUE RHYTHM BAND: Melody Masters—These Melody Masters are all good. Good dance numbers in this one. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

YAU NASTY MAN: Joe Penner—These draw on the popularity of Penner but they don't please. Believe he should stay on the air and leave pictures alone.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Serials

Mascot

WOLF DOG, THE: Rin Tin Tin, Jr.—Going fine on 8th episode. Holds interest.—B. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

WOLF DOG, THE: Rin Tin Tin Jr., Frankie Darro—This is a fast moving chapter play that will sure please the kids. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

Universal

RED RIDER, THE: Buck Jones—Am on the fourth chapter of this serial and it's going over very nicely so far. Believe it will prove an exceptional western serial.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

VANISHING SHADOW, THE: Onslow Stevens, Ada Ince—The patrons seem to like it. So that's that.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

LOST OPPORTUNITY?

Among the various comments received anent our recent editorial "What's Wrong With Business?" the following is quoted from a prominent Round Tabler's letter:

"Your editorial in the current issue of Motion Picture Herald is well taken. You have certainly hit the spike squarely. Unfortunately, I am afraid that the cross you are bearing needs more support than you can hope to secure from the field. The boys are eager enough to lend a hand in the fray, but because of 'job fear' will necessarily remain expressionless.

"It is pitiful that the opportunity presented by the formation of a code slipped by because most of us were asleep. . . . "

Whatever the reasons may be, no bettering of conditions under which many theatremen labor may be expected while managers are gripped by the above "job fear" that evidently renders them speechless.

As far back as August, 1933, we offered to go to bat for the manager, and in conversation with Deputy Administrator Sol Rosenblatt, that official expressed himself favorably in this respect. But there was little cooperation from the field.

Again we state our willingness to intercede. The opportunity is not lost, but until sufficient evidence is received to back us up, we can do little but stand by.

▽ ▽ ▽

BUTCHER SELLS MEAT

It happened at a Midwest theatre, reports a member who records the incident by mail. The front was liberally plastered with all kinds of cooling copy, and relatively unnoticed were two modest posters advertising the current show—a double feature bill, both strong pictures.

Accompanied by his house manager, the exhibitor surveyed the scene. He asked for a copy of the evening paper, turned the pages to the display ad of a local meat market and asked:

"What's this butcher selling?"

"Why, meat," returned the puzzled theatreman.

"Right," said the boss. "He isn't trying to sell his ice box, is he?"

▽ ▽ ▽

From way out in the state of Oregon, one of the members sends along a circus style throwaway advertising in detail the sermons given recently by a visiting evangelist. Under the preacher's name, in boldface type, was carried this caption: "The Converted Theatre Manager".

Well, that's comforting. We have always been led to believe that most of us were beyond saving.

SCHOOL SCREEN STUDY

Cooperation between the theatre and school for the purpose of a more intensive study of the motion picture by students takes on wider significance with the opening of the new scholastic year. Visual education has become more than a phrase and earnest educators are striving to perfect practical courses in this comparatively new medium.

Theatremen who are considering school tieups for the coming season should consider the possibilities of the school-and-screen movement. Regular courses are available and it is our recollection that in the past year quite a few managers secured a lot of box office benefit by assisting their local authorities in the progress of these classes.

There are, of course, other more familiar school angles which have been reported in the Club section and will again be dusted off for current use. Perusal of individual files will no doubt bring them to light.

Nevertheless, a showman's progress is to an extent gauged by his aptitude in keeping close contact with any new trend that may open an avenue for extra revenues. The spreading influence of the screen study courses is not being neglected by forward thinking managers.

▽ ▽ ▽

THOSE DILLINGER GAGS

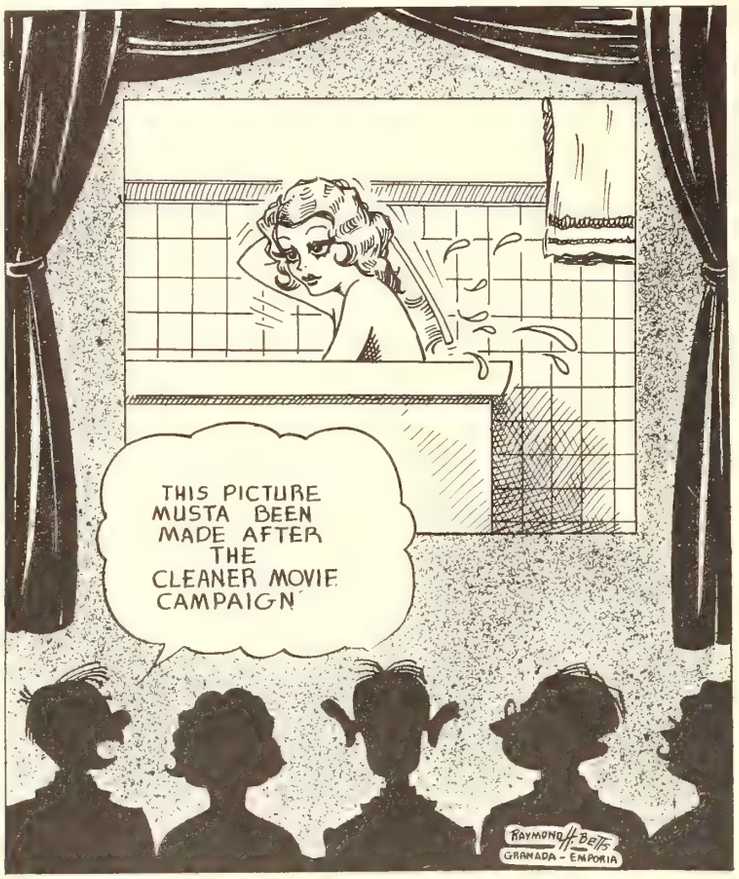
As was to be expected, immediately after the Dillinger finale there erupted a flock of questionable exploitation gags in various forms, especially those tied into campaigns on "Manhattan Melodrama". Some of the stunts strove for laughs and others were "played straight," the latter in most cases intended to thrill or to shock.

One bally recently received is typical of this unfortunate trend. Photo depicts wax figure on stretcher, with theatre banner reading "Baby Face Nelson, you're next," etc., rest of copy hooking in to coming date on the MGM picture.

Seems to us that theatremen today are already involved in enough assorted grief without hunting for more. Surprising, then, isn't it, that there are managers who deliberately leave themselves wide open to further and unnecessary attacks by the use of such dubious advertising?

A. Mike Pagel

SHOWMEN'S LOBBY LAFFS!



Boardwalk Gag Aids "Loves Me" Opening

Sid Blumenstock, who exploits Warner Theatres in Atlantic City, under district chief Herb Copelan, in spite of rigid restrictions against advertising on the far-famed Boardwalk, worked a neat bally there on the world premiere of "She Loves Me Not." A boy dressed in college professorial robes, carrying a large diploma, was wheeled up and down the Boardwalk, and after collecting the usual crowd, diploma would be unrolled to show copy reading, "College of Mirth. You are awarded the highest degree of entertainment when you see Bing Crosby, etc. and etc." The stunt was also continued on the streets of a city, "professor" continuing his travels in bannered auto (see photo) with large cutout daisy on front of radiator.



"Love Me" Bally in Atlantic City

Radio tiein had announcer and singers in lobby for three nights, putting over songs from picture and making announcements on house p.a. system that drew attention of boardwalk crowds. Another broadcast was put on with leading oil company giving over program to the ceremonies on opening night. Music stores and orchestras also aided.

Heralds were stuffed in Liberty magazines, hotel key boxes, and bus stations. Printed napkins were used by board walk and main street restaurants, and special front helped to attract further attention.

Work For a Quigley Award!

Lip Stick Teaser Used on "Cellini"

From Mrs. Vuono, capable operator of the Palace, Stamford, Conn., comes a teaser used on "Cellini," reported to have stirred up a little extra curiosity on the date. On correspondence paper, the following was mailed to feminine patrons: "Dear Lady: This is an affair you should know about"—directly under which was imprinted impression of two rouged lips, and instructions to call a certain number (the theatre's) and ask for Frederic. Carefully handled, the stunt brought results.

Work For a Quigley Award!

Joffee's "Rose Garden Revue"

Barney Joffee, managing editor, Tower Theatre, Kansas City, Mo., made his town rose-conscious by dubbing his stage show "Rose Garden Revue." Joffee had his chorus toss red and white roses into the audience, while the ventilators spread a rose fragrance through the house.

Doll's House Bally Builds Up "Marker"

Decidedly out of the ordinary was the doll's house created by Manager Frank Ellis, as a build up for "Little Miss Marker" at the Del Rio, Los Banos, Cal. Finished completely in every detail, the baby bungalow was planted on the sidewalk out front in advance and Ellis reports most of the town dropped by to see his creation.

Local and surrounding papers carried long stories on the exhibit, going into great detail to describe the furnishings, not neglecting to plug the date. Five feet high (see photo), the house was painted white, and a complete system of wiring provided for colored inside bulbs for interior illumination.

Walls were tinted, floors spread with linoleum, and practical windows draped with curtains. Outside, green trellises and rustic lanterns further enhanced the effect. Direct phone connection was made between bungalow and Ellis' theatre office. Warren George assisted in the designing and building of the attractive structure.

The doll house idea is a smart one for buildup on pictures with small girl appeal. It is highly recommended.

Work For a Quigley Award!

Waltmon Secures Large Coverage for "Dames"

Burgess Waltmon, Warner Theatre, Fulton, Ky., went to town, in fact even out of town, on "Dames" by posting one's three's and six's in the city and suburbs; window cards were tacked on poles all over town and heralds inserted in newspapers.

For his lobby, Burgess built two special shadow boxes fixed up with stills. Three days prior, small readers were run in newspapers followed by serial and scene mats.

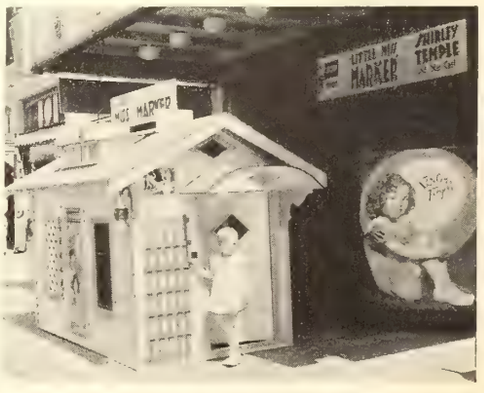
Work For a Quigley Award!

Hynes' Walking Book Gets "Man" Crowds

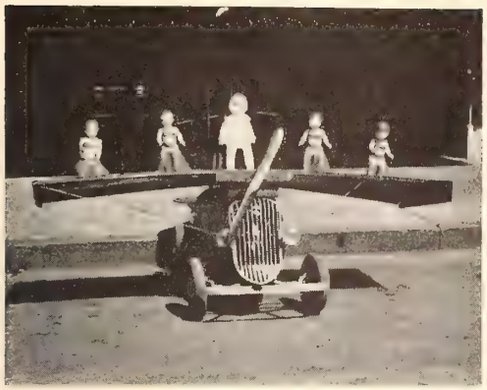
Following press book suggestion, Jack W. Hynes, Bradford Theatre, Bradford, Pa., used the walking book bally for his "Little Man, What Now?" campaign. Man stopped at intervals to hand out heralds.

Additional stunt was tieup with local florist who presented carnations to ladies attending opening matinee. Other tieups were with local distributors of Doug Montgomery shirt, book and flour company.

Work For a Quigley Award!



Ellis' Child-Size Doll House



MORRISON'S STREET STUNT. Dave Morrison, Kiva Theatre, Greeley, Colo., rigged up this street bally for "Flying Down to Rio". Dolls were lighted with small electric bulbs and proved a real eye-arrester.

Enlargement Front Stops B'way Crowds

To catch the attention of the throngs which passed by his prominent corner, Manager John P. Goring, of the Criterion, on New York's Times Square, resorts to exceptional selling fronts, an excellent example being his display on the revival showing of RKO's "Cimarron."

The outstanding feature (see photo) was a bromide enlargement 96 inches in length, showing the start of the Oklahoma land rush depicted in the beginning of the picture. Letters immediately above and below were compo board cutouts, bordered by stills of various sizes. Title was built of solid letters six inches in thickness and painted crimson, the color motiff of the entire front.

In the display was also included a blowup of the praise letter written by Franklin D. Roosevelt, then Governor of New York, on the initial release of the picture. Featured on the opening night of the revival date was the attendance of the officers of the national Irene Dunne Club, who were photographed in the lobby, picture breaking the metropolitan dailies.

Work For a Quigley Award!

Forester Uses Color Ads

Eddie Forester, Rivoli Theatre, Hastings, Neb., used red and blue color for his "Here Comes the Navy" newspaper ads. Eddie says it was the first time he used multicolors and it proved very successful, as is to be expected. The use of color ads wherever these facilities are obtainable have proven definitely box office.



Goring's Enlargement of "Rush"

ED M. HART WINNER IN AUGUST JUDGING

Plainfield Showman Receives Quigley Award for Oxford Theatre "Clown" Campaign

by A-MIKE VOGEL

New Jersey follows New York!

Stirred to action by the honors won last month by a New York showman, and presented by Governor Lehman, the theatremen across the Hudson, up to their necks in the Quigley competetions, have speeded up their entries and produced a winner.

Ed M. Hart, City Manager, Walter Reade Theatres, of Plainfield, N. J., is the fortunate and skilled theatreman, and he rings the gong with a corking campaign on Warners' "Circus Clown," put over at the Oxford Theatre.

Following closely, in fact almost breast to breast at the finish line, the judges, Messrs. Al Lichtman, Billy Ferguson and Eddie Alperson, selected the entry of Manager William Leggiero, of Warner Brothers' Ritz Theatre, in San Bernardino, Cal., also on "Circus Clown," for the only First Mention given this month.

Ed Hart sure won the Quigley Award for August, but judging from the closeness of the returns, it will be a long time before he finds himself in so even a race. It was that close, mates.

Sid Holland, City Manager, Elkhart Amusement Co., of Elkhart, Ind., on "Baby Take a Bow," put on at the Elco, Milt Harris, who whammed over "Treasure Island" at the State, Cleveland, and Sig Solomon, on "Navy" at the Regent, Newark, also finished strong, with a flock of other showmen also grabbing off the Honorable Mentions, names and locations of these managers being listed in column to right.

All in all, the campaigns entered for the August plaque have maintained a very high standard of exploitation and advertising, and for this reason it was decided to award 22 Honorable Mentions, incidentally, the greatest number yet given.

The honors are fairly split between managers who have been so selected for the first time, and those who are repeaters, twelve of the Honorables going to those crashing the hit column for these returns, and ten having basked in the spotlight before.

September Entries Arriving

With the drive swinging into the stretch, the struggle for the rewards in the next few months promises to become keener as the finishing line nears. Already campaigns for September are coming in, and all bespeak plenty of effort and preparation.

Again we invite showmen everywhere to send in their campaigns for the Quigley Award. Never before in the history of the theatre has there been so splendid an opportunity for managers to gain recognition for their unrewarded showmanship.

The few simple rules were run in the issue of September 1, on page 59. Read them, managers, and come on in.

First Mention

WILLIAM LEGGIERO, Manager
Ritz, San Bernardino, Calif.

Honorable Mention

DON ALEXANDER, Adv. Mgr.
State, Minneapolis, Minn.

HARRY BOTWICK, Manager
State, Portland, Me.

FRANK BOUCHER, Manager
Maryland, Hagerstown, Md.

HARRY BROWN, JR., Pub. Dir.
MARTIN GLAZER, Asst. Pub. Dir.
Paramount, Boston, Mass.

CHARLES W. CURRAN, Pub. Dir.
Strand, New York City

GENE CURTIS, Manager
Ken Finlay, Exploiteer
Palace, Montreal, Can.

BARNEY GURNETTE, Manager
New Santa Cruz,
Santa Cruz, Calif.

MILTON HARRIS, Pub. Dir.
State, Cleveland, Ohio

S. S. HOLLAND, City Manager
Elco, Elkhart, Ind.

GEORGE N. HUNT, JR., Manager
State, Louisville, Ky.

HADDEN MATTHEWS, Manager
69th Street, Upper Darby, Pa.

WALTER MORRIS, Manager
GEORGE BROWNING, Publicity
Stanley, Baltimore, Md.

F. D. PADGETT, Manager
Capitol, Clearwater, Fla.

MORRIS ROSENTHAL, Manager
Majestic, Bridgeport, Conn.

SONNY SHEPHERD, Manager
Mayfair, Miami, Fla.

S. S. SOLOMON
Regent, Newark, N. J.

J. L. STALLMAN, Manager
Circle, Philadelphia, Pa.

WILLIAM V. TAYLOR, Manager
State, Houston, Texas

ALFRED F. WEISS, JR., Manager
Olympia, Miami, Fla.

Post Puts Over Old Time Fiddlers' Contest

An old time fiddlers' contest was staged by A. E. Post, Iris Theatre, Red Lodge, Mont., for his "Men in White" date that proved mighty successful for him, judging by reports. Post announced that he would give two tickets for every name and address of an old time fiddler, received 102, and sent each an invitation to enter the contest. "A. E.'s" next step was to wire Clark Gable if he would award the loving cup that the theatre had bought, and Gable's wire of acceptance was placed with his photo in window of leading jeweler.

Five judges were selected, a musician, professor, salesman, businessman and a rancher. First prize consisted of the cup and $10; second, $7.50, third, $5, and then two consolation prizes. Post states he will be glad to furnish any further details on request to interested members.

Work For a Quigley Award!

"Handy Andy" Week Plugs Myers' Date

For his date on the Rogers' picture, Manager Taylor Myers, Loew's Broad, Columbus, Ohio, put on a "Handy Andy" week, which took the nature of a merchant tieup. Telegram from local Fox branch manager in praise of the picture was displayed in jumbo form in all Western Union windows.

On "Friends of Mr. Sweeney," Taylor rounded up a flock of attractive girls and had them cruise the town in a bannered car (see photo). Copy was carried on both sides, front and rear bumpers.

Work For a Quigley Award!

Burns and Allen Dummies Used in Freeman's Lobby

A. V. Freeman, Scollay Square Theatre, Boston, Mass., borrowed the bodies of two dummies from a department store for his "Many Happy Returns" date, had one of his boys make two plaster of paris heads of George Burns and Gracie Allen and place them on the dummies (see photo). Dress suit was promoted from rental establishment; ball was ordinary rubber affair painted black; hands were made by filling white gloves with plaster of paris and Gracie's arms were cotton batten covered with cloth over which white kid gloves were drawn.

Freeman says the entire exhibit, which was placed in his lobby, cost $5.00. Photo was taken for newspapers with caption "Beautiful Cashier of Scollay Interviews Double of Burns and Allen."

Work For a Quigley Award!

Ties In All Fountains On Shirley Temple Drink

Manager George Laby, Victory, Holyoke, Mass., spotted his "Baby Take a Bow" date in many effective ways, but topping the advance was a hook-in with every place in town selling fountain drinks with window strips and mirror stickers, copy plugging drinks named after the baby star and the title. And to make the gag stronger, George had every spot serve the same concoctions made up according to a recipe he devised.

Baby stores also came in on coop ads, window displays and special sales, all featuring the starlet cutouts and credits. Toy departments cooperated, as did shoe shops on Temple slipper.

George succeeded in planting two column 10-inch shot of Temple on theatre page of local sheet, reporting this an event of note, as paper has never before given as much free space to any one theatre on any individual attraction.



Lamm's Snappy Service Staff



They're "Friends of Sweeney"



Don't Gracie Look Natural?



McMallon Sings Song for Band

Julius Trains 'Em

Julius Lamm, Uptown Theatre, Cleveland, Ohio, who has been visiting club headquarters with Brother Louis, gives us this photo of his service staff. Julius works on the premise that "you spend hundreds of dollars to bring a patron into the theatre and it only takes one blunder on the part of an employee to send him away". Therefore Lamm considers his ushers' duties as one of the most important in the house and trains them accordingly.

Work For a Quigley Award!

Resemblance Contest Clicks For Ayer and Kelly

An eight-day advance contest with one of the local dailies was reported to have worked out very successfully for Manager Ralph H. Ayer and publicity director Martin P. Kelly for the date on "Little Miss Marker" at the Paramount, St. Paul, Minn.

The contest was for children resembling Shirley Temple and each day the paper ran two column cuts and stories, the highlight of the publicity being a four-column cut and caption showing over 150 entries on the stage of the theatre.

Prizes were Shirley Temple dresses and guest tickets, entrants being required to fill out application blank carried daily, and to send along photo or snapshot for consideration by the judges.

Work For a Quigley Award!

Jonnason Ties In Radio Station for Songfest

A radio stunt was arranged for "The Last Gentleman" by Robert Jonnason, Mayfair Theatre, Asbury Park, N. J., consisting of an "Old Song Memory Contest." Three days prior announcements were made daily regarding contest and plugging picture. Day stunt broke, station broadcast piano solo of ten old-time songs and to persons sending in correct list of titles, free theatre tickets were awarded.

For a street bally, Jonnason got out a truck with twenty-four sheets on sides and six sheet in back, traveling city and outlying towns. Heralds were distributed and imprinted napkins circulated in restaurants.

Work For a Quigley Award!

Exploiteer Writes Song

Homer McCallon, publicist at Loew's State, Houston, Texas, under Bill Taylor, has written a hit song inspired by "Girl From Missouri." Number is titled, "My Jeannie," and is receiving strong plug from local bands. Papers ran cut of Homer and name band leader looking over manuscript as shown in accompanying photo. That's McCallon, in white suit, standing up.

Work For a Quigley Award!

Peltier Plants Guessing Star Contest in Window

Playing on the title, "Girl from Missouri," Robert Peltier, Macomb Theatre, Mt., Clemens, Mich., placed a large map of the United States in window of leading furniture store with photographs on map. Copy read "Jean Harlow is in reality a 'Girl From Missouri,' as she was born in Kansas City. Can you name the other stars shown on map? Their birthplaces are shown to help you. A pair of tickets will be given to first ten persons correctly naming these stars."

Schoeppel Builds Special Front for "Dames" Date

Tying up with two clothing stores for window displays on "Dames" J. M. Schoeppel, Midwest Theatre, Oklahoma City, Okla., arranged for them to be dressed with cutout figures. His front (see photo) was finished in red with dark blue border, trimming in gold, with silvered letters.

The Old-Gold tie-up as suggested in press book was used and window posters distributed to merchants. Week prior Sunday paper carried photo of Dick Powell and Schoeppel taken while the latter was vacationing on the West Coast.

Work For a Quigley Award!

Morgan Uses Crackers For "Circus Clown"

For a hand-out on "Circus Clown," J. N. Morgan, State Theatre, Dothan, Ala., distributed imprinted paper envelopes with animal crackers enclosed and a caution not to feed animals pictured on envelope because they were too busy laughing at Joe Brown. Boy dressed as clown distributed the crackers.

His street bally (see photo) was in the form of a trailer painted red and yellow and built to resemble circus wagon. Boys dressed as clowns played instruments as wagon toured streets.

Work For a Quigley Award!

Prytz's Skin-Writing Gag

This is no "Believe It or Not" stunt, but Roy Prytz, Granada Theatre, Duluth, Minn., is runnning a one man show at his house in opposition to Ripley's Odditorium at the Fair. Roy has discovered that marks made on his skin soon form welts which are distinguishable for some time. He reports he has developed into the town curiosity and demonstrates this phenomenon to any and all interested patrons. Roy passes this along for the benefit of his brother members who may have this same susceptibility and be unaware of it. Let's know how you make out, boys.

Work For a Quigley Award!

Exhibitor Aids Strikers

During a recent labor strike in Lewistown, Pa., Manager Ike Berney, Pastime Theatre, distributed passes to the strikers unable to pay the regular admission, and also arranged that union members were to be admitted free on certain days by showing paid-up union cards. The local labor press praised the action highly, vigorously front paging the story.

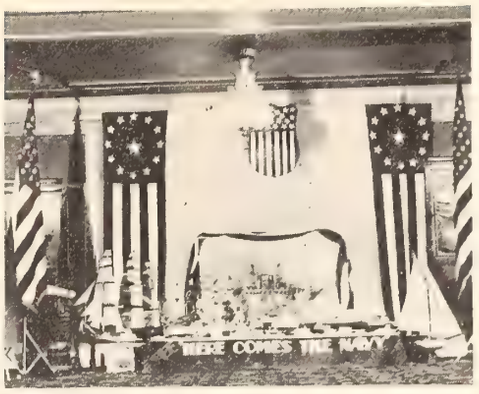
Work For a Quigley Award!

McManus Sells "Treasure" Dollars for 90 Cents

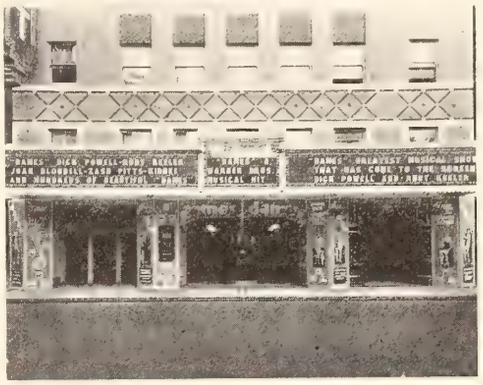
A "pirate" on the streets of Kansas City, advertising silver dollars that were selling for ninety cents at the Midland Theatre, was the unusual street bally rigged up by Johnny McManus, for his "Treasure Island" date. The dollars were offered at this unusual price, and if they were not snapped up at once by eager buyers, the gag nevertheless brought plenty of mouth-to-mouth returns.

Another street bally that was good for a flock of chuckles, was a midget in pirate costume parading the business section with a trained goose, blanketed with theatre copy.

For "Hollywood Party" McManus tied in with his local Devoe and Raynolds store on a drawing contest, paint people giving prizes, and theatre contributing guest tickets. "Hollywood Party Handicap" was planted at local race track, announced frequently in advance on track by loud speaker.



Entries in Totman's "Navy" Contest



Red, Blue, Gold and Silver Front



Hesse Tells 'Em It's Coming



The Old Fashioned "Joie" Wagon

Totman Engineers Model Ship Contest for "Navy"

One of the highlights of Jimmy Totman's "Here Comes the Navy" campaign at the Warner Theatre, Erie, Pa., was a tieup with the leading newspaper on a model battleship contest. Stories with cuts ran five days prior and entries (see photo) were placed on display in lobby. A second contest was a drawing competition of the U. S. S. Wolverine, stationed in Erie.

A large battleship float with girls dressed as gobs toured streets and navy destroyer on river front was bannered with theatre copy. Parade of Naval Reserves with drum corps marched through main streets, winding up at theatre to perform on stage.

Twenty-four sheet pasted on lobby floor, automobile with cannon on which gob was riding and ammunition wagon in front of theatre with copy were also part of his campaign.

Work For a Quigley Award!

Mammoth Front Built By Hesse for "Bar"

The attractive front, herewith illustrated, was turned out by John Hesse at the Capitol Theatre, Springfield, Mass., for "Wonder Bar." John reports that the entire display was done by hand and the dancing figures at top were sixteen feet high, with vivid coloring both of the figures and lettering.

A large advance lobby, trailers, billing, newspaper tie-ups, etc., comprised other angles of his campaign.

Work For a Quigley Award!

Malloy Plants Movie Series in Local Daily

Don Malloy, Orpheum, Hammond, Ind., recently gained some nice publicity with a series of articles run in one of the local papers on "How Big Movies Are Made," in conjunction with his "Flying Down to Rio" engagement.

Another stunt pulled on a recent kid matinee was a "Joe Penner Contest," whereby prizes were given to those children who best imitated the comedian.

Work For a Quigley Award!

Exploit Temple Shorts

Many managers are taking full advantage of the Shirley Temple Educational shorts which were made before the sudden rise to fame of the child star. Peggy Goldberg, of Gordon White's Educational publicity department, has forwarded examples of effective program billing on "Managed Money," as utilized by the RKO metropolitan theatres, these houses also running a special trailer on the short and distributing autographed photos as giveaways.

Work For a Quigley Award!

Caldwell Uses Distorting Mirror on "Thin Man"

For his "Thin Man" date at Loew's Valentine in Toledo, Ohio, Wally Caldwell used an eight-foot distorting mirror in his lobby a week prior with copy "walk up and see how thin you are."

Restaurant menus suggested summer diets to keep thin; large fashion window tie-up with "Hollywood Stardom Diet" a food for reducing was engineered and five-foot Myrna Loy Coco Cola cut-outs with theatre copy were used in all drug store windows.

STUNT PUTS OVER PICTURE

Former Paramounteer Tells of Highlight Street Gag, In Third of Series on Early Exploitation

by FRED V. GREENE, JR.

Washington & St. Cloud, Washington, N. J.

A few years ago—I'll not attempt to recall the exact one—I received a hurried order to hop to Washington and put over "Ladies Must Live" for Loew's Theatre.



Fred V. Greene, Jr.

"Ladies Must Live" had been touted to the skies, but just before leaving New York, I was told that it was far from what it was supposed to be. Even so, George Loane Tucker had directed the biggest portion of it—he died before it was completed—and I felt reasonably sure that it would be another "Miracle Man."

What an awakening I received when I introduced myself to the theatre manager. He told me the Home Office executives had previewed the picture and wanted to cancel it, but were kept from doing so by the promise of the help of an exploitation man. And I was the goat!

At first glance, it appeared a hopeless task. I couldn't break down the manager's resistance. He was sore because he had to play such a picture and nothing, in his estimation, that I could possibly do would prevent a flop that appeared to be certain. Nor was he willing to do one thing to prevent this result. I could get no help of any sort from him and what few suggestions I made he frowned upon.

Sells Idea to Paper

It was Tuesday and with the opening slated for Saturday, I had no time to lose. I walked over to Pennsylvania Avenue, bought one of each of the Washington papers, then sat down on a bench to look them over. Suddenly an idea came to me and I hustled over to the Exploitation Manager of the Hearst paper. I outlined my plan briefly and he was all for it, promising every possible cooperation.

Briefly related, my scheme was to insert a want ad in this paper along the following lines: "Ladies Must Live! 100 Girls Wanted For Immediate and Remunerative Work. Apply 9 A. M. Loew's Theatre." Of course, I couldn't use 100 girls, yet I did want 25; but if 100 applied, I could pick and choose. These girls would wear a wide white ribbon, over their clothes, of course, the ribbon lettered "Ladies Must Live" slung over their right shoulder, the lettering being on the front and back of it.

According to the arrangement with the newspaper, we would be furnished with all the copies we needed, at 50 per cent less than the regular dealer's price and I had already selected 25 spots to which I intended to assign a girl.

Gag Brings Flock of Gals

The next morning the girls came. I didn't attempt to count them, but there was a flock and then some, all ages, styles and descriptions. I assembled them in the foyer and made a general speech as to the character of the employment. As soon as this fact had fully seeped in, there was a general exodus. The majority thought they were to be used for stage work—the thought of paper selling was an insult to their artistic aspirations. I then stated that all those who felt that way could scram, while those who really wanted to make some good money could stay, when I would go further into it with them.

About 30 remained and I went deeply into the subject.

The days for work would be Thursday (this was Wednesday), Friday and Saturday. Each would receive two dollars a day salary and all the papers she could sell would be furnished free. Further, no matter what piece of money was given for a paper, they were to pocket it with a "Thank you—Ladies must live," and a smile. Of course, if a squawk was put up, give back the change; otherwise, keep it.

About 25 reported the next day and we received a bunch of the first papers run off. The girls went to their posts and I went over to the newspaper, where a photographer was waiting to go around with me.

The first girl checked up was nearly out of papers and I rushed back to the theatre with a new idea. Loading what was left in a cab, we went to every post and in most cases a fresh supply was needed. More papers were sent over from the newspaper office and the rest of the day I cruised about, replenishing depleted stocks. That evening the girls met me, as prearranged, at the theatre and they were most enthusiastic. I recall one girl who had made over $25, not counting her two dollars salary.

The next day the paper played the whole affair up in a big way, illustrating the story with the photos taken by the cameraman and giving a brief story of the picture, but playing up in a most touching and sobby fashion the sad fact that the director had finally passed on just before its completion. In other words, he gave his life for the production.

On Friday the girls were out again, with sales exceeding those of the previous day. Saturday was the biggest of the three and everyone was happy.

Then the results came, or perhaps I should say the crowds came. And they kept up. The opening day was one of the biggest the theatre had ever had.



GREATER MOVIE SEASON. This front is the work of Johnnie McAuliffe, artist, Haven Theatre, Olean, N. Y. Background, yellow green. Letters in yellow, orange and brown, balance in blue, yellow, orange and metallics.

MANAGER SAYS "NO" BUT IDEA CLICKS

Although the story happened years ago, Fred Greene, now an exhibitor over in Washington, N. J., still gets a laugh out of the lack of enthusiasm expressed by the manager of the house. And perhaps not to be wondered at, for in the early days of field exploitation, it sure took a lot of selling by the boys to persuade conservative managers that exploitation as practiced by the pioneer Paramounteers was box office.—MIKE.

Yours—for Better Box Office Receipts

Are You Drifting Along or Leading the Way?

Are you just "showing pictures" or are you trying to make *your* theatre the popular house in your neighborhood or community? Successful operators know that in order to get the crowds they must do more than exhibit pictures. They must have a sense of showmanship that "keeps them coming."

* * *

Peter Clark equipment has helped to lift many theatres out of the rut of the commonplace and convert them into money-makers. Consult with us and get our ideas about modernizing your equipment.

CORRESPONDENCE INVITED

★ STAGE EQUIPMENT WITH A REPUTATION ★

PETER CLARK, INC.

ESTABLISHED 1905

542 WEST 30th ST., NEW YORK

Stein Puts On Ace "Premier" Contests

The "Hollywood Premier" stunt in the form of a star double and imitator contest was recently revived by Publicity Director L. S. Stein, Warner Theatres, Chicago, Ill., at the Jeffery in that city, and so successful was it reported that the gag is to be repeated in five other houses in that district.

The details are as follows: Three weeks ahead, a huge board of photos of 20 well known and easily imitated stars was put in the lobby. Opposite each star was an eight by ten space with a question mark, the spot intended no doubt for the photo of the individual winner doubling for or imitating that star.

Trailers were started at the same time, and were renewed each week copy being changed all having to do with the contest. Publicity was planted in the neighborhood and downtown newspapers, and entries solicited from dramatic and music schools. Each entrant was photographed free of charge as a result of tieup.

Promotes Ford Parade

On the night of the premier, a parade of ten Fords promoted from local dealers was led by a sound truck over the principal streets of the district each car carrying one or two of the contestants. Theatre front was lighted by huge bunch lamps and other equipment was a microphone and camera.

On arrival at the theatre after the parade, each entrant spoke over the microphone in keeping with the character being impersonated. Inside the show was continued on the stage, Stein acting as M. C. Each of the principals, wearing the costume typical of the star represented, sang or danced. Those who were merely doubles, simply said a few words to the audience, and although Stein does not say so, no doubt the prizes were awarded by audience applause. These prizes were promoted from neighborhood merchants who were given credits in lobby displays and in special program made up for the occasion. To aid the entrants in their choice of costume, a number of dresses, hats, etc., used by the Warner stars on the coast were also exhibited.

It was estimated that the total cost of the premiere was $87.50, the event pulling $225 worth of extra business, according to Stein.

Work For a Quigley Award!



POLLACK'S "TOWN CRIER". For his showing of "Treasure Island", Lester Pollack, Loew's Rochester, Rochester, N. Y., put out a town crier in full regalia, who stopped at busy corners to do his act.

OBSERVATIONS IN THE FIELD

Mr. Keene Continues His Series With Some Actual Instances of "Neglects" on Part of Managers

by LIONEL H. KEENE

Loew's Southern Representative

A manager tied up with a coiffure show held at one of the better hotels of his city. He had 300 half-sheet cards printed. At first glance, you wouldn't know it was a theatre tieup. In a case of this kind, certainly the theatre should receive at least 50 per cent of the publicity, and the half-sheet card should have been printed in two colors so that both parties to the tieup would have received full benefit.

* *

What I have never been able to understand is why a manager will permit window cards and photographs to remain out on pictures he has already played.

* *

A convention was in the city. Investigation disclosed more than 1,100 registered delegates, all potential customers. No "Welcome" was included in the theatre's newspaper ads—over the box office—or in any form of advertising arranged for distribution in the hotels to the visitors. Watching for local events, capitalizing on them costs nothing to speak of, and may mean money.

* *

On an outstanding picture, window frame stills were used in merchants' stores, with the theatre name and date written in white ink, but no mention of the picture. To determine what picture it was, one had to get close to the window and read the very fine print at the foot of the still. The lobby treatment of the picture was missed by a mile. No mention of its music, nothing to indicate the type of picture. Then the manager wonders why he does not do business.

* *

Another town did not have a single announcement in a hotel lobby despite the oppositions' attractive cards.

* *

It is remarkable how theatres will fail to sell music of a picture by displaying the front pieces in connection with their lobby advertising in advance, and playing the records in their lobby, announcing, "the selections you now hear are so and so from such and such a picture coming to this theatre," or words to that effect.

* *

Some theatres have their lobbies so cluttered with announcements of coming pictures, a patron cannot tell which is the next picture. My personal opinion is the manager should concentrate on his current picture, the next picture and the coming picture.

* *

I was impressed with the manner in which a theatre's telephone was answered, with a cheerful "Good Morning," or whatever time of the day it was, the name of the theatre, and the intelligent manner in which the caller's question was replied to—the name of the picture, its stars, and the exact time of its showing. This is important in every theatre's operation, especially that the time of screening is correct. How often have you asked a theatre this information and were annoyed to find on your arrival, the time was all wrong, and your spare time was limited. The makeup of the running order of your program, and the time each unit is to show during the day is important to good management.

A STRAIGHT TIP TO

THEATRE MANAGERS

Save money and eliminate all laundry bother

OUTFIT YOUR USHERS with TUX COLLARS and BELMONT FRONTS



These up-to-the-minute stylish uniform accessories are THROWN AWAY WHEN SOILED instead of expensive laundering. Cheaper than laundry, yet CLOTH FACED.

P. K. EMBASSY FRONTS and ESSEX (Wing) COLLARS without cloth facing AT EVEN LOWER PRICES.

Leading Chains and Independents all over the U. S. A. use them. Ask your associates about them.

For full particulars and a sample order of 8 Fronts and 8 Collars, just pin this ad and a dollar to your letterhead, and mail to

REVERSIBLE COLLAR COMPANY

111 Putnam Ave., Cambridge, Mass.

Cut used by courtesy of Modern Theatre, Boston

VARIOUS SLANTS FROM THE FIELD



Cleveland Ladies Laud Margaret

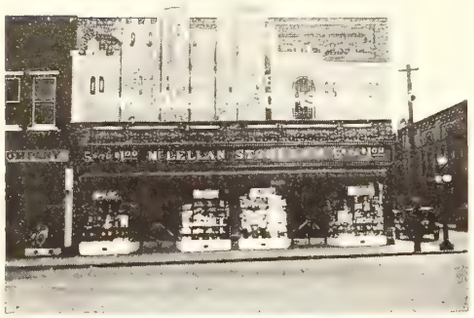
(Left) MANAGER LYNCH, Allen, Cleveland, arranged presentation of this giant birthday cake to Margaret Sullavan, by members of Cleveland Cinema Club, after local showing of "Little Man". Presentation was part of preview to club members. Size of confection can be judged by group in picture.

(Right) A. JANSSEN, Aster, Minneapolis, finds this type of front profitable for his heavy draw attractions. Stock paper on "Road to Ruin" was used for the display, frames on each side given over to stills, which this showman reports effective in selling extra admissions.

▽ ▽



Depends on Lobby to Get 'Em



This Ace Gag Cost Little

(Left) HUDSON EDWARDS, Ritz, Gainesville, Ga., sends along this unique display created by his artist, PAT LEDFORD. Beaverboard castle was part of pageant held locally a short time before, and entire cost to Hudson was a few dollars and passes. Location is on one of most prominent corners of Gainesville.

(Right) LOUIS CHARNINSKY, and you know him without asking, puts on one of his peculiarly individual fronts for "Black Moon" at the Capitol, Dallas. Box office was covered with shrubbery gathered from nearby fields, palms and grass mat were promoted. Note the savage gent alongside Louie.

▽ ▽



Who? Why, Charninsky, of Course



Giant Street Bally Is Right

(Left) DICK WALSH, Lafayette, Buffalo, rounded up this giant trailer to carry his tremendous plug on "No Greater Glory". No size is indicated but bally seems to cover a good portion of a city block. This is one time a stunt really tops the strength of the advertising adjectives.

(Right) ED CRAWFORD, Loew's 167th Street, New York, planted this over-size cutout on "Viva Villa" ten days ahead for advance lobby flash. Ed refrained from smothering his display in atmosphere, and sold the idea with a few desert cactus plants, flittered title and star lettering.

▽ ▽



Simplified but Effective Selling



An Excellent "Tarzan" Lobby

(Left) GEORGE IRWIN, Lyceum, Duluth, Minn., sure went jungle on his lobby for "Tarzan" what with the overhanging shrubbery, tree in center of display, cutouts of stars, stuffed animals, and stills on posters giving further atmosphere. It's one of the best yet on this attraction.

(Right) HERMAN BAMBERGER capitalized on the popularity of the Disney shorts in his town by effecting a number of attractive displays on these cartoons for their showings at the Paramount, North Adams, Mass. Photo shows prominent window of leading department store, featuring Mickey and others.



Clever Disney Window Display

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtain Falls, The	Henrietta Crosman			
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	75	
(See "In the Cutting Room," June 16.)				
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 80
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Ameng the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Broadway Bill	Warner Baxter-Myrna Loy			
(See "In the Cutting Room," July 14.)				
Captain Hates the Sea, The	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 10		
(See "In the Cutting Room," July 7.)				
Feud	Tim McCoy			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner - Mona Barrie	Oct. 20		
I'll Love You Always				
Jail Breaker	Edward G. Robinson			
Orchids and Onions	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15		
(See "In the Cutting Room," Sept. 1.)				
Police Ambulance	John Mack Brown-Sally Blane			
Produce the Body		Oct. 25		
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Spring 3100	Nancy Carroll			
Sure Fire	Gene Raymond-Ann Sothern			
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Sept. 15		
Wolves of Catelaw	Tim McCoy			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Death of L'Aigion		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Keit - Yolande Terrell	June 5	55	June 30

Coming Attractions

Blue Light	Leni Riefenstahl	Oct. 15	90	
Old Bill	Anatole France story	Nov. 1	70	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Babbitt	Aline MacMahon-Guy Kibbee			
Border Town	Paul Muni-Bette Davis-Margaret Lindsay			
Concealment	Barbara Stanwyck			
Earthworm Tractor	Joe E. Brown			
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
(See "In the Cutting Room," June 30.)				
Gentlemen Are Born	Franchot Tone-Jean Muir			
Happiness Ahead	Dick Powell-Josephine Hutchinson	Oct. 20		
(See "In the Cutting Room," Aug. 18.)				
I Am A Thief	Mary Astor-Ricardo Cortez			
I Sell Anything	Pat O'Brien-Ann Dvorak-Claire Dodd			
Lost Lady, A	Barbara Stanwyck	Sept. 29	*64	Sept. 8
Singer of Naples	Enrico Caruso, Jr.			
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 6		
(See "In the Cutting Room," Aug. 18.)				
What New York Wants	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 18
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 8
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Bachelor of Arts	Tom Brown-Anita Louise			
Bright Eyes	Shirley Temple			
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8
Charlie Chan in London	Warner Oland - Drue Leyton	Sept. 14		
(See "In the Cutting Room," Aug. 18.)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams - Gilbert Roland	Oct. 12		
(See "In the Cutting Room," Aug. 25, "The State vs. Elinor Norton.")				
Gambling	George M. Cohan			
Hell in the Heavens	Warner Baxter			
Judge Priest	Will Rogers	Sept. 28	79	Aug. 11
Lottery Lover	"Pat" Paterson - Lew Ayres	Nov. 30		
Love Time	"Pat" Paterson - Lew Ayres	Sept. 21		
(See "Serenade," "In the Cuttiag Room," July 28.)				
Man Lock (Tent.)	Edmund Lowe-Victor McLaglen			
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomery	Nov. 2		
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11.)				
365 Nights In Hollywood	Alice Faye-James Dunn	Nov. 9		
(See "In the Cutting Room," Sept. 1.)				
24 Hours A Day	Rosemary Ames			
White Parade, The	John Boles-Loretta Young			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Just Smith	Tom Walls		69	May 5
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Strike!	Leslie Banks-Carol Goodner		63	
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One In a Million — Dorothy Wilson - Charles Starrett

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom — Leila Hyams-Phillips Holmes
Once to Every Bachelor — Marian Nixon-Neil Hamilton
School for Girls — Sidney Fox-Paul Kelly
Take the Stand — Jack LaRue-Thelma Todd
Two Heads on a Pillow — Neil Hamilton-Miriam Jordan
Without Children — Marguerite Churchill - Bruce Cabot

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
(Reviewed under the title, "I Spy.")				
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

Coming Attractions

Night Alarm — Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy — Sept. 22
(See "In the Cutting Room," Sept. 8.)
Scarlet Letter, The — Colleen Moore-Hardie Albright-Henry B. Walthall — *70 — July 14
She Had to Choose — Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey — Oct. 1 — *65 — Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 13	68	

Coming Attractions

Crimson Romance — Ben Lyon-Sari Maritza
In Old Santa Fe — Ken Maynard
Marines Have Landed, The — William Haines
Young and Beautiful — William Haines-Judith Allen — Sept. 2 — 68 — Sept. 8

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chained	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarre-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes In Toyland — Laurel and Hardy
Barretts of Wimpole Street — Norma Shearer-Charles Laughton - Fredric March — Sept. 21 — Aug. 4
Biography of a Bachelor Girl — Robert Montgomery-Ann Harding
(See "In the Cutting Room," Sept. 8.)
David Copperfield — Lionel Barrymore - Edna May Oliver-Frank Lawton-Charles Laughton
Death on the Diamond — Robert Young-Madge Evans — Sept. 14 — 72
(See "In the Cutting Room," Aug. 18.)
Evelyn Prentice — William Powell-Myrna Loy
Forsaking All Others — Joan Crawford - Clark Gable - Robert Montgomery
Have a Heart — Jean Parker - James Dunn - Stuart Erwin - Una Merkel — Sept. 7 — 82
(See "In the Cutting Room," Aug. 4.)
Merry Widow, The — Maurice Chevalier - Jeanette MacDonald — Oct. 12(T) — *110 — Sept. 8
Night Is Young, The — Ramon Novarro-Evelyn Laye
Outcast Lady — Constance Bennett - Herbert Marshall - Hugh Williams — Sept. 28 — 76 — Sept. 8
Painted Veil, The — Greta Garbo-Herbert Marshall-George Brent
Sequoia — Jean Parker-Russell Hardie
(See "In the Cutting Room," Sept. 1.)
Student Tour — Charles Butterworth - Jimmy Durante — Oct. 5
(See "In the Cutting Room," June 23.)
Vanessa — Helen Hayes - Robert Montgomery
Wandering Jew, The — Conrad Veidt
What Every Woman Knows — Helen Hayes - Brian Aherne
(See "In the Cutting Room," Sept. 1.)
Wicked Woman — Mady Christians

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	

Coming Attractions

Girl of My Dreams
Girl of the Limberlost — Marian Marsh-Ralph Morgan — Oct. 15 — 76 — Sept. 1
Happy Landing — Ray Walker-Jacqueline Wells — Sept. 1 — 63 — Aug. 4
Healer, The
King Kelly of the U. S. A. — Guy Robertson-Irene Ware — Sept. 15 — 66
Lawless Frontier — John Wayne-Shelia Terry
'Neath Arizona Skies — John Wayne-Shelia Terry
Reckless Romeos — Robt. Armstrong-Wm. Cagney
Redhead — Bruce Cabot-Grace Bradley
Stratosphere — June Collyer-William Cagney
Successful Failure, A — Wm. Collier, Sr. - Lucille Gleason
Tomorrow's Youth — Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea — Sept. 15 — 63
Trail Beyond, The — John Wayne-Verna Hillie — 55

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May 4	73	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Sheet the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	80	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28

Coming Attractions

Back Porch — W. C. Fields-Baby LeRoy
Belle of the Nineties — Mae West — Sept. 21 — 75 — Aug. 25
Cleopatra — Claudette Colbert - Henry Wilcoxon - Warren William — Oct. 5 — 101 — Aug. 25
College Rhythm — Joe Penner-Lanny Ross
(See "In the Cutting Room," Sept. 8.)
Enter Madame — Elissa Landi-Richard Bonelli
(See "In the Cutting Room," Sept. 8.)
Kids on the Cuff — Max Baer
Here Is My Heart — Bing Crosby-Kitty Carlisle
Lemon Drop Kid — Helen Mack-Lee Tracy — Sept. 28
(See "In the Cutting Room," Sept. 8.)
Limehouse Nights — George Raft-Jean Parker
(See "In the Cutting Room," Sept. 8.)
Lives of A Bengal Lancer — Monte Blue-Gary Cooper
Menace — Paul Cavanagh — Oct. 26
(See "In the Cutting Room," Sept. 1.)
Mrs. Wiggs of the Cabbage Patch — Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable — Oct. 19 — 73 — Aug. 25
Now and Forever — Gary Cooper-Carole Lombard — Aug. 31 — 82 — Aug. 4
Pursuit of Happiness, The — Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett — Sept. 28 — *83
(See "In the Cutting Room," Aug. 11.)
Ready for Love — Richard Arlen, Ida Lupino — Oct. 12
(See "In the Cutting Room," Sept. 1.)
Red Woman, The — Sylvia Sidney
Ruggles of Red Gap — Charles Laughton-Mary Boland-Charles Ruggles
Wagon Wheels — Randolph Scott-Gail Patrick — Sept. 14 — *55 — Sept. 8
You Belong to Me — Lee Tracy-Helen Mack — Aug. 24 — 65½
(See "In the Cutting Room," July 28.)

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 8	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy — Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl — Oct. 19 — 70 — Sept. 8
Return of Chandu, The — Bela Lugosi - Maria Alba

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Down to Their Last Yacht	Sidney Blackmer - Sydney Fox	Aug. 3	64	
(See "In the Cutting Room," May 19.)				
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28

Coming Attractions

Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables	Anne Shirley-Tom Brown	Oct. 19		
(See "In the Cutting Room," Aug. 18.)				
By Your Leave	Genevieve Tobin-Frank Morgan			
(See "In the Cutting Room," Aug. 25.)				
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 12		
(See "In the Cutting Room," Aug. 18.)				
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Sept. 21		
(See "In the Cutting Room," July 7.)				
Green Mansions	Dolores Del Rio-Joel McCrea			
Kentucky Kernels	Wheeler & Woolsey	Oct. 26		
(See "In the Cutting Room," Sept. 1.)				
Kick-Off, The	Eddie Quillan			
(See "In the Cutting Room," Sept. 8.)				
Lightning Strikes Twice	Ben Lyon			
Little Minister	Katharine Hepburn-John Beal			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny	Sept. 14	76	
(See "In the Cutting Room," Aug. 4.)				
Silver Streak, The				
Wednesday's Child	Karen Morley-Frank Morgan			
(See "In the Cutting Room," Sept. 1.)				
West of the Pecos	Richard Dix-Martha Sleeper			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head
Souls In Pawn
Special Duty
Unlimited

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Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Film Parade		General Picts.	Jan. 12	55	
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6

Coming Attractions

Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Brewster's Millions	Jack Buchanan-Lili Damita			
Broken Soil	Anna Sten-Gary Cooper			
Call of the Wild, The	Fredric March-Edward Arnold			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman			
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	*113	Sept. 8
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
(See "In the Cutting Room," Aug. 25.)				
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The	Wallace Beery - Adolphe Menjou			
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Oct. 19		
Red Cat, The	Maurice Chevalier			
Queen's Affair, The	Anna Neagle-Fernand Graavey	Nov. 9		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2		
(See "In the Cutting Room," Aug. 18.)				
We Live Again	Anna Sten-Fredric March			
(See "In the Cutting Room," Aug. 25.)				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Lolla Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 28,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Cheating Cheaters	Cesar Romero			
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	
(See "In the Cutting Room," July 28.)				
Good Fairy, The	Margaret Sullavan - Herbert Marshall-Frank Morgan			
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22		
(See "In the Cutting Room," Aug. 25.)				
Great Ziegfeld, The	William Powell	Oct. 29	Oct. 22	
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
Imitation of Life	Claudette Colbert-W. William	Oct. 29		
I've Been Around	Chester Morris			
Man Who Reclaimed His Head	Claude Rains			
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	
(See "In the Cutting Room," July 28.)				
Night Life of the Gods	Alan Mowbray			
(See "In the Cutting Room," Sept. 8.)				
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secrets of the Chateau	Claire Dodd-Clark Williams	Oct. 8	*68	
There Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
(See "In the Cutting Room," June 9.)				
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		
What Ladies Dream	Binnie Barnes-Neil Hamilton-Paul Cavanagh	Oct. 15		
(See "In the Cutting Room," Sept. 1.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory		79	Aug. 18
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 13	*60	Aug. 25
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	*74	Sept. 1
Concealment	Barbara Stanwyck - Warren William			
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Firebird	Verree Teasdale-Ricardo Cortez-Lionel Atwill			
(See "In the Cutting Room," Sept. 1.)				
Irish In Us, The	James Cagney-Pat O'Brien			
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 27	64	Aug. 18
Murder in the Clouds	Lyle Talbot, Ann Dvorak			
Perfect Week-end, The	James Cagney			
Sweet Adeline	Irene Dunne			
Sweet Music	Rudy Vallee			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come		
Plumbing for Gold	June 29	2 rls.
Sidney and Murray		
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough	Feb. 5	2 rls.
Sidney and Murray		
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers	Jan. 26	2 rls.
Sidney and Murray		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordles	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance. Lou Holtz	Jan. 31	2 rls.
No. 4—Love Detective. Frank Albertson	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Hal Skelly		
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Sari		
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Dream House	Oct. 5	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
Second Hand Husband	Oct. 12	2 rls.
Super-Stupid	Sept. 14	19
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MARRIAGE WOWS SERIES		
Domestic Blis-ters	Sept. 29	2 rls.
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Oct. 5	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
She's My Lilly	Sept. 7	22
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 31	1 rl.
Time on Their Hands	Sept. 14	1 rl.
Trav'lling the Road	Feb. 9	9
Alexander Gray		
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
Gold Ghost, The	Mar. 16	21
STAR PERSONALITY COMEDIES		
His Lucky Day	Sept. 14	2 rls.
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Irish Sweepstakes	July 27	6
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
See the World	June 29	6
Slow But Sure	June 15	6
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9

Title	Rel. Date	Min.
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
What's in a Name		1 rl.
SPECIAL		
She Whoops to Conquer. ZaSu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. COBB		
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland in Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		1 rl.
HAPPY HARMONIES		
1—The Discontented Canary		
2—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MGM CARTOONS (TECHNICOLOR)		
Discontented Canary		9
Happy Harmonies		1 rl.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Grandfather's Clock		
Spectable Maker, The		21
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Rugby		
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers		
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker (Color)	Jan. 13	7
Good Scout		
Hell's Fire	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Red Hot Mamma	Feb. 2	8
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights. Yacht Club Boys	Feb. 23	10
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
International Cafe (T.). Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue. Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game. Alexander Woollcott	June 8	10
New Deal Rhythm. "Buddy" Rogers	Apr. 13	8
Radio Announcer's Review The	Sept. 14	
Society Notes (Tent.)	Aug. 3	10
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon. Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up— Fairy of the Flowers— Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ —The River and Me— Wings Over the North— Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias —Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest— Geared Rhythm — Denys Wortman	Sept. 14	1 rl.
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
I Done My Duty	Sept. 28	
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Keeps Rainin' All the Time. Gertrude Niesen	Jan. 12	10
Lazybones. Borrah Minnevitch	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor. Mary Small	July 29	7
She Reminds Me of You. Eton Boys	June 22	7
This Little Pig Went to Market. Singin' Sam	May 25	7
Tune Up and Sing. Lanny Ross	Mar. 9	7
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	
TWO-REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16	21
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds Paliette-Catlett	July 6	21
New Dealers, The Paliette-Catlett	Apr. 6	20
News Hounds Paliette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	8
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autebuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
Knife of the Party Lillian Miles	Feb. 16	20
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha Stepin Dunn-Don Alvarado (Technicolor)		20½
So This Is Harris	Jan. 19	28
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	8½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
SILLY SYMPHONIES		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	1 rl.
9. Water Babies		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Sept. 17	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Robinson Cruso, Jr.	Oct. 15	1 rl.
Sky Larks	Oct. 1	
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful Herbert Corthell	June 6	21
Born April First Sterling Holloway	Mar. 14	21
Ceiling Whacks Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters Eddie Nugent-Gray Sutton	July 3	2 rls.
Good Time Henry Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
A Night in a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils Sterling Holloway	July 18	21
Pleasing Grandpa Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice Corthell and Hurst	May 23	19

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 13—Very Close Veins Ben Blue	Apr. 14	20
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Henry Gribbon	June 23	20
No. 19—My Mummy's Arms Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare Ben Blue 1934-35	Aug. 11	19
All Sealed Up Ben Blue	Sept. 15	19
Oh Sailor Behave El Brendel	Sept. 29	17
Smoked Hams Shemp Haword-Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
BROADWAY BREVITIES		
No. 18—Look for the Silver Lining Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office Jean Sargent	Mar. 31	21
No. 20—Story Conference Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day Bill Robinson	June 30	19
No. 29—The Song of Fame Ruth Etting	July 7	19
No. 30—The Winnah Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	19
No. 32—The Polley Girl Mitzi Mayfair-Roscoe Alls 1934-35	Aug. 11	20
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean	Nov. 19	20
Jeane Aubert		
What, No Men?	Nov. 24	21
El Brendel-Phil Regan		
Nothing But Vera Van and the Yacht Club Boys		2 rls.
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Vincent Lopez	Mar. 17	10
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony Abe Lyman	June 6	10
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Pollock and Band 1934-35	Aug. 4	10
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	11
2. Boston Tea Party	Oct. 27	11
3. Hail Columbia		10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 15—Pure Feud Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—These Were the Days	May 5	10
No. 19—Radio Reel No. 1 Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks 1934-35	Aug. 11	9
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes Jack Mulhall-Lois Lane-Frankie Darro	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer		
Lost Jungle, The Clyde Beatty	Apr. 1	20 (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls.
UNIVERSAL		
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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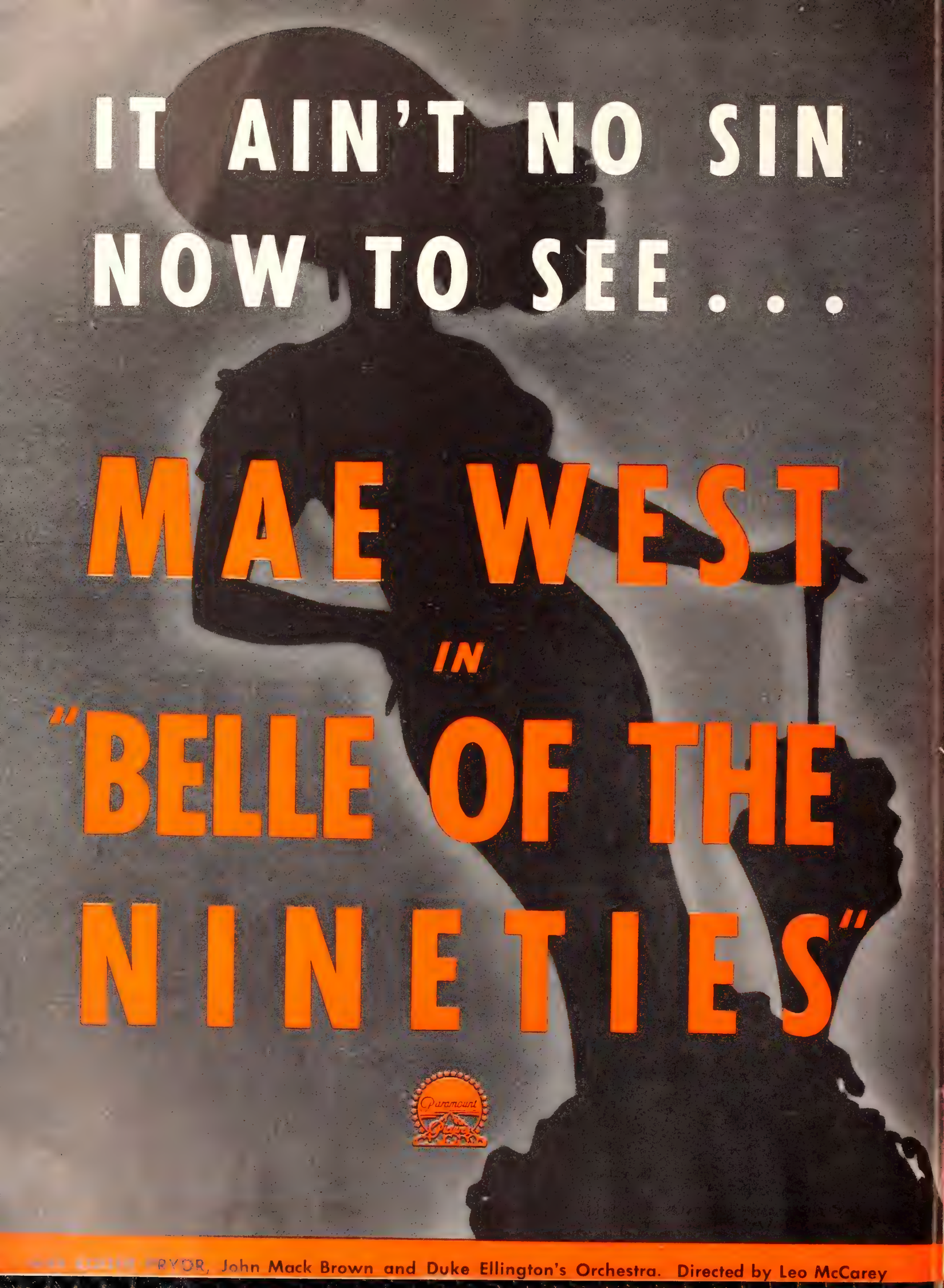
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A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



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In Two Sections — Section One

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WHAT'S HAPPENED IN THIS INDUSTRY SINCE JULY 4th?

(*A plain statement by M-G-M*)

PLACE a pink ear to the ground
AND you'll hear the
ROAR of a he-lion!
WHEREVER film folk meet
M-G-M tid-bits crowd the talk fests . . .

"**CAN'T** top that gang . . ."
"**MARVELOUS** billboard campaign on 'Chained' "
"**GREAT** biz that Gable-Crawford show is doing!"

"**LOOKS** like 'Barretts of Wimpole Street' repeats . . ."
"**DID** you see the magazine campaign?"
"**40** national magazines . . . biggest ever done!"
"**SHEARER,** March, Laughton . . . and a campaign, too!"

"**THAT** outfit's on its toes . . . as usual!"
" '**MERRY WIDOW**' is the last word!"
"**BIGGEST** show in years for the Astor, N. Y."

"**WASN'T** 'Treasure Island' timed just right!"
"**AND** with the magazine campaign . . . a smash!"

YES, siree,
THAT leaping Lion Leo is
THE TALK OF THE INDUSTRY
JUST as he's been year-in-and-out since 1924!

(*continued*)

CONSISTENT success over the years
THAT'S the reason why
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TOO modest . . .
HE'S so proud of the faith of his exhibitor friends
HE'S all pepped up
ABOUT the Big attractions he's got for you
HE believes really and truly and sincerely
THAT this M-G-M year is *your*
BIGGEST!



And he invites you over to Page 23

FROM COAST TO COAST



I'M CLEANING UP W

WARNER BROS.' DRAMATIC SUCCESS STAR

° A First National Picture

ACE SHOWMEN BOAST



ITH 'BRITISH AGENT

RING KAY FRANCIS AND LESLIE HOWARD

tagraph, Inc., Distributors


Kitty Gallian
who appears with
Spencer Tracy in
"Marie Galante,"
a Fox picture

MOTION PICTURE HERALD

Vol. 116, No. 13 — September 22, 1934

EXTENSIVE MISINFORMATION

IT has been manifest for some time that considerable politics is played in the organization of the National Congress of Parents and Teachers and its ramifications. Currently we find the Washington *Herald* quoting Mrs. B. F. Langworthy, national president, in a letter sent to local organizations as saying:

> *The most subtle and dangerous plan that has been devised since Mr. Will Hays' public relations committee is the organization of Better Films Councils.*
>
> *Better Films Councils are integral parts of the National Board of Review, which is a subsidiary of the M. P. P. D. A.*
>
> *Parent-Teacher members cannot cooperate in Better Films Councils because we are resolved not to cooperate with the industry in making the wolf look and talk like Red Riding Hood's grandmother.*

Mrs. Langworthy speaks with an exceeding assurance out of her very large store of misinformation. If the National Board of Review is a subsidiary of the motion Picture Producers and Distributors of America, Inc., then Mr. Deets Pickett is a charter member of the Crusaders.

The Better Films Councils, with their very large membership of socially minded and eminent citizens, will properly resent the implications of Mrs. Langworthy's letter. All persons reasonably informed will be most aware of the fact that the M. P. P. D. A. is the trade association of the motion picture industry, and that its functions, purposes and interests, proper enough to a trade association, have often been and likely will continue to be in some respects highly divergent from those of the Better Films Councils fostered and served by the National Board of Review out of an independent interest in the art of the screen older than the existing structure of the industry itself.

This is but the latest of several manifestations of inept propaganda by persons seeking to elevate their own movements to authority to confuse the work of the Better Films Councils and the National Board with the commercial interests of the industry.

The Parent-Teachers' campaign for censorship, with its continued pratings about block booking and blind buying, is rendered considerably more of a menace because of the inherent respectability of the words "parent" and "teacher," but both can be politicians and the instrument of poilticians serving selfish special purposes.

Once again it may be gently suggested to the Parent-Teachers organization that the educational systems and schools are in a state which might well occupy their exclusive attention for yet a while.

TO ALIGHT WHERE?

A HOLLYWOOD dispatch to *Motion Picture Daily* quotes Mr. Harry Cohn as saying that if Mr. Upton Sinclair is elected governor of California Columbia's studios will be moved to the East. While one can appreciate Mr. Cohn's alarms about California, it will not be amiss to suggest to him that what with lotteries, city income taxes and the like in New York, it may be well to look over the landing places before taking off. The revolution is not localized.

△ △ △

EVOLUTION

THE appointment of Mr. Robert F. Sisk to an executive post in the production machine of the Radio pictures organization is one of those steps by which the motion picture is beginning to evolve its creative personnel out of its own fields of experience. In its furies of development the motion picture all too often has had to buy ready made manpower rather than to bring forth its own. And meanwhile too many promotions have been from and within dynasties and cliques. Mr. Sisk brings to his labors equipment of experience gathered in journalism on papers of merit, with the very competent organization of the Theatre Guild and more recently with the motion picture nationally and on Broadway. He has been rather more the student of the drama and production than is common to publicity craftsmen.

△ △ △

ANYTHING FOR A DOLLAR

ONE hears with dismay reports from sales offices in New York that here and there across the land exhibitors have been and are resorting to threats of product cancellation, under the "moral protest" provision set up for Pre-Production Code Administration pictures, for the ignoble purpose of compelling rental reductions.

To threaten a production with besmirchment of moral attack and in the same breath express a willingness to play it at a lower rental is a confession that reflects no honor.

The motion picture industry is still and will long continue to be on trial in the courts of public decency.

△ △ △

TO those several contemporary publications, here and abroad, which are given to making so free with *Motion Picture Herald* materials it may be pointed out that our circulation in their own regions is sufficient to make their ungraceful "borrowings" obvious to their own readers. It would seem they might observe that press associations and newspapers have no reluctance in crediting *The Herald*, which is continuously quoted across the land. Also, it may be observed, *Motion Picture Herald* is a copyrighted publication.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK - - -

LOEW - RKO DEAL

As a result of a Loew-RKO New York agreement, to Loew will go first choice of Universal and Columbia product before RKO books half the new releases of both companies. Loew will transfer all of Fox and 50 per cent of Universal, Columbia films in the greater city. RKO must first dispose of several houses in the area, none of which is wanted by Loew. Some will go to Randforce, others to Skouras. . . .

TAXATION

Planned by New Orleans exhibitors is a court fight contesting the amusement tax enacted at the special legislative session and imposed by Mayor Walmsley. Night clubs, restaurants have not paid, considering the tax unconstitutional. Certain now appears defeat in the aldermanic board of a St. Louis city sales tax to meet deficits. Danger to showmen lies in special taxes seen in the offing. . . .

UPTURN NOTES

New evidence of upturn came last week from widely separated sectors. In Los Angeles Charles Skouras reported a 27 per cent attendance increase at all Fox West Coast houses in the area within the past six weeks. Better entertainment, new personalities, were assigned as reasons by managers. In Miami, Fla., Mark R. Chartrand, Biltmore theatre manager, saw the state in better shape than since 1929, with general building on the increase, and reflected at the box office. . . .

BAR AND SCREEN FARE

Utilizing the value of the screen is the Arcadia Cafe in Philadelphia, planning, for its new International restaurant, the showing of short subjects and newsreels having particular pertinence to the Philadelphia scene. So illuminated will be the cocktail room that there will be no necessity of darkening it for the picture exhibition. . . .

AKERSON TO PAPER

Declining an appointment by President Roosevelt as a member of the Board of Appeals of the Veterans' Administration at Washington, George Akerson, secretary to Herbert Hoover as President, and former Paramount executive, will become secretary to the code authority of the paper distributing industry. . . .

VAUDEVILLE OUT

Somehow significant appears the bare statement of fact that the Gates theatre, Loew house in Brooklyn, N. Y., within the next two weeks will go to a straight picture policy after having played vaudeville as an adjunct to films for the past 15 years.

SOLUTION

Mrs. Charles Holton, state chairman of motion pictures for the Illinois Federation of Women's Clubs, addressing the Milwaukee Better Films Council last week, offered this solution for "socalled movie problems": "Make the public motion picture conscious, urge families to attend in groups, arrange weekend 'family' bookings, discourage children from attending midweek movies." . . .

FIRST-NIGHTER'S AID

A persistent "first-nighter" was the late Eugene W. Handlan of St. Louis. In his will he left $40,000 as a trust fund to be used in aiding needy players. Early in 1933 it began. It is estimated 600 have been assisted thereby, with the fund now exhausted and no one receiving more than $66. From the Actors Fund of America was the distribution made. . . .

FREE SHOWS' END

Action of the Better Business Bureau, following complaint of the Independent Theatre Owners of Kansas City, has successfully eliminated free shows presented by Milo Cornell and J. Charles. Showing in vacant lots, without admission, getting revenue from local merchants for advertising on the screen, was the promotion.

In This Issue

Newspapers charge motion pictures six cents more per line than other advertisers — Page 9
Theatre owners and equipment makers respond to U. S. loan plan — Page 11
Clearance based on admissions is new foundation for zoning — Page 13
De Casseres on the new plays — Page 17

FEATURES

Editorial — Page 7
Box Office Champions of August — Page 14
The Camera Reports — Page 19
J. C. Jenkins—His Colyum — Page 54
The Hollywood Scene — Page 27
The Cutting Room — Page 29
Voice of the Industry — Page 28

DEPARTMENTS

What the Picture Did for Me — Page 49
Showmen's Reviews — Page 42
Manager's Round Table — Page 55
Technological — Page 35
The Release Chart — Page 69
Short Features on Broadway — Page 68
Chicago Notes — Page 68
Box Office Receipts — Page 36
Classified Advertising — Page 74

BETTER THEATRES

In this month's Better Theatres, appearing as the second section of this issue of Motion Picture Herald, is a detailed and practicable study of the National Housing Act and its application to the motion picture theatre.

SCORING THE SCREEN

An ally of the liquor interests was the motion picture during the battle for repeal, it was declared in a report read to the annual convention of the pastors of the Indiana Conference held last week in Columbus, Ind. The policy of the MPPDA in producing pictures the public want was scored, and the report urged pastors to aid a cleanup of the screen. . . .

FILM STUDIES

Courses in sound recording, dramatic and cinematographic acting will be offered this year by the University of Southern California, adult evening division. Heading the acting course will be veteran performer J. Farrell MacDonald, while Hugh B. Gunter, Coast engineer, will take the other. Frank Capra, Mervyn LeRoy, directors, will be lecturers. . . .

SCREEN MARATHON

A continuous showing, 23½ hours, at the Publix Newman, will introduce Paramount's "Belle of the Nineties," with Mae West as the "belle," to Kansas City. George Baker, manager, who has tried the stunt before, said it increased overhead but paid for itself, was good publicity.

BEST OF THE MONTH

To W. Ray Johnston, president of Monogram, last week went the special medal of the Parents' Magazine, national publication, for the best picture of the month, Monogram's "A Girl of the Limberlost," from the famed Gene Stratton-Porter novel. The presentation was by George Hecht, Parents' Magazine editor. . . .

THEATRE SETTLEMENT

Closing negotiations, Harry Huffman's Centennial Theatre Corporation, Denver, has bought the Orpheum for $500,000. RKO lost the house following a bond default, and since then bondholders and courts have been actively engaged. . . .

COLUMBIA DEAL

On the Coast last week were closed two film deals involving Columbia product and approximately $1,000,000. The Paramount and Warner's Downtown, Los Angeles houses, were leased for first run Columbia showings, 15 for one, 25 for the other. Fanchon & Marco first runs in other cities were included, that firm leasing the Warner house. . . .

$10,000 EYE

Awarded to Projectionist Tomes Jones, Kansas City, last week was a verdict of $10,000 against J. P. Deo, former operator of the Lyric. When in 1930 film became ignited as Jones was handling it in the projection booth, he lost an eye. . . .

FILMS PAY 6 CENTS MORE PER LINE TO NEWSPAPERS

Survey of 99 Newspapers in 33 Cities Shows Motion Pictures Pay Higher Advertising Rate, Both National and Local, Than Does Other Business

The motion picture industry as a whole pays an average of six cents per single agate line per insertion more than the general run of advertisers to advertise its product in the newspapers of the country.

Despite the fact that the industry is one of the largest and most consistent advertisers in the press, rates for film ads are as much as 100 per cent higher than those charged others.

That little or no progress is being made by the film business in its long but intermittent fight to obtain an equitable adjustment in advertising scales was again demonstrated this week by a comparison of the basic average newspaper rates now in force, as obtained in a first hand investigation of the schedules of 99 representative newspapers circulating among 15,000,000 readers in 33 large cities, and which shows:

	Average Daily Flat Rate Per Agate Line	
	1933	1934
General Advertising.	.31	.31½
Combined Motion Picture	.38	.37
Local Theatre	.35	.35
National Motion Picture	.41	.39

The net reduction, therefore, in the newspaper rate for motion picture advertising granted by the publishers to the industry as a whole during the past 18 months was only one cent per agate line.

However, no relief was granted to the local independent theatre owners in the field, who continue to pay the same average rate of 35 cents per agate line that was in force last year. And, although the national motion picture advertisers, principally the large distributor-circuits, received a reduction of from 41 cents per average agate line to 39 cents, the rate still represents some 7½ cents per line more than that charged the general run.

All of which finds theatre owners still seeking an answer to the perennial question: "What is an amusement rate?" The newspapers have continued the same high tariff since the days when the classification had a velvety meaning all its own—in the days when motion picture houses and

(*Continued on following page*)

Theatre and General Advertising Rates

Rates and circulation totals in this comparison of 1933 and 1934 advertising scales for general, national motion picture and local theatre advertising are for daily editions. Figures for Sunday issues differ proportionately, according to the relation of the Sunday circulation to the daily. Too, rates are average basic scales for single insertions. Rates would be proportionately lower according to contractual amount of space agreed to and the length of the advertising contract.

City Newspaper	Weekday Adv. Rates per Agate Line						Circulation
	General		Motion Picture				
			National		Local		
	1933	1934	1933	1934	1933	1934	
ALBANY							
News	.13	.13	.13	.13	.20*	.20*	30,355
Knickerbocker Press	.12	.12	.12	.12	.20*	.20*	30,434
Times-Union	.14	.14	.12	.14	.20	.20	46,019
*Combination rate per agate line is 20 cents for insertion in both News and Knickerbocker Press.							
ATLANTA							
Constitution	.18	.20*	.20	.20*	.20	.20*	94,783
Georgian	.15	.18*	.18	.18*	.18	.18*	77,410
Journal	.18	.18*	.18	.18*	.18	.18*	83,050
*Rate is on a per inch basis (14 agate lines).							
BALTIMORE							
News-Post	..*	.35	..*	.60	..*	.60	175,000
Sun (Morning)	.60	.40	1.25	.65	1.00	.50	137,749
Sun (Evening)	.60	.40	1.25	.65	1.00	.50	131,475
*The News and Post were merged during the past year.							
BOSTON							
American	.50	.50	.75	.70	.50	.50	241,936
Herald	.50	.50	1.50	.70	.50	.50	184,309
Globe	.50	.50	.50	.70	.50	.50	278,675
Post	.60	.60	.60	.80	.60	.60	347,595
Transcript	.25	.40	.50	.70	.50	.50	36,240
Traveler	.50	.50	.70	.70	.50	.50	162,168
CHICAGO							
American	.75	.55	.75	.75	.75	.75	459,938
Herald & Examiner	.65	.65	.75	.75	.55	.55	340,369
News	.70	.75	.75	.75	.70	.75	416,417
Tribune	1.40	1.40	1.20	1.20	.75	1.20	779,181
Times	.35	.35	.30	.35	.30	.30	167,838
CLEVELAND							
Plain Dealer	.42	.42	.42	.42	.55	.55	190,000
The News	.34	.34*	.45	.45	.45	.45	125,000
The Press	.42	.43	.42	.42*	.47	.47†	189,157
*Open rate. †Open motion picture rate. Rate on contract basis varies from 27½ cents to 29 cents per agate line, according to location of theatre.							
CINCINNATI							
Enquirer	.30	.30	.35	.35	.28	.28	90,938
Post	.33	.33	.35	.35	.35	.35	167,265
Times-Star	.30	.30	.35	.34	.35	.34	153,307
DENVER							
Post	.30	.30	.45	.45	.45	.45	150,446
Rocky Mt. News	.16	.16	.19	.16	.17	.17	37,725
DETROIT							
News	.55	.45	.65	.65	.50	.50	300,000
Free Press	.45	.45	.45	.45	.45	.45	215,000
Times	.50	.40	.55	.55	.55	.55	270,000

(*Continued on following page*)

Films Pay 6 Cents More Than Others

(Continued from preceding page)

legitimate theatres were classed with itinerant medicine shows and carnivals.

The average basic motion picture rate for national film advertising was slightly reduced during the past 18 months by 17 newspapers in nine cities, and increased by ten papers in seven other places—net reduction: two cents per agate line.

Local theatre advertising rates for "flat" insertions were also lowered slightly by 14 publications in six cities and were increased by 12 papers in seven other towns—the national average remaining at 35 cents per agate line.

On the other hand the comparatively low rate for general advertising for the country as a whole was not disturbed by the reduction in rates granted by nine newspapers in four cities, these reductions having been offset by increases effected by ten papers in eight other towns.

Eighty newspapers maintained their rates for general advertising; 72 maintained national motion picture rates and 73 continued their scales for local theatre advertising, during the 18 months.

In many territories the campaigns conducted by local theatre interests for lower scales have been vigorous, and on occasion have resulted in theatres boycotting advertising columns, always answered by a retaliatory boycott of exhibitors' publicity notices.

Newspaper publishers and their advertising managers in a few territories apparently are beginning to realize the unfairness of the rates charged for motion picture advertising and are effecting a sliding scale for the various classes of theatres in their zone. Too, "confidential" rates, lower than those specified in regular rate cards, are being granted circuit operators who represent considerable space buying power.

Many newspapers that give agency advertisers and others a 2 per cent discount for cash by the 10th of the month following publication, refuse to grant the theatres the cash discount, but insist on weekly payment.

There are a few exceptions where theatre and commercial rates for similar lineage are the same or nearly so. But in those cases the theatre seldom receives any reader space worth mentioning.

For general advertising, rates run as low as nine and ten cents per agate line as charged by newspapers in Salt Lake and Louisville, respectively, to $1.40 per line in Chicago.

New York City's newspapers were not included in the survey because the many divergent scales in effect would distort the pictures for the field as a whole.

Rates for national motion picture advertising range from nine cents per line in Salt Lake, 11 cents in Tampa and 12 cents in Albany and Milwaukee, to $1.20 charged by a Chicago newspaper and $1.24 in Baltimore.

Rates for local theatre advertising are scaled from 10 cents in Milwaukee, 11 in Tampa and 12½ cents in Birmingham, to 75 cents per line in Kansas City and San Francisco and $1.20 in Chicago.

Theatre and General Advertising Rates

(Continued from preceding page)

City and Newspaper	Weekday Adv. Rates per Agate Line						Circulation
	General		Motion Picture				
			National		Local		
	1933	1934	1933	1934	1933	1934	
INDIANAPOLIS							
News	.27	.27	.27	.27	.27	.27	129,000
Star	.22	.22	.22	.22	.20	.20	107,000
Times	.15	.15	.15	.15	.17	.17	68,000
KANSAS CITY							
Star	.60	.60	.60	.60	.75	.75	607,125*
Journal-Post	.25	.25	.35	.35	.35	.35	90,000
*Morning, 302,012; evening, 305,113.							
LOS ANGELES							
Examiner	.48	.44	.71	.90	.71	.54*	197,044
Herald & Express	.70	.60	.97	.90	.97	.66	267,332
News	.25	.20	.57	.20	.44	.20	79,500
Times	.37	.37	.65	.84	.49	.45	174,040
Record	.15	.12	.29	.15	.29	.14	46,205
LOUISVILLE							
Courier-Journal	.34	.34	.80	.80	.35	.35	187,892†
Herald-Post	.10*	.10*	.20	.20	.20	.20	36,736
†Also includes Times.							
*Ranges as high as 15 cents.							
MEMPHIS							
Commercial Appeal	.25	.25	.25	.25	.16½	.16½	118,400
Press-Scimitar	.20	.20	.20	.20	.16½	.16½	93,585
MILWAUKEE							
Journal	.32	.32	.32	.32	.29	.29	152,703
Sentinel	.22	.22	.30	.30	.20	.20	85,857
Wisconsin News	.25	.25	.35	.35	.23	.23	94,887
Milwaukee Leader	.13	.13	.12	.12	.10	.10	48,719
MINNEAPOLIS							
Journal	.25	.25	.40	.25	.29	.38	113,340
Star	.17	.17	.17	.17	.15	.25	75,000
Tribune	.28	.28	.40	.28	.29	.38	123,964
OMAHA							
World-Herald	.25	.25	.25	.25	.22½	.22½	191,499
Bee-News	.20	.20	.20	.20	.17*	.17*	146,364
*1,000-inch contract.							
PHILADELPHIA							
Bulletin	.62½	.62½	.62½	.62½	.62½	.62½	499,724
Inquirer	.47	.50	.57	.60	.57	.60	210,795
Public Ledger	.62	.45	.65	.45	.65	.45	290,000*
Record	.35	.35	.45	.40	.45	.40	163,459
*Morning and evening.							
PITTSBURGH							
Press	.40	.40	.57	.57	.50	.50	155,800
Sun-Telegraph	.40	.40	.60	.60	.43	.43	142,585
Post-Gazette	.55	.55	.65	.65	.43	.43	197,095
PORTLAND, ORE.							
News Telegram	.18	.18	.15	.15	.15	.15	72,000
Oregonian	.22	.22	.22	.22	.19	.19	92,000
Oregon Journal	.22	.22	.25½	.25½	.23	.23	103,960
ST. LOUIS							
Globe-Democrat	.43	.43	.55	.65	.55	.65	226,532
Post-Dispatch	.43	.43	.43	.43	.45	.45	222,177
Star & Times	.33	.33	.55	.55	.55	.55	147,105
SALT LAKE CITY							
Deseret News	.09	.09	.09	.09	.10	.10	34,000
Telegram	.16	.16	.16	.16	.23	.23	19,733
Tribune	.16	.16	.16	.16	.23	.23	51,936
SAN FRANCISCO							
Call-Bulletin	.32	.32	.60	.60	.44	.50	124,615
Chronicle	.28	.28	.40	.40	.30	.40	96,405
Examiner	.50	.50	.90	.90	.46	.75	179,348
News	.22	.22	.50	.50	.38	.38	91,401
SEATTLE							
Post-Intelligencer	.28	.28	.36	.36	.36	.36	88,870
Times	.25	.25	.35	.35	.36	.36	92,915
Star	.24	.22	.22	.22	.22	.22	86,673

THEATRE OWNERS AND EQUIPMENT MAKERS RESPOND TO U.S. LOAN PLAN

Housing Administration Besieged with Inquiries from Prospective Borrowers While Manufacturers Await Wide Open Market

Motion picture theatre equipment manufacturers are preparing to engage in one of the most extensive marketing campaigns ever launched in this industry, as a result of the interest being evidenced by exhibitors everywhere in the Administration's decision to make theatres eligible for loans for remodeling purposes under the Federal Housing Act.

That theatre owners in large numbers intend taking advantage of the Government's loan plan to modernize their properties became apparent last week when the official banking channels in the field leading to Housing Administration headquarters at Washington were deluged with inquiries from prospective borrowers. This followed publication September 1 in Motion Picture Herald of fundamentals of the federal plan to make available to residential and business property owners some billion dollars in credit for reconditioning.

Each theatre may apply for as much as $2,000 for remodeling. If this sum were applied to recondition each of the 16,800 opened and closed theatres some $33,000,000 would be necessary.

Plans Outlined at Chicago

Sweeping plans of the Federal Housing Administration to develop the functions of the National Housing Act as a factor of reemployment and recovery over the country were explained Tuesday to 1,000 bankers, architects, contractors and supply dealers at a meeting in Chicago to launch the better housing drive there.

Theatre owners are eligible to share in $33,000,000 for repairing and improving their theatres, and Ward M. Canaday, director of public relations, asserted that the housing campaign is destined to inaugurate improved economic conditions which may extent over the next 20 years.

In outlining the plans behind the act Mr. Canaday stressed the fact that the smallest communities will benefit. In every community, he pointed out, the Government guarantee behind loans for home repairs will give an impetus to business which should be shared by the box office.

As an example of the potentialities of the program Mr. Canaday indicated that there are approximately 16,000,000 homes out of the 29,000,000 in this country that are in need of repair. If each owner were to spend only $100 next month, $1,600,000,000 would be the total. Under the direction of the Federal Housing Administration it is planned to get a great volume of repair and improvement work going as rapidly as possible. It is said that building and material costs at present are at an average of 10 to 13 per cent of those of 1926, which is the year generally used as an index of the most balanced times.

Behind the national housing act will be one of the most completely organized publicity campaigns conceived. Home repairing will be featured in special departments of newspapers. Manufacturers will identify the movement with their products in radio broadcasts. Billboards and other media will cooperate. Latest reports disclose that 7,000 banks in various states are ready to finance improvement work under the Government plan.

Defining Movable Equipment

When the eligibility of exhibitors was acknowledged September 1 by the Federal Housing Administration, it was officially stated that all such loans shall be made applicable to repairs and improvements which shall become a permanent part of the property and shall not be expended for socalled operating equipment which is movable. Since then scores of exhibitors have asked further definition of the phrase "movable equipment." This week the Housing Administration set out to clarify that point, ruling that the difference between movable and removable is the difference between equipment that is built into the theatre and equipment which is not.

On this point, and this alone, the Housing Administration is passing on the many questions concerning movability which daily come before it from prospective borrowers.

The loans made to exhibitors may be employed for 160 different uses in remodeling and reconditioning their properties. A complete list of such uses, together with a full explanation of how the loan may be made applicable to theatre rehabilitation, is featured in BETTER THEATRES, Section Two of this issue of the HERALD.

In further explanation of the difference between movable and immovable equipment, Administration officials cited the difference between a fireplace and a stove. The fireplace is built into the walls and cannot be picked up and carted away; the stove may be screwed down to the floors, but it can be moved. On this simple analogy, all questions of movability are being decided.

Seats and Carpets Movable

From the standpoint of the exhibitor, the difference between movable and immovable equipment is the difference between an electric fan and a cooling system that is constructed when the theatre was erected, or built into the walls at a later date.

Thus, applying its simple test, the Housing Administration will not approve advances for seating or carpeting, which are considered removable.

The question of sound and other such equipment is more difficult, but has been resolved by applying the same test. The extent to which a loan that is secured under the Federal Act can be applied to equipment depends upon the kind of equipment and the requirements for its installation.

While official opinion will go little further than to indicate that no removable equipment comes within the meaning of the Act, it was said loans will be allowed for sound "and other equipment if actually built into the theatres." In sound equipment circles, however, opinion was expressed that this ruling eliminates soundheads and allied apparatus from the provisions of the Act, because so far as can be learned all sound installations may be replaced without tearing out theatre walls. Too, the fact that sound equipment, generally, is leased and not sold indicates its removability.

Report Loans Will Be Allowed for Sound and Other Built-in Equipment, but Soundheads Believed in "Movable" Class

Housing Administration officials this week suggested that exhibitors who find themselves perplexed over the definition of "removable" confer with the local lending agencies in the field which are cooperating with the Government in pushing the building program to alleviate the unemployment situation by remodeling thousands of buildings and homes, or that they address their queries to Motion Picture Herald, 1790 Broadway, New York City.

The keen interest evidenced immediately by exhibitors who see in the plan an opportunity to brighten their structures indicated that the race to market by the manufacturers will be widespread to obtain some of this new revenue.

Wide Open Market Seen

Because the need for new equipment of all kinds usually appears when the owner engages in a "sprucing-up process" through remodeling, redecorating and repairing, the new theatre modernization movement is expected to open wide the market for theatre equipment sales regardless of whether the equipment is of a permanent nature and as such would come under the plan of the Housing Administration.

It is to be pointed out in this connection that while a loan for rebuilding and repainting is obtained under the Federal Housing Act from local lending agencies, this is done on the owner's notes, without any indorsement, and involves no mortgages or liens against the property. Therefore, the property retains its former integrity as a basis for additional credit.

Thus a loan for rebuilding under the plan does not necessarily impair the credit of a theatre operator in the equipment market, but is conceived as actually supporting it.

United Artists' Directors Assemble in Hollywood

Directors of United Artists were meeting in Hollywood this week for the first time in three years. Present were: Joseph M. Schenck, president; Mary Pickford, Douglas Fairbanks, Darryl Zanuck, Charles Chaplin and Samuel Goldwyn. Subjects discussed were the future of the company and a dividend payment.

Mr. Chaplin indicated that following his next feature he will direct another in which he will not appear.

LUDINGTON AND FISKE ENTER FIRST DIVISION

Airline Executive and Member of Banking Family Buy Large Block in Thomas' Company

Nicholas S. Ludington, aviation enthusiast, and William M. Fiske, 3rd, member of the banking family, entered the motion picture business together this week through the purchase of a substantial block of the outstanding stock of First Division Pictures, an independent distribution system of which Harry Thomas is the president.

Mr. Thomas did not dispose of any of his holdings, reputed to total 50 per cent, and he will continue as operating head. However, the corporation will undergo the usual reorganization to give effect to the necessary changes in the structures of the board of directors. J. A. Curtis, who negotiated the deal, also became a stockholder.

$500,000 Expansion Reported

The immediate result of the entrance of Mr. Ludington and Mr. Fiske into the company will be the expansion of its distribution facilities internationally and its participation in production, which it heretofore has not entered. Some $500,000 is said to be available immediately for the first expansion activities.

First Division is one of the country's largest independent distribution organizations, handling territorial rights on 53 features and some serials and shorts, including 24 Monogram features, 10 for Chesterfield, nine for Invincible, an unnamed number for Allied Pictures and the product of other independents.

The company at the moment has 11 branches, principally in the east and located at Albany, Boston, Cincinnati, Cleveland, Detroit, Buffalo, Louisville, New York, Philadelphia, Pittsburgh and Washington. When completed the new system will embrace 33 branches, besides several foreign offices. It will distribute some pictures which will be produced by others and to be financed by Pathe. In addition, productions planned for the company on its own include four specials and eight other features.

Incorporated in 1927

First Division Pictures, Inc., with headquarters in the RKO Building at Radio City, on Sixth Avenue, New York, was incorporated in April, 1927, under the laws of New York State. Officers, besides Mr. Thomas, are vice-president Murray Rosenbluh and secretary Otto Lederer.

Harry H. Thomas, 42 years old and Boston born, started in this business some 27 years ago, in the Williamsburg section of Brooklyn, where he opened the Bushwick Palace theatre. Six years later he became associated with Greater New York Film Company. He then went to Fox as a special sales representative, after which he organized the old Alexander Film Company, in 1921, thereby becoming an independent distributor.

Mr. Thomas also managed Merit Film Exchange for I. E. Chadwick, who eventually appointed him vice-president and general manager. In 1926-27 Merit Film was absorbed by Mr. Thomas when he organized the present First Division Pictures.

Nicholas S. Ludington heads Ludington Air Lines in the East. Also, he is a large stockholder in the TWA aviation corporation and in Curtis Publishing Company. He is 32 years old and lives at Ardmore, Pa. As in the case of Mr. Fiske, he is prominent in the circles of society in the East.

William M. Fiske, 3rd, 28 years old, has on occasion participated inconspicuously in production enterprises. As the son of William M. Fiske, 2nd, who is in charge in Paris for Dillon, Read and Company, banking house, young Mr. Fiske has spent considerable time in the French capital.

Wilby to Build In Birmingham

Further verification of the upward trend in Alabama came this week with announcement from Robert W. Wilby, pioneer circuit operator in the South, that a modernistic $100,000 theatre to seat 1,000 will be erected in the fashionable Birmingham suburb of Five Points, to be ready for occupancy January 1. Mr. Wilby's new enterprise will be one of the first theatre structures to be erected in Alabama since the business deflation curtailed virtually all construction in that territory.

Mr. Wilby's Valatenga Theatres, Inc., operates theatres in Georgia, Alabama and Tennessee. He is more familiarly known in the industry through his partnership with H. F. Kincey in some 52 properties in the South, principally in North and South Carolina.

RKO Theatre Companies Get Rebates on Assessments

Taxes aggregating $315,466.45 were lifted from the shoulders of the Radio-Keith-Orpheum Corporation, B. F. Keith Corporation and Orpheum Circuit, Inc., last week by the Treasury, it was made known this week by the Bureau of Internal Revenue at Washington.

Overassessments totaling $244,157.96 are to be returned to the RKO and Keith companies in compliance with decisions of the United States Board of Tax Appeals, while the Orpheum Circuit is to get back an overassessment of $36,816.34. The remaining $34,492.15 represents a portion of the interest assessed against the companies on previously asserted deficiencies.

Michigan Allied Meet Tentatively Set for Oct. 16

Allied Theatres of Michigan, at Detroit, has tentatively set October 16 and 17 as the dates of the annual convention, to be held in Flint, Michigan, according to H. M. Richey, general manager.

Hammons Sells 52 Shorts to Gaumont For $5,000 Each

E. W. Hammons, president of Educational Pictures, Inc., this week sold the United Kingdom distribution rights on 52 of his company's 1934-35 short subjects to Jeffrey Bernerd of Gaumont-British for the extraordinarily high price of $260,000, on the flat basis of $5,000 a subject. Many features sold in England do not bring this price.

Contracts were signed in New York, where Mr. Bernerd has been actively participating in Gaumont's American invasion.

The arrangement will continue in effect for next season's product, too, at another $250,000, and follows consummation last season of a ten-year British distribution agreement between Educational and Gaumont interests. Options were secured by Gaumont for continuing the new deal after 1935-36.

Court Gets Reorganization Plan for Allied Owners

Plans for reorganization of Allied Owners Corporation were filed in federal court, Brooklyn, Tuesday, through Allied's attorney, Robert P. Levis, who prophesied that reorganization would be effected by January 1.

The plan calls for a new contract with Loew's, Inc., which agrees to make total payments of $12,875,000 over a period of 15 years for three of the seven houses owned by Allied in Brooklyn in lieu of $10,807,260 which it earlier had agreed to pay in 10 years.

Provision also is made for reduction of the 6 per cent interest on Allied bonds and debentures to 4 per cent on the former and 3 per cent on the latter until June 1, 1938, to be raised after that date to 5 per cent on the bonds and 4 per cent on the debentures. The plan further specifies that $490,455 due on loans to New York, Inc., the parent company, be cancelled.

Approval of creditors representing three-fourths of Allied's total indebtedness must be received.

Horace Watson Dead; London Theatre Man

Horace Watson, 67, London stage theatre manager and producer, died Monday after more than 40 years in show business. It was in 1892 that he was appointed assistant manager of the Haymarket theatre under Beerbohm Tree, whom he accompanied on his American tour three years later. For a season assistant manager of the Lyceum under Frederick Harrison and Forbes-Robertson, he returned in 1896 to the Haymarket and became manager. "The First Mrs. Fraser" was the hundredth play produced at the Haymarket while he was there.

Sennwald Doing Hall's Work

Andre Sennwald has been appointed by the *New York Times* to serve as motion picture editor in place of Fred Mordaunt Hall, resigned, until a successor is appointed on January 1. Mr. Sennwald had been Mr. Hall's assistant.

CLEARANCE BASED ON ADMISSIONS IS NEW FOUNDATION FOR ZONING

Local Grievance Board to Establish Competitive Zones; Double Featuring or Stage Show Policy Not a Factor

Uniform basic principles for writing new clearance and zoning schedules under the motion picture code and for redrafting existing schedules were formulated last Thursday by the Code Authority, which acted after general dissatisfaction in the field caused a breakdown in the clearance and zoning machinery, resulting in a temporary abandonment, in many sections, of negotiations being conducted between exchanges and exhibitors for new product. Highlighting the new principles for drafting schedules were these basic points:

1. Clearance will be based on admission prices. As a result, it is expected that admissions will be increased by many owners desiring to get better clearance.

2. Competitive zones will be established by each Local Grievance Board.

3. Clearance shall not be based on double featuring or stage show policies.

4. Clearance specified in schedules of the boards shall take precedence over clearance specified in contracts.

5. Maximum periods of clearance shall be established between the various runs which may exist.

The Authority immediately acted to hear appeals from exhibitors in the field pending against those clearance and zoning schedules which meet with the basic requirements adopted for all schedules. Appeals against those schedules which do not meet with these requirements will be returned to the Local Boards for revision, drafts having been already returned to boards at Atlanta, Cleveland, Kansas City, Memphis, Milwaukee and New Orleans.

Hearings were started by the Authority in New York this week. Dissatisfaction against the Chicago draft has caused a buying stalemate in that territory.

Eight other hearings were set as follows: Los Angeles, October 3; Cincinnati-Columbus-Dayton, October 4; Buffalo, October 9; Indianapolis, October 10; San Francisco-San Jose, October 17; Detroit-Grand Rapids, October 18; Portland-Seattle-Salt Lake, October 23, and Denver, October 24.

Since May 11, the Authority has disposed of 140 clearance and zoning and grievance cases. There remain some 32 appeals on grievance decisions and 29 individual protests against new clearance and zoning schedules. The calendar as it now stands will be cleared by October 1.

Reopening of the code for further assents, asked by the Code Authority, will be approved by the NRA, it was made known late Wednesday by Sol A. Rosenblatt, division administrator.

The Authority reported total operating expense in August was $23,173, against $24,966 in July.

In the field, exhibitors and exchangemen were awaiting the new principles for drafting clearance schedules, which follow in full:

1. Members of local Clearance and Zoning Boards should familiarize themselves thoroughly with the provisions of Article VI, Part 1, Section 4 of the Code of Fair Competition for the Motion Picture Industry, as follows:

"Each Board when making any classification of theatres, or when fixing the maximum period or area of clearance in respect of any theatre shall, among other things, consider and give due regard to the following factors:

(a) that clearance to a very considerable extent determines the rental value of motion pictures;

(b) that exhibitions of the same motion picture within the same competitive area at too short an interval after the conclusion of a preceding run or runs thereof by unduly restricting the competitive area in which clearance is limited, depreciates the rental value of motion pictures; and

(c) that all such depreciations of the rental values of motion pictures tend to reduce the number of motion pictures produced, discourage the production of motion pictures of quality involving large investments of capital, labor, skill, and enterprise and thereby tend to reduce employment.

(d) that unreasonable clearance to a considerable extent affects the value of motion pictures for subsequent-run theaters.

(e) that unreasonable clearance depreciates the potential return from motion pictures to subsequent-run theaters.

(f) that unreasonable clearance as to time and area diminishes the potential revenue to the Distributor from the subsequent-run Exhibitor."

2. The competitive geographical area included in schedules should be clearly defined both as to first run in cities and suburban districts. In defining geographical areas affecting first runs, clearance should be given not only against theatres in the particular city but also against competitive theatres within a trading area or within a metropolitan district. First run theatres should have clearance over nearby towns and cities which are considered competitive.

3. No prohibition may be placed upon the run which an exhibitor may be able to buy or a distributor may be able to sell to any theatre, and no theatre shall be designated by name as first run, as second run, or as any other run in a city or in a zone area. Schedules including statements to the effect "The Blank Theatre may purchase no clearance" cannot be approved. It is within the jurisdiction of the local board, however, to state that a theatre is not in competition with any other theatre.

4. Geographical areas of competition which shall be designated as zones shall be established by the local board. Such zones shall be established by dividing the territory affected into groups of competitive theatres. Any theatre shall have the right without restriction to buy any run it is able to negotiate for with any distributor, and any distributor shall have the right without restriction, to sell any run he desires.

5. Maximum periods of clearance shall be established between the various runs which may exist. For instance, the board shall define the maximum clearance between the first run in a city and the second run in a city and also the maximum clearance between the second run, if there be one, and the first runs in any competitive geographical zones. The Local Board may make provision for the booking of any extraordinary picture which may play first run at substantially increased admission prices, which substantial increase in admission prices shall entitle a theatre to additional clearance unless the next subsequent run also increase its admission prices in the same proportion; and this principle shall apply to all other subsequent runs.

6. In establishing maximum clearance for first run, consideration may be given to the differential between the first run admission prices and the admission prices charged by the second run and/or subsequent runs in the respective competitive cities or zones.

7. Provision may be made for the revision of clearance of subsequent runs where a prior run reduces admission prices, and of clearance of prior runs where a subsequent run reduces its admission prices. Notwithstanding, any theatre which purchases a specified run shall retain such run irrespective of any increase in admission prices of subsequent runs.

8. In the event that two theatres are in separate zones which overlap and are in competition, the maximum period of clearance between such theatres shall be established by the board.

9. The period of clearance shall not be affected by reason of any theatre using a double bill policy or stage shows.

10. The schedule shall provide that in the event of the building or opening of a new theatre or the reopening of a closed theatre the Clearance and Zoning Board shall immediately meet and determine the zone in which such theatre shall be placed. Such theatre shall of course have the opportunity of purchasing such run as it is able and which the distributor may desire to sell.

11. It shall be provided that if any first run theatre permits an earlier exhibition than provided in the schedule by a waiver of clearance or by any other means with respect to any second run theatre, then third, fourth and subsequent run theatres shall also move up and receive a like benefit from the above mentioned earlier exhibition in accordance with the clearance period established between the runs involved. If any second, third or subsequent run theatre permits an earlier exhibition than provided in the schedule with respect to any theatre in the following run, then the same principle as set forth above with respect to the first and second run shall be applicable in accordance with the clearance period established between the runs involved and any runs thereafter.

12. The following resolution was unanimously adopted by the Code Authority on August 23rd, 1934:

"RESOLVED: That clearance for any theatre established by a clearance and zoning board in any decision affecting a schedule of clearance and zoning for a territory or part thereof, shall supersede any clearance specified in any license agreement between distributors and exhibitors, irrespective of whether such license agreement was executed prior to the decision of the Local Clearance and Zoning Board."

Code Authority Seeks NRA Approval of Resolution Extending Privilege of Signing Assent to Anyone Without Time Check

BOX OFFICE CHAMPIONS FOR AUGUST

(1) TREASURE ISLAND: Produced by Hunt Stromberg. Directed by Victor Fleming. Screen play by John Lee Mahin. Photographed by Ray June and Clyde DeVinna. Musical score by Herbert Stothart. Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Nigel Bruce, Charles "Chic" Sale, William V. Mong, Charles McNaughton, Dorothy Peterson. Released August 17, 1934.

(2) HANDY ANDY: Sol M. Wurtzel production. Directed by David Butler. Based on the play "Merry Andrew," by Lewis Beach. Adapted by Kubec Glasmon. Screen play by William Conselman and Henry Johnson. Lyrics by William Conselman. Music by Richard Whitney. Cast: Will Rogers, Peggy Wood, Mary Carlisle, Paul Harvey, Frank Melton, Roger Imhof, Robert Taylor. Released July 27, 1934.

(3) DAMES: Directed by Ray Enright. Numbers created and directed by Busby Berkeley. Story by Robert Lord and Delmer Daves. Adaptation and screen play by Delmer Daves. Photographers: Sid Hickox and George Barnes. Cast: Joan Blondell, Dick Powell, Ruby Keeler, Zasu Pitts, Guy Kibbee, Hugh Herbert, Arthur Winton, Sammy Fain, Phil Regan, Arthur Aylesworth, Leila Bennett, Berton Churchill. Released Sept. 1, 1934.

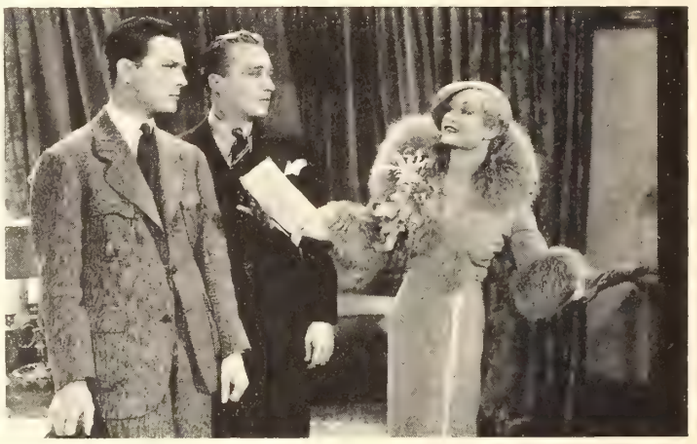
(4) SHE LOVES ME NOT: Producer, Benjamin Glazer. Director, Elliott Nugent. From the novel by Edward Hope and the play by Howard Lindsay. Screen play, Benjamin Glazer. Lyrics and music by Mack Gordon and Harry Revel. Photographer, Charles Lang. Cast: Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent, Henry Stephenson, Warren Hymer, Lynne Overman, Judith Allen. Released August 10, 1934.

(4) DOWN TO THEIR LAST YACHT: Directed by Paul Sloane. Screen play by Marion Dix and Lynn Starling. From a story by Herbert Fields and Lou Brock. Executive producer, Pandro S. Berman. Photographer, Edward Cronjager. Cast: Mary Boland, Polly Moran, Newt Sparks, Sidney Fox, Sidney Blackmer, Sterling Holloway, Marjorie Gateson, Irene Franklin, Charles Coleman. Released August 3, 1934.

(4) THE OLD-FASHIONED WAY: Producer, William LeBaron. Director, William Beaudine. From a story by Charles Bogle. Screen play by Garnett Weston and Jack Cunningham. Music by Harry Revel. Lyrics by Mack Gordon. Photographer, Benjamin Reynolds. Cast: W. C. Fields, Joe Morrison, Judith Allen, Jan Duggan, Nora Cecil, Baby LeRoy, Jack Mulhall. Released July 13, 1934.



TREASURE ISLAND **M-G-M**



SHE LOVES ME NOT **Paramount**

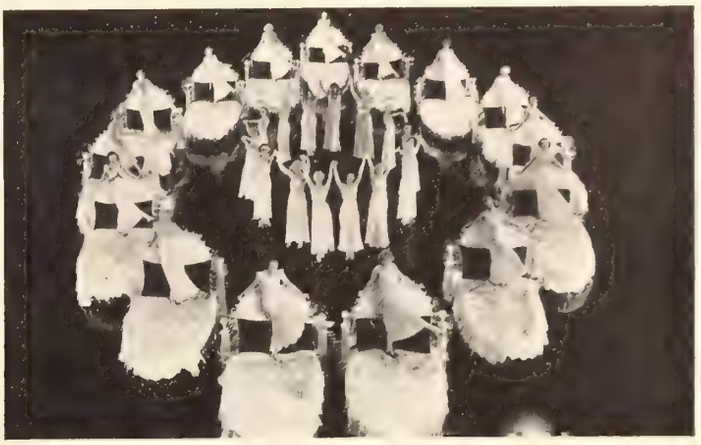


WHOM THE GODS DESTROY **Col.**

(5) WHOM THE GODS DESTROY: Directed by Walter Lang. Story by Albert Payson Terhune. Adaptation by Fred Niblo, Jr. Screen play by Sidney Buchman. Assistant director, David Selman. Photographed by Benjamin Kline. Sound engineer, Lambert Day. Film editor, Viola Lawrence. Cast: Walter Connolly, Robert Young, Doris Kenyon, Macon Jones, Scotty Beckett, Rollo Lloyd. Released July 14, 1934.



HANDY ANDY Fox



DAMES Warners



DOWN to their LAST YACHT RKO



THE OLD FASHIONED WAY Paramount



HERE COMES THE NAVY Warners



FRIENDS OF MR. SWEENEY Warners

(5) HERE COMES THE NAVY: Story by Ben Markson. Screen play by Ben Markson and Earl Baldwin. Art director, Esdras Hartley. Music and lyrics by Sammy Fain and Irving Kahan. Director, Lloyd Bacon. Supervisor, Lou Edelman. Photographer, Arthur Edeson. Cast: James Cagney, Pat O'Brien, Gloria Stuart, Frank McHugh, Dorothy Tree, Robert Barrat, Willard Robertson. Released July 21, 1934.

(5) FRIENDS OF MR. SWEENEY: Directed by Edward Ludwig. Screen play by Warren Duff and Sidney Sutherland. Based on novel by Elmer Davis. Added dialogue by F. Hugh Herbert and Erwin Gelsey. Photographed by Ira Morgan. Film editor, Thomas Pratt. Art director, Robert Haas. Cast: Charles Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Burgess, Dorothy Tree, Robert Barrat. Released July 28, 1934.

REORGANIZING OF PARAMOUNT NEAR

Zukor on Way East for Final Conferences; Trading on Company's Stock Is Stronger

The atmosphere was merrier than usual this week along the Paramount Publix corporate front as several developments signified the definiteness of an early reorganization and the unwinding of the complex entanglements of the bankruptcy court.

After having made several premature starts, Adolph Zukor, president, finally boarded a train for New York to be on hand for the final conferences of reorganization. It has been generally known that Mr. Zukor would participate in the discussions when reorganization had progressed sufficiently to talk about rates of conversion for claims and the like. He is now traveling eastward.

Too, Wall Street heard the first factual details of the reorganization plan, and trading in Paramount stock on the Exchange reacted strongly, selling as high as $4.38 a common share from $3.00 earlier in the week.

Net $1,200,000 Ahead of 1933

Paramount's net profits are running at least $1,200,000 ahead of last year. Earnings for the second quarter of 1934 were $1,282,000 and for the first six months were $3,883,856. This compares with a net of $5,029,252 for all of 1933.

With the corporation's production, distribution and exhibition divisions operating on such a substantially profitable basis, those in charge of reconstructing the bankrupt corporate structure were making equal progress with the reorganization plan. It appears that they have arrived at the point where, according to *Wall Street Journal,* tentative plans have been drawn by various creditor groups participating in the reorganization to pay the bank creditors some $3,600,000 in cash and the remainder of the $13,200,000 owed to them in equal shares of new debentures and new convertible stock; and to pay general creditors, represented by $25,800,000 in bonds and $11,300,000 in trade credits, half of their claims in the new debentures and half in the new convertible preferred.

Paramount unofficially said that the plan is progressing along these lines.

Prior Securities $56,000,000

The banks would become general creditors for the reaining $9,600,000 owed to them after they were paid $3,600,000 in cash.

Further, according to *Wall Street Journal,* common stockholders would retain their equity, with shares probably consolidated, one for two, and stockholders offered the right to subscribe to a new convertible security in the total amount of about $6,000,000, the proceeds of which would be used by the corporation for reducing bank loans. Said the *Journal*:

"On the set-up as indicated, prior securities will amount to about $56,000,000 on which charges at six per cent annually would amount to $3,360,000. Earnings in the first half of this year were estimated at $6,000,000 and $6,500,000 for the full year after taxes and depreciation. This would leave a balance of between $2,600,000 and $3,100,000 for the new common stock which is expected to total about 1,700,000 shares.

"The company is expected to start its new existence with over $15,000,000 in cash on hand. Full details of the plan including rates of conversion have not been definitely completed.

As Mr. Zukor was preparing to leave Hollywood for New York to be on hand for the concluding reorganization conference he said: "I am happy over the progress that has been made under the circumstances of our present operation."

Court Hearings Conducted

In New York, Special Master John E. Joyce was conducting court hearings pertaining to the reorganization procedure. Creditors complained quite vigorously against the petition for $700,000 in interim allowances, special fees and expenses, as requested by the three trustees—Charles D. Hilles, Eugene W. Leake and Charles Richardson—and by their counsel, special counsel and accountants. The fees were for services rendered from April, 1933, to June, 1934.

Especially attacked by the creditors were the trustees' petition for allowances of $100,000 each and the petition of Root, Clark, Buckner and Ballantine, their counsel, for some $350,000.

Mr. Ballantine, answering the protestations of the creditors, disclosed the current earnings of the corporation and said that Paramount had profited by $1,500,000 from foreign exchange.

Frank A. Vanderlip, chairman of the bondholders' protective committee; Alfred C. Cook, counsel for the stockholders' committee, and Morton Bogue, counsel for the bank creditors, publicly declared they thought the fees were too high. Mr. Vanderlip and Mr. Cook recommended $250,000 for counsel and $50,000 or $60,000 each for the three trustees. However, these representatives agreed that the trustees and their counsel have made commendable and significant accomplishments. The remarks of Stuart Brandon, attorney for holders of $1,500,000 of Paramount debentures, were also laudatory in connection with services performed by the petitioners.

There were stormy discussions when Samuel Zirn and Saul Rogers, counsel for small bondholders, and John L. Flynn, counsel for Allied Owners Corporation, which has a claim for $12,000,000 against Paramount, registered their objections to the payments.

Special Master Joyce, in answer to Mr. Zirn's declaration that he would carry the fight to the circuit court of appeals, gave him until Thursday to file a brief listing his objections. The trustees and their counsel were given until Monday to file a reply. Mr. Joyce makes his report to the district court shortly thereafter.

Dismissal of Complaint Asked

Dismissal of the complaint filed against members of the 1930-32 Paramount board of directors by Trustees Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, is asked by the defendants in their answer filed in the supreme court, New York. The trustees seek to recover up to $13,800,000 alleged to have been authorized by the directors for repurchase of Paramount stock at guaranteed redemption prices in the acquisition of theatres from 1929 to 1932. A hearing date is to be set.

Defendants named in the action are: Frank A. Bailey, Jules E. Brulatour, Daniel Frohman, John Hertz, Felix E. Kahn, Gilbert W. Kahn, Sam Katz, Sidney R. Kent, Austin C. Keough, Ralph A. Kohn, Jesse L. Lasky, Elek J. Ludvigh, Sir William Wiseman, Adolph Zukor, Eugene J. Zukor and executors of the estates of Casimir I. Stralem, Emil E. Shauer and William H. English.

The period for filing claims against Paramount Publix as a debtor corporation under Section 77-B of the bankruptcy laws expired last week. Numerous additional claims not filed against the company in its bankruptcy proceedings have been listed by creditors since June 16, the date on which it was made a debtor corporation for reorganization under the new laws.

A. H. Blank, acting as president and general manager of Tri-States Theatres, Inc., last week signed a contract with Paramount Publix for partnership operation of 26 theatres in Iowa, Nebraska and Illinois. He will control 50 per cent of the corporation's securities. The deal terminates the temporary arrangement under which Mr. Blank had been operating the houses since shortly after the start of the Paramount receivership. Under the terms Tri-States has a 10-year Paramount Pictures franchise, and $800,000 worth of debentures will be issued to cover the financing costs.

A future rent claim of $460,000 was filed against Paramount Publix by Robert Lieber, Indianapolis, who alleges Paramount Publix was guarantor on leases on his Indiana and Circle theatres in Indianapolis, when the houses were taken over by Skouras in 1928. He claims they were vacated in 1930 and are now being operated by Monarch Theatres. The new bankruptcy laws permit filing of a future rent claim for a maximum of two years following default of a lease.

Sarnoff and Cunningham To Preside at RCA Dinner

RCA Victor radio dealers in New York and thereabouts will attend a dinner at the Waldorf-Astoria on Monday evening, at which David Sarnoff, president of RCA, and Elmer T. Cunningham, president of RCA Victor, will outline merchandising methods and new radio products. Stars of Broadway and of the air will entertain.

Dinner Given to Mochrie By Philadelphia Friends

Some 150 Philadelphia exhibitors and exchange representatives were present Tuesday night at the Bellevue-Stratford Hotel at a dinner given to Robert Mochrie, Warner's Philadelphia exchange manager, who was promoted to the post of assistant to A. W. Smith, Jr., Warner sales executive in New York. Joseph Bernhard, S. Charles Einfeld and Mr. Smith headed a delegation from the home office.

Hoffman Completes Plans

New season's production plans having been completed, M. F. Hoffman, president of Liberty Pictures, returns to Hollywood from New York on Sunday, after conferences with Budd Rogers, sales manager.

Adler Organizes Exchange

Advance Film Exchange has been organized in New York by Lester Adler and Emil Rosenbaum.

'GOOD FARE OF AN ANCIENT VINTAGE'

Says DeCasseres, Critic and Essayist, of "Too Many Boats"; Other New Stage Plays Are Discussed

By BENJAMIN DE CASSERES

TOO MANY BOATS

Owen Davis snores plays. About 137 as we go to press. Some of them have been very good (as entertainment), some of them have had engine trouble after the first week, and some others were just the cat's mush.

His latest opus, "Too Many Boats," made from a story by Charles L. Clifford (beautifully staged and produced by William A. Brady, Jr.), is in 10 highly exciting scenes, carrying a cast of 25.

It is good Hollywood fare of an ancient, solid and ordinary program vintage. If the essence of a "good" picture is strenuous action, suspense, thrills and noise, "Too Many Boats" is the real McCoy.

Camp Blaisdell in Manila, 1918. Opens on a Negro being court-martialed.

Swing to the officer's quarters. Now you can, if you are an old wise-guy, smell just what's coming. And yet when we see these army life marital infidelities and shootings and mutinies it always gives us another ephemeral kick, particularly if it is done well—and "Too Many Boats" is done pretty well.

You see, as of old, there is a Big Shot army officer, his pretty wife and a polo-playing subordinate officer. You know just as well as you know that the Schnozzle will never play "Alice in Wonderland" that the ranking officer is going for to shoot the handsome young fellow, or ought to, anyhow.

Add to this a German villain (played splendidly by Horace Braham), a raft of noisy, roistering captains, lieutenants, corporals and sergeants and a bellowing mutiny—well, you can see Vic McLaglen and Eddie Lowe already polishing up their larynxes for their parts.

Picture value, 80 *per cent.*

FIFTY YEARS AFTER!

After 50 years the Savoy Players, of London, under the junior D'Oyly Carte, returned to us with the Gilbert and Sullivan operas.

It may be 50 years (1984) before they come again, so I urge all those within the hearing of my hoarse and cheering voice to drag out their sequestered gold and see this company in the greatest of all productions of the Gilbert and Sullivan masterpieces—and I have seen them all for gadknows how long!

And I urge all Hollywood producers, directors and literate scenarists who are now in New York to go to the Martin Beck Theatre and bribe, browbeat or otherwise induce, cajole or wheedle this company to go to Hollywood to screen (in color, in color, in color, gentlemen!) the best of these paragons of comedy and song, which, as I have pointed out before on this page, have received the greatest advance publicity on the radio, the metropolitan stages and in small-town performances that any musical comedies have ever received.

"The Gondoliers," "The Mikado," "Iolanthe" and "The Pirates of Penzance" especially scream for color-treatment, with trick camera backgrounds illustrating the action described in the songs (the fake beheading of Ko-Ko, the comic doings of the Pirates of Cornwall, etc.).

The D'Oyly Carte company squeezes every ounce of comedy out of these operas. The players are all master-comedians, the voices of the principals are cathedral-filling, the male and female choruses a Glory (capital G is O. K., Mr. Proofreader, for I'm esthetically lit).

League of Decency fans and others interested: Plug for the D'Oyly Carte versions of Gilbert and Sullivan on the screen.

And from a sordid point of view of the jack? There's millions in them—my immortal soul against Jack Holt's mustache that I'm right.

Picture value, 100 *per cent.*

LADY JANE

The first play of the new producing firm of Arch Selwyn and Harold B. Franklin (in association with Arthur Hopkins) is hardly headed for the screen. It will cause Mr. Breen to hump his eyebrows like a cat's back, give the League of Decency a poignant shock in the very centre of its ethical gizzards and incite even the most sinbesotted scenarist to cry out, Hoity-Toity!

It's "Lady Jane," by H. M. Harwood, who gave us that fine stage and screen work, "Cynara." It is an amusing play, although too talky by far and is loaded down with a lot of glamorous and naughty epigrams that were a sensation in the days of Wilde and Pinero, but that now sound like fifth carbon copies of a staled and corrupt sophistication.

The play was generally pish-tushed by the critics; but it drew a packed house the night I was there and the audience reaction was extremely favorable. There is a bedroom scene in the second act, where all the real action of the play is laid. And 'twas fitting that Al Woods, the Robert Fulton of all American bedroom farces, should be there.

Briefly, Lady Jane Kingdom (Frances Starr) is married to, apparently, a scientific fossil. He is on the way to swap the sex of lizards. They have a daughter, Liza, aviatrix, with a post-war swagger and benecked *ad infinitum.* She also has a daughter-in-law, Sybil (Frieda Inescourt).

There shows up at the country house a fiction-plumber, Douglas Allenby. There is also Seven Rains, the some time lover of the speedy Liza. That's the human lay-out.

Lady Jane deliberately arranges by a shuffle of bed-rooms an affair (in which there is a moonlit balcony scene) between her daughter-in-law and Allenby. While this is going on Liza and Rains (a drunken, pistol-toting, drug-using bounder) return. There is a mix-up of bedrooms, almost a murder, and much ancient hokum.

In the third act Lady Jane boastingly relates to the contrite Sybil how she has deceived her science-mongering husband for years with a lover. Liza is present, and thinks Ma is all to the good. (This is somewhat putrid.)

The final curtain is a good one. It reveals to the audience and to the astonished Lady Jane that her preoccupied begoggled spouse has for years winked at her infidelity. (Scientists are all gentlemen. So few ladies are.)

Lila Lee, as Liza, came back to the speaking stage after nine years. She looked beautiful and acted well.

Marie Tempest did the part of Lady Jane in London. It is certainly not a Frances Starr part (too red-hot mamma).

A speciously "immoral," unconvincing, but often amusing play.

Picture value (*as matters now stand*), 0 *per cent.*

TIGHT BRITCHES

The hick drama never got very far with our post-war picture audiences. Since the advent of the talkies, indeed, it has almost disappeared. If backwoods stuff does appear occasionally it must be tied up with some big burg, Europe or a circus to get it across.

That is because our rural picture clientèle is big-city minded. It seeks escape into places and atmospheres that are strange to it. And our city picture fans will simply have nothing to do—except hilariously—with "Ah reckon" epics.

Rowland Stebbins, of "The Green Pastures" fame, produced "Tight Britches." It is a play of the North Carolina mountain folk by John Taintor Foote and Hubert Hayes, two fellows who evidently are tarheel from derby to toenail.

The story is about a precocious lad, one Ulys Palmer, who wanted to grow up and become a preacher. But Ulys is, first of all, a man with all those weaknesses that have been the eternal theme of fiction, fable and sacred literature from Adam's downfall to the peccadillos of that fellow your wife told you about at breakfast.

Well, Ulys has a sinful affair (on guard, ye picture beatifiers!) with loose-like Sallie Tabor.

And things might not have been so bad in the final shuffle if Sallie had not given birth to a baby about the time that Ulys was beginning his evangelical career to Make the World Chemically Pure.

It is my honest belief that Ulys would have done right by Our Nell if her father, a man of the old strip and stripe, had run otherwise than true to mountain form. So, he up and kilt Ulys with that gun that no God-fearin' North Carolinian is without.

The only thing that saved the piece in my eyes was the excellent work of Joanna Roos and Shepperd Strudwick. There was also some rich comedy relief in various local character-studies indigenous to mountain towns in the Southland.

Still, I do not see how Hollywood can help matters.

Picture value, 0 *per cent.*

JUVENILE MATINEES WIN WIDE RESPONSE

Wilmer & Vincent's Harrisburg Experiment with Shorts Will Expand If Civic Units Help

by V. N. BERGHAUS
Harrisburg Correspondent

Active cooperation of civic organizations, particularly women's clubs, and churches is recognized by theatre executives as a definite prerequisite to the success of children's matinees as a continuing policy. To that end, executives of the Wilmer & Vincent circuit this week are helping organize Film Committees for each community organization in Harrisburg, Pa., where the first of a series of 10 special shows for juveniles was launched last Saturday forenoon, with a distinctly favorable reaction throughout the city. Gordon S. White, Educational's director of publicity and advertising, was on the ground cooperating in the project.

In quest of a new type of motion picture entertainment for children, designed both to return a profit to the management and to answer objections to controversial films, Wilmer & Vincent undertook its experiment, at the Majestic theatre in Harrisburg, by presenting an assortment of eight short subjects, without a feature.

Specially invited local civic leaders were enthusiastic in commending the film program for juvenile consumption. From the theatre men's standpoint the verdict was that the practicability of presenting such programs regularly would depend entirely on the amount of public support they receive.

It was stated by the Wilmer & Vincent representatives that if the experiment, to be carried through a 10-week period, with one program a week—on Saturday morning—proves successful, the plan will be extended to other theatres in Harrisburg and in other cities.

Harmonica Club Tieup, Too

"The World Today" is the general title of the series. The initiatory program covered a wide range of topics. The first picture, scenes from the opera "I Pagliacci," sung in English, was followed by Mack Sennett's "Rustling Swordfish," Shirley Temple's "Pardon My Pups," the Terry-Toon cartoon "Hansel and Gretel," the Santa Claus fantasy "Day Dreams," the Magic Carpet travelogue of Ireland with songs by John McCormack, and Mary Warner's "Winter in the Bavarian Alps." All but the two last-named subjects are Educational product. There were also numbers by the famous Philadelphia Harmonica Band of more than 50 boys. A tieup in that direction was announcement of plans to form a harmonica band in Harrisburg, with membership open to holders of season tickets in the "World Today" series.

Herbert Y. McMullen of New York, a director of the Wilmer & Vincent circuit, who is in charge of the new project, said he will not be able to tell until after several performances whether the project will be successful. It is entirely a matter of public support, he said, with a weekly attendance of 500 or more required to make it feasible. Attendance at Saturday's invitation performance was estimated by C. Floyd Hopkins, district Wilmer & Vincent manager, at 500.

Mrs. McMullen, chairman of international relations of the General Federation of Women's Clubs, explained the purpose of this type of films as aimed at developing the personalities of children and providing entertainment free of questionable influences. She invited criticism and suggestions, and after the performance a number of Harrisburg civic leaders, parents and others interested in young folk, offered their views.

Approve Equipment

Among those who expressed approval of the pictures as meeting the need for wholesome and interesting entertainment were:

Mrs. Harvey F. Smith, president of the Harrisburg Community Theatre and former president of the Civic Club; Mrs. W. Minster Kunkel and Mrs. Edwin S. Rockefeller, active Junior Leaguers, who were present with their children; Mrs. Walter Spofford, chairman of the municipal department of the Civic Club; Boy Scout Executive Thomas Sparrow and School Director John Yates.

Opinions of the program itself differed. Mrs. Smith thought the opportunity for presenting opera one of the most desirable features, but Mr. Sparrow said he believed that was "over the heads" of many youngsters.

BETTER THEATRES WRITER WARNS OF RUNDOWN HOUSES

That emphasis on pictures has caused widespread forgetfulness of the effect of theatre appearance and mechanical facilities on the box office, is asserted by J. T. Knight, Jr., writing in the BETTER THEATRES section of this issue of the HERALD. He adds that theatres are in the "worst physical condition in the history of the industry," appearing even worse to the public than they really are "because the public has watched fine properties become dilapidated and rundown right in front of its eyes."

Those who think all that is needed is good pictures forget, declares Mr. Knight, "that in the days when business was regular and consistently good we were showing good, bad and indifferent pictures" just the same as today. "But in those days," he points out, "every operator and manager prided himself on the condition of his theatre."

"Decadent theatre operation," Mr. Knight asserts, "is Exhibition's greatest hazard in its efforts to attain profitable returns."

Exhibitors Will Press Music Suit If U. S. Delays

The exhibitors' emergency committee, formed to combat the efforts of the American Society of Authors, Composers and Publishers to increase music taxes, will file suit without delay, unless the government obtains a restraining order against the proposed increases by ASCAP, within the next few days, it was declared early this week by Ed Kuykendall, President of the Motion Picture Theatre Owners of America.

Mr. Kuykendall was supposed to travel to Washington Wednesday presumably to talk with Government officials about procedure. Fox West Coast, Publix and RKO indicated they would contribute to the exhibitor committee's one-cent per seat "war chest" for financing the court fight.

"Exhibitors are going ahead with the original plan to sue," said Mr. Kuykendall. "If ASCAP can get away with this new increase, there is no limit to what they will do next year. This is not a fight between the MPTOA and the Society. It's a fight between all theatre owners and the music organizations. Numerous exhibitor units are joining in the move and we will have a united front when we start the action. Several thousands of dollars already have been collected by the committee for the 'war chest,'" he declared, and added, "probably the next thing the Society will demand is a percentage of the receipts. A few small voices have been raised in some parts of the country stating they would not participate. These people are either misguided or ignorant of the facts. If we are going to fight and do this right, we must have the wholehearted assistance of every theatre owner."

In proceeding with its purpose to increase the music license fees for theatres, ASCAP is relying on a 1926 ruling by the department of justice that it is not a combination in violation of the Sherman Act, it is revealed this week by Maurice J. O'Sullivan, of Kansas City, counsel for the Society in Missouri. Mr. O'Sullivan said the Society has nothing to fear from the dissolution suit brought recently by the government because there has been no change in the anti-trust laws since the 1926 determination.

Mr. Kuykendall was to discuss the proposed music tax increase at the general meeting of the MPTO of North and South Carolina at Charlotte this week, and later at the meeting of the Tri-States Theatre Owners in Memphis.

The Gulf States Theatre Owners Association, with headquarters in New Orleans, will move for action against the ASCAP when Congress convenes at the end of the year. President Harry McLeod declared no action will be taken now, but said the association would fight any move to saddle the exhibitor with increased and unjust costs.

Beck Due in New York

James M. Beck, London representative of the Motion Picture Producers and Distributors of America, will arrive in New York late this month on his annual American visit.

THE CAMERA REPORTS



HOLLYWOOD OPENING. Just one group of Show World celebrities snapshot at premiere of Warner Brothers' "Dames" at Hollywood theatre, Los Angeles: Mary Brian, Dick Powell (who has leading male role), Mr. and Mrs. Joe Penner and Jocelyn Lee.



JUST MARRIED. Frank Melton, Fox player, and Alma Gaye Maynatt, pictured following their marriage in Hollywood the other day, and preceding a honeymoon trip via motor. Melton's latest role is in a Will Rogers vehicle, entitled "Judge Priest."



SIGNED. Donald Cook, who has been signed to appear opposite Nancy Carroll in Columbia's forthcoming production, "Spring 3100."

ONLY WOMAN. (Below) The sole representative of her sex, is Conchita Montenegro, in the cast of Fox's "Hell in the Heavens," which stars Warner Baxter in some very masculine exploits of the air.



AT PREVIEW. (Below) Of "Peck's Bad Boy" at Broadway theatre, Santa Ana, Cal. Shown with young patrons are Sol Lesser, producer; Louis Hyman of Principal Distributing Corporation; Lester Fountain, Broadway manager.





MAKES DEBUT. Nan Grey, former Houston, Tex., high school girl (so say our informants at Warner Brothers), who has her first part in Joe E. Brown's "Six Day Bike Race."



CIRCUS PARTY. And it was a circus they made of it, the 2,000 youngsters of Los Angeles, when they went to the Warner theatre to see Joe E. Brown in Warners' "The Circus Clown," at the invitation of the star himself. See Joe among 'em?



UNDER CONTRACT. Continuing one of filmdom's longest and most notable careers, Henry B. Walthall has signed a long-term contract for roles in Fox productions.



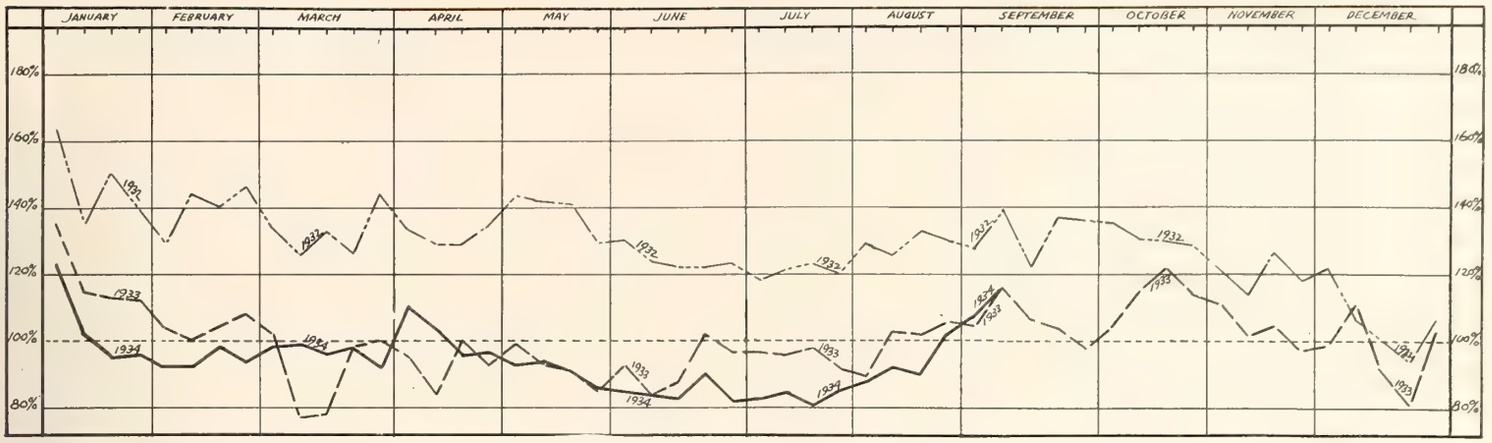
WINNER. Jean Gray, Rochester, N. Y., girl, who has been declared the winner of tests conducted by MGM under the sponsorship of the Rochester Journal.



AS CANTOR WITNESSETH. So does Miriam Hopkins become a Samuel Goldwyn star, joining Eddie and Anna Sten. Reading from Mr. Cantor to Mr. Goldwyn, we here observe Miss Hopkins as she signed a contract which placed her on the Goldwyn-United Artists roster of production names for four years.



PIROUETTE. An action photo of the dance, arresting Ginger Rogers very fetchingly in the middle of a pivot, which, in a way, is very representative of her doings in RKO Radio's "The Gay Divorcee," which is quite partial to matters Terpsichorean, as some would say.



The chart, based on Motion Picture Herald's tabulation of box office grosses, shows the business done in twelve key cities during the period from Jan. 9, 1932, to Sept. 8, 1934. The average weekly gross from these cities during the entire year of 1933 is taken as 100 per cent. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland (Ore.) and San Francisco.

Yearsley Named Warner Manager

C. L. Yearsley has been named manager of the Smoot theatre in Parkersburg, W. Va., by Harry Kalmine, Warner zone manager with headquarters in Pittsburgh.

Mr. Yearsley came into the motion picture industry many years ago through a contact with the late J. D. Williams in the Northwest. With Mr. Williams he went to Australia and became a considerable factor in the amusement world there, returning eventually to the United States as a figure in the Williams administration of First National Exhibitors Circuit, Inc. Mr. Yearsley's special responsibility was the conduct of First National's publicity and advertising department. He continued with participation in Mr. Williams' various enterprises and promotions and for a time conducted the promotional activities of World Wide Pictures.

As "Bill" Yearsley in his many activities in Williams enterprises he is a widely known figure in amusement centers from London to Sydney and all points between. Despite his career in the marts and under the bright lights of Broadway, Mr. Yearsley's taste is for the bucolic life and the art of painting which has long been his avocation. More recently he has lived and painted in the highlands of New Jersey.

Universal Sales Up, Says Laemmle

An indication of better conditions is apparent in a report by Carl Laemmle, president of Universal, last week on his return from abroad, that Universal sales are ahead of last year at the corresponding date by 2,000 contracts.

The Universal foreign production program for the year will include 12 features to be made in England by Hagen Films, of which six have been completed, and production in Budapest and Vienna, said Mr. Laemmle. The product is designed for foreign distribution, only exceptional films to be added to the American release schedule.

Universal has disposed of its German office to Rota Film, he declared, and Universal's quota films will continue to be distributed in Germany through that company.

BRITISH MEET NEW OVERSEATING ISSUE

One School Thinks a Theatre to 5,000 Population Permissible; Another Says 10,000

By BRUCE ALLAN
London Correspondent

On the eve of issuance by the General Council of the Cinematograph Exhibitors Association of a pamphlet defining that organization's attitude to the problem of unnecessary theatre building, a difficulty of definition has arisen on which there are decidedly varied trade opinions.

The CEA's pronouncement, which will be finally approved within a few days, embodies a general statement of the case for regulating new building by regard for the needs of local population, a legal opinion from Tyldesly Jones, K.C., that local authorities possess an unlimited right of discretion as to the issuance of licenses, and a reprint of the paper by Sam Eckman Jr., read at the CEA Summer Conference at Blackpool, which pointed out the perils of overbuilding as illustrated by American experience.

It seems that, so far as it goes, this document will be logically conclusive. It will attempt to prove overseating to be definitely a business menace and to demonstrate the possibility of coping with it by means of existing legal powers. It seems, however, that it is unlikely to provide the one thing without which these other things may largely be rendered ineffective. There is a very grave doubt whether it will provide a definition of overseating likely to be either generally acceptable or universally applicable.

From 5,000 Seats to 10,000

Trade opinion varies as to the exact percentage of seats to population which constitutes legitimate enterprise. One school of thought thinks a cinema for every 5,000 persons permissible; another regards a 10,000 density the maximum. This is a wide range, and the CEA will not settle the question by selecting the one figure or the other, or even by setting up another ratio of its own.

Dispassionate consideration of the problem suggests that it is impossible to define overbuilding by reference to an arithmetical formula. An industrial district can carry more seats to population than a rural area, a prosperous city more than one suffering from unemployment. There is the further very important point of the quality of seating; there are territories which on the head-counting basis are adequately supplied with theatres but which may not possess a single modern building.

No doubt the CEA policy recognizes that local conditions must vary the definition of overseating, but even so the obstacles mentioned emphasize the fact that a very difficult problem is being approached.

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Wages, Hours, and the Law

The Trade Union Congress, the annual Labor Parliament, in conference at Weymouth, has gone on record as supporting in full the policy of the National Association of Theatrical Employees which is agitating for a revision of the Cinematograph Act to compel all cinema owners to pay rates of wages agreed upon with the appropriate Trades Unions.

The importance of this decision is that the Trade Union Congress definitely represents the trade union opinion of the country. It is doubtful if the theatrical employees' association can succeed in its attempt to regulate wages and working hours by parliamentary action, at least in the present House of Commons; the Home Secretary has already replied to a request that he should receive a deputation by an intimation that he could not exercise the powers suggested by the amendment to the Act.

The result may be that direct action will be attempted by means of an appeal to the millions of trade unionists in the country, who would be asked to patronize only those cinemas which had given a "Fair Wages" pledge. This already has been threatened.

10,000,000 STUDENTS IN "CLEOPATRA" TIEUP

Paramount Offers Scholarships for Best Essays on Treatment of History in Motion Pictures

Paramount Pictures on October 1 will set out to enlist 10 million high school and college students between the ages of 16 and 21 years in a study and discussion of the treatment of history in motion pictures, in one of the most extensive campaigns ever conducted to stimulate motion picture appreciation. Several $500 scholarships will be used as an incentive.

Selecting Cecil Blount DeMille's current "Cleopatra" as the subject, Paramount has arranged the countrywide project so that its exhibitor clients everywhere may engage in the promotion. "Cleopatra's" general release date is October 5.

This will be the first of a series of special projects to be carried out by the company, probably on all DeMille productions, the "spectacle" type lending itself to such educational tieups.

Enlisting 20,000 Teachers

The promotion will be in the hands of the teachers and its results will be judged by a committee composed of Robert Hutchins, president of Chicago University; Richard Waldo, president and owner of McClure's Syndicate; Francis Taylor Patterson, professor of photoplay appreciation at Columbia University; Lee Hammer, head of the division of research on leisure at Russell Sage Foundation, and Mr. DeMille.

Unlike other school campaigns, usually conducted only locally, the "Cleopatra" arrangement will be based upon a study of extent to which the motion picture dramatist is entitled to take liberties with history.

Letters are now going forward to 20,000 teachers of English in high schools and colleges. In each letter is a "Study Guide and Manual" prepared by prominent educators with the cooperation of the Motion Picture Producers and Distributors of America.

Every high school and college bulletin board will carry a colored poster outlining details. Newspaper and high school and college papers will be enlisted.

Contest Closes December 31

Sufficient time will be allowed for individual research by the entrants who will submit essay manuscripts. The last day for mailing the scripts is Dec. 31, 1934.

Supplementing the national contest will be regional or state or city contests on related subjects. These secondary contests are to be staged by the individual theatres.

Awards for the secondary contests are to be given by the theatres participating, with Paramount promising to tie up the plan for any theatre that desires to promote a contest in its locality.

Entrants for the major contest may also enter any secondary contest. The plans have no connection with one another except that they have for their common purpose the idea of stimulating the students to proper motion picture appreciation.

The English teachers in each school and college will receive the manuscripts from the entrants of their own school. These will be forwarded to the Paramount studio in Hollywood or to the home office in New York. All manuscripts will first be read by a committee of teachers to weed out undesirable documents.

Three best manuscripts will be chosen by the judges and the awards will then be deposited at the college chosen by the winner. The money cannot be used for any other purpose than to further the winners' education.

Aside from every consideration of publicity or promotion, the contest is designed to bring to students of the country a definite idea of what goes into the making of a historical motion picture.

The "Study Guide and Manual" now being sent to the 20,000 teachers has 32 pages, its contents including:

1. A Foreword by Cecil B. DeMille.
2. Factual background. Extracts from Plutarch, Shakespeare, Dryden, Jones and others.
3. Suggested parallel readings on some of the principal dramatists who have in the past treated the Cleopatra theme, together with some of the parallels in language used in the DeMille script.
4. Directions in detail for participating in the contest.
5. A series of questions designed to bring out DeMille's purposes and ideals in handling the Cleopatra theme for motion pictures. The answers to these questions will be the "leads" for writing of the essay, and will at the same time provide a better understanding of the changes in historical fact that were made in production of the picture.
6. Suggestions designed to show how attendance at the photoplay correlates with school work.
7. A rapid account showing how frequently the Cleopatra theme has been treated in literature.
8. A list of the books the reading of which will be useful in writing the essay.
10. Optional: Critical comments of the film.

Dietz Guest Chairman At AMPA This Week

Howard Dietz, director of advertising and publicity for MGM, will act as guest chairman of this week's meeting of the Associated Motion Picture Advertisers in New York. Notable guests will be Hal Roach and Pete Smith and possibly Stuart Erwin and June Collyer. Hal Horne is scheduled as chairman of the meeting September 27.

Ryan Warner Chicago Head

Charles Ryan, former Warner district manager in Chicago, has been placed in charge of all Warner houses there, under James E. Coston, manager. Harry Turrell, manager of the Capitol, has been named district manager. Mr. Turrell succeeds L. F. Gran, who has resigned to operate his own theatres in Wisconsin. Larry Stein has been named a district manager.

New Labor Board To Start Saturday

Reorganization of the 20 regional labor boards becomes effective Saturday under the new national labor relations board. There will be a full-time director and in each large city of the redefined territories two men will be named to the new labor relations board. These two may be impartial citizens not connected with industry or labor, or may be chosen from those two divisions. In labor disputes the director becomes the chairman of the board and meets with the two members in the city where the issue arises, these three constituting the board, with full authority to act.

The projectionist wage problem at Detroit has been settled for the next two years. Projectionists in independent theatres will receive an increase of 14 per cent and circuit men 7½ per cent. The circuits granted a 14 per cent increase last September.

The Pennsylvania Federation of Labor and various Pittsburgh unions are opposing the Brotherhood of Motion Picture Engineers whose application for a charter is pending before Secretary of State R. J. Besmish at Harrisburg.

Direct negotiation with the studios is proposed by George Browne, president of the IATSE, in investigating the supplanting of IATSE members with men from the International Brotherhood of Electrical Workers. The American Federation of Labor meets in San Francisco next month.

Johnson Explains New NRA System

NRA will be reorganized by President Roosevelt so that it will function out of three branches as is the federal government —executive, legislative and administrative —Administrator Hugh S. Johnson declared Friday night at Carnegie Hall, New York, in addressing Authorities of more than 400 codes.

"Whatever reorganization is to come will be worked out by the President, and no one else. I have too much power invested in me and the sooner I am divested of it the better. Let someone else stop the dead cats."

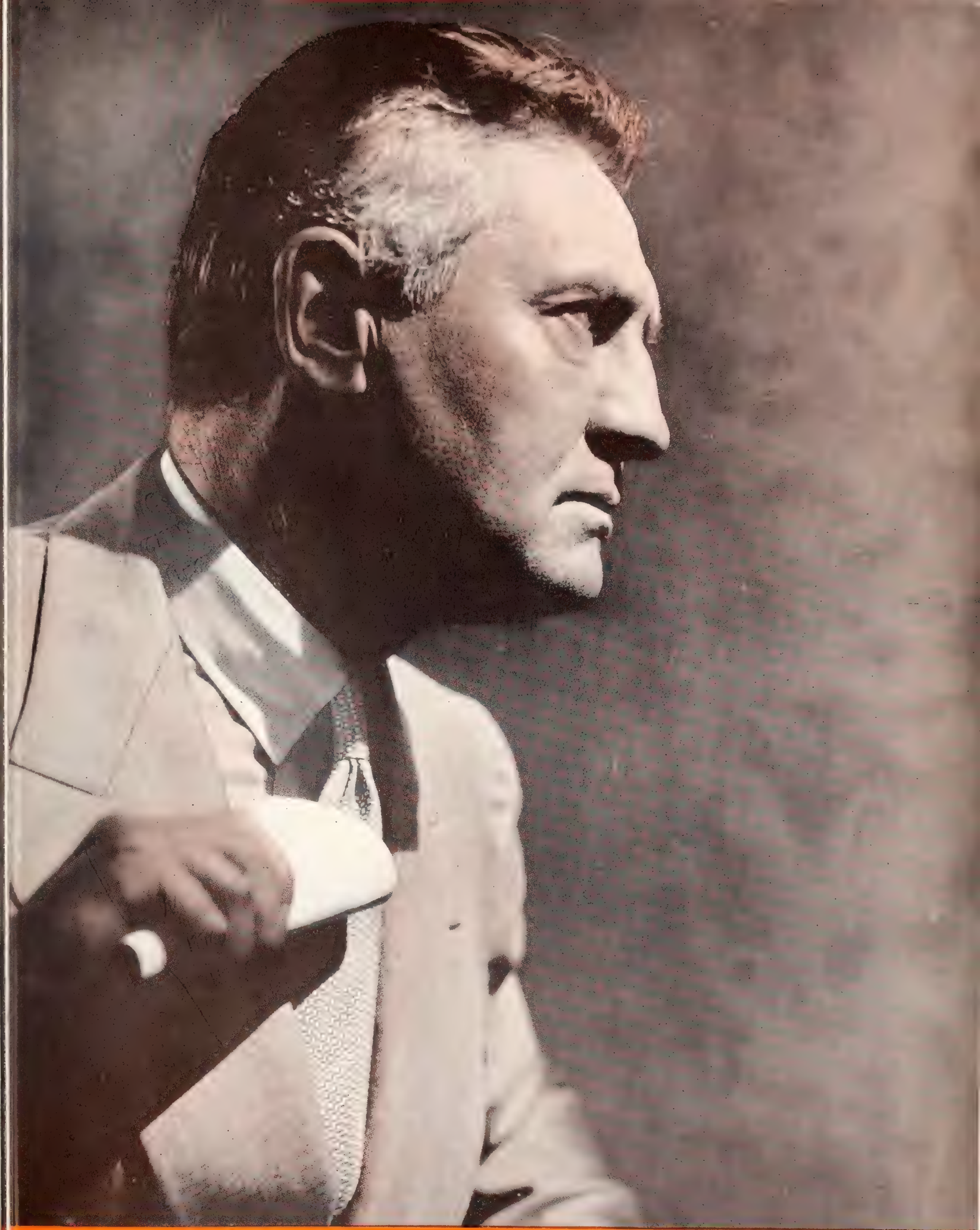
General Johnson, after the meeting, again declared groundless reports that Division Administrator Sol A. Rosenblatt would resign.

Dembow Set to Move

Sam Dembow plans to leave Paramount early next week to take over his new post as general manager of National Screen Service. Jack Bannon, for several years secretary to Mr. Dembow, has also resigned from Paramount and will become general assistant to Mr. Dembow at National Screen.

Marie Shotwell Dead

Death came this week to Marie Shotwell, stage and screen player, who was being treated at St. John's Hospital in Long Island City, for cerebral hemorrhage. Services were held Wednesday night at Campbell's Funeral Church in New York.



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EDWIN C. HILL

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Backed by the tremendous power of twenty-five Hearst newspapers located in principal cities of the United States with a total paid circulation of 8,450,000 and an approximate reader circulation of 40,000,000, Hearst Metrotone News is brought daily to the attention of this vast movie-going public. Here is priceless publicity which only the Hearst Metrotone News enjoys.

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Hearst Metrotone News will operate independently of any previous association. This means that when you see an "exclusive" news event in the Hearst Metrotone News it will not be duplicated in any of the other newsreels. The extensively augmented news-gathering organization of Hearst Metrotone News is your positive guarantee of "exclusive" news scoops.

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In thousands of homes all activity ceases when Edwin C. Hill interprets the human side of the news. The magic voice that electrifies the nation has now been captured by Hearst Metrotone News. Now you will bring that voice, with its millions of followers into your theatre. Mr. Hill continues his celebrated radio broadcasts as well as his newspaper syndication, thereby keeping his name before your public on the air, on the screen and in the press.

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The unparalleled showmanship and exploitation resources of the vast Metro-Goldwyn-Mayer organization is behind every issue of the Hearst Metrotone News. M-G-M believes that its new and greater newsreel merits the same type of high powered intelligent selling to the public as any other STAR property which it exploits. Hence, watch M-G-M's newsreel showmanship.

FIRST ISSUE COMMENCING WEEK OF OCTOBER 1st

DON'T WAIT FOR YOUR PATRONS TO TELL YOU!

"Mr. Exhibitor, we like your theatre and come to see your programs regularly. We ask you to be sure and get the Hearst Metrotone Newsreel. We believe there is no individual in America who interprets the news so effectively as Edwin C. Hill. He gives us the background of the news. He is informative and most pleasing to listen to. We think the Hearst Metrotone News covers the world more thoroughly and much more interestingly than any other. We don't think you can afford to be without it."



FIRST ISSUE OF THE NEW

HEARST METROTONE NEWS COMMENCING

Week of OCT. 1st

(Be there when it happens!)

THE HOLLYWOOD SCENE

STUDIOS EXPAND GOODWILL TOURS
MILLIONS FOR BETTER BACKGROUND
PARAMOUNT MODIFIES AIR POLICY
EIGHT FILMS START, THREE FINISHED

By VICTOR M. SHAPIRO
Hollywood Correspondent

PRODUCER and showmen are finally meeting on common ground. Dating back to the Los Angeles convention of the Motion Picture Theatre Owners of America, when unanimous opinions were voiced for a more thorough mutual understanding, a fair number of major studio representatives now are conducting a business-like series of good will tours to key cities.

Six MGM Directors Touring

MGM leads the parade with six directors who, at least once a year, contact several hundred theatre owners. Clarence Brown is not only making a flying trip among exhibitors but has widened his field to include theatre owners of Europe. Other MGM directors, who cover the exhibition field annually are W. S. Van Dyke, Robert Z. Leonard, Gregory LaCava, Charles Riesner and Sam Wood. Mr. Wood has just concluded a contract with the studio.

Fox is represented by Director Henry King, who is preparing for his annual plane trip.

Trem Carr, Monogram production head, is making several tours a year.

Cecil B. deMille is chief commuter for Paramount. The producer-director usually makes his contacts following the completion of each picture.

Columbia recently entertained every first-run exhibitor in San Francisco at a lavish banquet, which, although for the selling of the Grace Moore picture, "One Night of Love," succeeded in establishing a closer contact with showmen. Harry Cohn also presented the studio's leading stars.

L. B. Mayer's swing around the circuit is scheduled upon his return from overseas.

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More Authentic Backgrounds

Location trips spanning several hundred thousands of miles are scheduled for the new season's product, with budgets raised several millions of dollars to register authentic backgrounds.

Independent units are vying with the majors in filming foreign locales.

MGM has three pictures on the current schedule which will mean extensive trips. One unit already has spent several months in China filming backgrounds for Pearl Buck's best seller, "The Good Earth." Another unit is about to hop off for the South Seas to film "Mutiny on the Bounty." Two ships are under construction to be used in the picture as well as for commuting purposes. The studio has definitely decided to make a third "Tarzan" picture with Johnny Weissmuller and Maureen O'Sullivan. According to present plans it will be made in Africa.

Plans for one of the most authentic Chinese features yet filmed are being completed by Clyde E. Elliot, director-producer of "Devil Tiger" and director of "Bring 'Em Back Alive." In four weeks, Elliot and his troupe leave for the Orient, where eight months will be spent filming "China Roars," a romantic slice of Chinese life authored by Gordon Rigby. This picture will take in everything from the "Hoi Polloi" of the Orient to the Yangtze river pirates. An American player will be the only white in the cast. Erpi is financing this venture and Columbia will distribute.

Sol Lesser, heading Principal and Atherton Productions, will soon leave for England to do the entire filmization of "The Cowboy Millionaire," second of the George O'Brien series of six for Fox release. This is an unprecedented expenditure on a Western picture.

Phil Goldstone is planning a trip to the South Seas to film a yarn for Majestic.

Norman Foster, a Hollywood actor, will soon head back to Tahiti to complete an underwater picture started some months ago.

Locations within the United States include two Chicago treks, one for Columbia's "Carnival" and the other just completed, for atmospheric backgrounds for the Radio picture "Silver Streak," dealing with the new streamline trains.

MGM is sending a company to New York to shoot "West Point of the Air," and Warner Brothers recently returned a company from Manhattan where "Flirtation Walk" was made almost in its entirety.

Although Radio's "Last Days of Pompeii" will contain no Pompeian background shots, Merian C. Cooper spent much time on the native ground drawing up maps and shooting stills of the ancient city as it is today, on his recent trip to Europe. These will be used in construction of sets.

▽

Mascot Films has launched its new season product of twelve features with something approaching *éclat* and *élan*.

"Young and Beautiful," costing about $75,000 and featuring the Wampas Babies, has been accorded first-run showings in Los Angeles and San Francisco.

"Crimson Romance" has been previewed and awaits its test runs.

Two years ago, Mascot was practically unheard of. Rumor had it that during the depression Mascot serials kept a handful of state rights boys in business in various key spots.

One time secretary to Marcus Loew, the mind behind the Mascot product is Nat Levine, young and energetic business-man producer, harboring some artistic inclinations but no box-office illusions.

▽

Campbell MacCulloch, acting executive secretary of the NRA state Recovery board and of the Los Angeles Regional Labor Board, was appointed by the Producers Association to succeed Dave Allen as manager of the Central Casting Bureau.

* * *

The new Los Angeles open-air-drive-in-theatre out Pico way opened to capacity and continued that way through the week. The amphitheatre accommodates 500 cars.

* * *

Paramount has made a turnabout in the matter of permitting contract players to go on the air, but with reservations. It has let the bars down only on the project of creating a weekly hour to be known as Paramount week, wherein it will tie up its stars with current releases similar to RKO's "Hollywood On The Air" weekly broadcast. The proposed series will be nationwide as soon as it obtains a commercial sponsor.

* * *

Hollywood started eight pictures last week. Three were completed. Radio and Universal each have two of the new ones. The others are credited to Fox, Columbia, Warner and Monogram. Single productions from Columbia, Radio and Warner account for the trio finished.

First of Radio's starting pair is "Sea Girl," starring Steffi Duna, with Regis Toomey, Lionel Belmore, Mitchell Lewis, Raymond Hatton and Charles Middleton in support. The story is by Gouverneur Morris. The second is a Zane Grey yarn, "West of the Pecos," in which Richard Dix appears with Martha Sleeper.

The two new pictures at Universal are "Good Fairy," again starring Margaret Sullavan, with Herbert Marshall and Frank Morgan featured, and "Man Who Reclaimed His Head," with Claude Rains, star of "The Invisible Man."

The new Fox feature, "Bachelor of Arts," will offer Tom Brown, Anita Louise, Henry B. Walthall, Arline Judge, Frank Albertson and John Qualen. Columbia's new activity is a Tim McCoy western, "Wolves of Cactaw," in which Sheila Mannors, Alden Chase, Hooper Atchley, Charles King and Steve Clark will be seen.

"Flirting With Danger," Monogram, teams Robert Armstrong and Bill Cagney in the leads, with Edgar Kennedy, Marian Burns and Maria Alba heading the support. Warner began shooting "Concealment," in which Barbara Stanwyck, Warren William, Glenda Farrell and Henry O'Neill are featured.

Probably the most important of the completed pictures is Columbia's "The Captain Hates the Sea." The cast features Victor McLaglen, John Gilbert, Fred Keating, Wynne Gibson, Alison Skipworth and Leon Errol.

Radio Completed "Anne of Green Gables," in which Anne Shirley and Tom Brown are the featured leads, with Sara Haden, Helen Westley and O. P. Heggie in support. "Babbitt" is the Warner completed feature. Guy Kibbee and Aline MacMahon are starred. The cast includes Maxine Doyle, Minna Gombell, Alan Hale and Berton Churchill.

'MARVELOUS HELP BOOKING SHOWS'

From George Biehler of the Palace theatre at Hamburgh, New York, comes the following in a letter to Motion Picture Herald:

"I want to say that your column on 'What the Picture Did for Me' is a marvelous help in booking my shows. The boys seem to be sincere in their criticisms and I know my shows have been placed much better since reading your columns. I sure am going to continue sending my criticisms as I know they will help."

IT'S "NOT WHAT YOU DO"

But It's "How You Do It," Writes Traveling Show Exhibitor; Another Complains About Titles

NOT WHAT YOU DO BUT HOW YOU DO IT

To the Editor of Motion Picture Herald:

I read with great interest your article on "Jack-Rabbit" shows running around the country, but want to call your attention to one fact, that although I am running several "Jack-Rabbit" circuits (and they are among the Jack-Rabbits and Coyotes, too, being in the Oregon wheat belt and Willamette Valley), I am still an exhibitor, having been operating the theatres here for the past 20 years.

I operate only in towns where the coming of sound forced the theatres to close or where there has never been a theatre in operation. I carry only deluxe equipment, charge them the same money they would pay in any regular house in the district we play in, and stay as far away from legitimate exhibitors as possible.

I run in just as legitimate a manner on my circuits as I do in my big houses, maintain an office and shop in Portland as well as here at Hood River. I use local girls and help in each town we play in, pay off in cash every bill after each night's showing and am as much a part of the different communities on the night we play as if we were running steady.

I have over 30 people on my payroll on the circuits, not counting the local ushers or help of that kind. So you see a "Jack-Rabbit" circuit can be sublimated and made dignified just as well as that old familiar landmark was immortalized by Chic Sale. It's not what you are doing: it's how you do it. I've had chiselers try to move in on me; I've moved in on truck drivers who tried to crash the business, but as long as I have been operating I have always run legitimate, even down to the carrying of an ASCAP license for each circuit.

We pay as we go, give them a real show, even include a mailing list and the issuing of an eight-page program, and play the same day every week in the year. I have actually spent more money making a town during stormy weather than I have taken in, but they know when to expect us and know what they are going to see when we get there.

Personally I feel like you do about a great many of these fly-by-night operators, as the smell they leave is the hardest thing I have to break down when I open a new circuit, but there can be just as much dignity attached to a "Jack-Rabbit" outfit (as you call it) as there can be to a 5,000-seat house, and, by the way, I'll take the "Jack-Rabbit" layout.

Our slogan is "We bring the world to your door" and I'll tell you there are some milling towns, etc., that we play where this is an actual fact. They are isolated, away off in the woods or mountains, and the coming of the show is a weekly event.

I sincerely hope that the film exchanges and others interested will in time weed out the bicyclers and chiselers who are shoe-stringing with portables, but there will always be communities in spots like I play that will need the kind of entertainment I furnish.—A. S. Kolstad, 818 S. W. Oak Street, Portland, Ore.

THE MYSTERY OF TITLES

To the Editor of Motion Picture Herald:

The undersigned, having at several different times wondered why certain pictures bore certain titles, seeing that said titles did not even remotely suggest the story content, and, even worse than that, having noted changes in titles where the original title was far the most appropriate, has been led to wonder how or why this practice is permitted.

Honestly, some of the titles selected to adorn some well written tales are about as suitably placed as this writer would be in a lady's nightgown . . . and some of the guys who furnish these titles would probably look well, so clad.

But the worst and most inexcusable blunder is substituting a title that bears no closer relation to the story that I do to President Roosevelt, when the original title was okay.

By the time a contract is six months old, the average exhibitor is not able to identify the pictures on release sheets with those on his contract.

There may be a good reason for this foolishness, but I'm too dense to see it.—Peter Bylsma, Victory Theatre, Napoleonville, La.

MORE PAEANS FOR QUILLAN

To the Editor of Motion Picture Herald:

In your issue of September 1, I was glad to read the letter from an exhibitor who spoke highly of Eddie Quillan, and was glad to note that he concluded his letter by saying "Give Us More Eddie Quillan Pictures."

After reading this exhibitor's letter, and realizing that Motion Picture Herald is the only trade paper that gives the exhibitors the opportunity to voice their opinion about pictures and players, I thought I should write you the following:

I manage a few theatres in different towns around this territory, and I must say that Eddie Quillan is a big favorite, and he means a lot to my box offices.

I have used every picture Quillan made for Pathe, I have used Pathe reissues of Quillan's pictures, and about six months ago I played Quillan in "Big Money" for the third time, although "Big Money" was made about five years ago. This should prove that Quillan is a good box office attraction for me, and from talk I have heard around Film Row, Quillan means box office to many other exhibitors.

Let us hear from other exhibitors. The Herald gives us the opportunity to voice our opinion, so let us make use of its columns.—Gus Vaveris, Strand Theatre, Johnstown, Pa.

Sisk Goes to Coast October 1; Farewell Dinner on Sept. 28

Robert Sisk, last week appointed assistant to J. R. McDonough, president of RKO Radio Pictures, will leave New York for the Coast about October 1, following a short vacation cruise.

Home office associates of Mr. Sisk and friends in New York will give a farewell dinner Friday, September 28, at the St. Moritz Hotel on Central Park South.

Academy Subcommittees Meet

The Academy of Motion Picture Arts and Sciences' subcommittee on improvement in release print quality met Monday noon in Hollywood, the screen illumination subcommittee Wednesday noon and the sound dubbing supervisors Wednesday night. The papers and program committee of the technicians branch was to convene Thursday noon and a meeting of the silent camera subcommittee is set for Friday night.

Boston Theatre Plans Series of Education Films

With the intention of indicating the motion picture, definitely in positive fashion, as a medium of pleasurably administered adult education, George Kraska, manager of the Fine Arts theatre in Boston, has undertaken the exhibition of a series of generally educational programs, with the cooperation of the Adult Education Council of Greater Boston, whose president is Professor Kirtley Mather of Harvard.

The council has prepared a series of subjects, which, with the inauguration of the program policy October 4, will be designed to concentrate on the sciences and social subjects. Supplementing its current policy of exhibiting quality feature pictures, Mr. Kraska and the Council each week will show two subjects educational in character, a travel subject, newsreel and cartoon. It is planned to treat geology, botany, zoology, chemistry, physics, physiology, astronomy, meteorology, education, psychology, sociology, and the fine arts. The first series, which will run approximately three weeks, will offer an introduction to geology and music.

The project is sponsored by a large group of prominent men and women of Boston. The special commitee of the Council named to study the motion picture is composed of: Edward H. Dewey, chairman; Professor Mather, Father Michael Ahearn of Weston College, Mrs. Elizabeth Pigeon, Mr. Kraska, James Rollins Brewster of the Harvard Film Foundation and Dr. Abraham Krasker, director of visual education of the Quincy, Mass., public schools and instructor of visual education at Boston University School of Education.

National Warner Club Elects Blackman President

Max B. Blackman was elected president of the national Warner Club at a meeting in New York last week. Mr. Blackman succeeds Al Schwalberg. Approximately 60 delegates from 40 clubs over the country attended the election session. Vice-presidents are Jules Levy, Ruth Weisberg and Steve Trilling, handling membership, welfare and entertainment, respectively.

I. T. Martin was elected treasurer, Sam S. Aldrich secretary, and Sam Schneider chairman of the finance committee. Forty governors were named. The executive committee consists of W. S. McDonald, Frank L. Gates, Harold Rodner, Mr. Schwalberg, A. McBeath, George O'Keefe, E. B. Barrison, Syd Goldberg, M. Peterson, Ruth Goldberg, W. V. Brooks, J. T. Holmes, Sally Sabin and Mr. Schneider.

"Uncle Tom's Cabin" for Shirley Temple Reported

Fox is considering production of "Uncle Tom's Cabin" with Shirley Temple in the role of Little Eva, according to report. Some of the studio executives on the Coast questioned the report, recalling that the silent version was not a financial success.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

HERE IS MY HEART

Paramount

While this is a musical, it is more of a sustained story than other Bing Crosby pictures. The original is by Alfred Savoir, author of 'Love Parade' and many stage successes. The screen play is by Harlan Thompson, director of 'Kiss and Make Up', for which he did the screen play, and Edwin Justus Mayer, similarly associated with 'Thirty Day Princess'. Direction is by Frank Tuttle, who made 'Springtime For Henry', 'Roman Scandals' and 'Ladies Should Listen.'

The Stars of 'She Loves Me Not', Crosby and Kitty Carlisle, are again teamed. In the supporting cast are Roland Young, making his first screen appearance since 'His Double Life'; Reginald Owen, currently in 'Madame du Barry' and 'The Human Side'; Alison Skipworth, recently in 'Shoot the Works', William Frawley, Cecilia Parker, former leading woman in the George O'Brien-Fox westerns and many others.

Music and lyrics for Crosby and Miss Carlisle are by Ralph Rainger and Leo Robin, who have contributed similarly to many Paramount pictures.

In the story, Crosby, wealthy American radio star, is on a grand adventure with romance as the primary objective. Meeting Kitty Carlisle, beautiful but broke Russian princess, whose brothers, Young and Owen, are on the alert for just such a chump as the American millionaire, he takes a job as a waiter just to have the pleasure of serving her. Love is the thing that motivates their affair, but the fatness of his pocket-book is what intrigues the brothers. Eventually, to the tune of gay music, all are satisfied. Bing wins the girl and the brothers' eating worries are eliminated.

Significance of the title, strength of cast names, plus just enough of the story content should be the easiest and most effective means of creating popular attention for this new picture.

SPRING 3100

Columbia

The way this story is being made makes possible a unique and novel brand of showmanship. It all happens as a title contending prize fighter gets a sock on the chin and doesn't wake up until the count of nine. Thus people are not going to see what they think they see, and the yarn is not an out-and-out fight story. The original is by Argylle Campbell, adapted to the screen by Kubec Glasmon, who recently did 'Handy Andy', and the screen play is by Joseph Moncure March. Direction is by Roy W. Neill, maker of 'Ninth Guest', 'Whirlpool' and 'Black Moon'.

Nancy Carroll, most recently in 'Springtime For Henry' and soon to be seen in 'Transatlantic Merry-Go-Round', and George Murphy, a newcomer from the New York stage who will be seen in 'Kid Millions', are teamed in the leads. The supporting players include Donald Cook, Inez Courtney, Arthur Hohl, Clara Blandick, Josephine Whittell, Raymond Walburn, Huey White, Ray Mayer, Arthur Vinton and Ray Cooke. Additionally there are any number of prize ring figures including Jim Jeffries and Lee Ramage.

Actually the story is a drama of misunderstood romance and jealousy. Murphy, a fighter, thinks his fiancee, Nancy Carroll, is two-timing him. The condition being a source of worry to him and his managers, he goes into the ring with the champ. His actions are anything but those of a contender and comes one wallop. The referee starts to count and then the story flashes back to all Murphy thinks is happening. It takes him through drama that leads to murder, conviction of killing and into the electric chair where he asks the chaplain to count 10 over him as the juice is switched on. It goes up to 9 when Murphy comes out of the fog; the story flashes back to the fight and in the next round he, himself, puts over the kayo sock.

There's plenty of room for ingenious showmanship in this picture and also opportunity to convince fans that it's a dramatic romance, rather than a prize fight picture.

POLICE AMBULANCE

Columbia

Because of recent disclosures relative to the Dillinger case, topical timeliness has a more than usual significance in connection with the showmanship of this picture. Basically an action romance drama, the premise is motivated by the practice of surgeons secretly treating gang war and crime victims. Story and screen play are by Harold Shumate, recent author of 'Hell Bent for Love' and 'The Crime of Helen Santley'. Direction is by Lambert Hillyer, maker of 'Most Precious Thing in Life', 'The Defense Rests' and 'One is Guilty'.

John Mack Brown, recently in 'Three on a Honeymoon', is the hero. Sally Blane, recently in 'No More Women' and 'City Limits', has the feminine lead. The supporting cast includes a group of well known screen names such as Arthur Hohl, George Meeker, James Bush, Bradley Page, Ward Bond, Hooper Atchley, Al Hill and Joseph Crehan.

The title gives a clue to the story tone. It concerns a young police ambulance driver who, to protect his doctor mate, forced by a gangster boss to treat victims of crime-gang warfare, is transferred to the sticks. A romantic triangle building between the two and the girl, suspense is expertly used to build the story to a point where the gang czar, attempting to put a rival on the spot, is machine-gunned in the hero's ambulance as he tries to make a getaway. Both from remorse and fear of the law, the unethical doctor, first confessing his part, kills himself. Romance which has been growing for the hero and heroine triumphs in the finale.

The story content, title and cast names, all tying in with the peculiar timeliness of the yarn, indicate an effective interest creating form of advance showmanship.

GIRL OF MY DREAMS

Monogram

Adapting again the same basic entertainment elements, this Monogram feature, as was 'Sweetheart of Sigma Chi', is a collegiate comedy with music. The original story and screen play are by George Wagner, who authored 'Sigma Chi', and it is being produced by William T. Lackey, who teamed with Waggner in the previous picture. Lyrics and music are provided by Waggner and Edward Ward. Direction is by Ray McCarey.

Mary Carlisle, who played the lead in "Sigma Chi', again heads the cast. Featured with her are Eddie Nugent, currently in 'She Loves Me Not', Sterling Holloway, featured in 'The Merry Widow', Arthur Lake and Creighton Chaney, son of the late Lon. In support are Tommy Dugan, who was in 'Sigma Chi' 'Palooka', 'Circus Clown' and 'Let's Talk it Over'; Gigi Parrish, a 1934 Wampas Baby Star, currently in 'Girl of the Limberlost'; Jeanie Roberts, Lee Shumway and Beverly and Bettymae Crane.

The yarn, which places a novel twist on the social and political aspects of modern coed collegiate life, runs the skein of romance, drama, comedy and action, with tuneful music. It deals with a track star, whose success on the cinder path and the campus gives him a swelled head. Losing a coveted senior honor, which also means the loss of the blonde campus vamp, the picture, similar to 'Sigma Chi', departs from the traditional idea of featuring a football game as its big punch and concentrates its action and heroics on a track meet. Of course there is the clever twist that turns seeming defeat into victory and also works to regenerate the boy.

The picture looks to have the color that will appeal to the young folk and at the same time a character quality that will interest the more mature patrons. It calls for the same caliber showmanship as was given 'Sigma Chi'.

FLIRTING WITH DANGER

Monogram

This is a wise-cracking comedy romance with feminine complications, lots of action and color and plenty of thrills, as the title indicates. The original is by George Bertholon, the screen play by Albert E. DeMond, recently credited with 'Secret of the Chateau', and Wilbur Hall. Direction is by Vin Moore, whose latest picture is 'Love Past Thirty'.

The fast moving plot, filled with thrills and suspense and involving a number of dynamite explosions, revolves around three happy-go-lucky powder mixers, Robert Armstrong, William Cagney and Edgar Kennedy. Feminine lure and straight romance are provided by Maria Alba and Marion Burns.

Stressing the comedy of danger, both physical and romantic, the yarn opens in a Delaware powder manufacturing plant, then shifts to an imaginary South American republic, where Armstrong's lack of understanding of the native tongue gets him into complications with an exotic rhumba dancer, Maria Alba. The trio, out of one jam, fall into a series of others, not the least comically interesting being their participation in a typical comic opera revolution.

The title, cluing the picture's theme, and the fun and thrill look to be the outstanding selling features. Opportunities for effective exploitation based on the title tone should be many. Their use to create male curiosity in the picture is evident. For the women, sell the romantic angle.

Marcus Gets Action Films

Gene Marcus has closed a deal with Stage and Screen Productions for distribution of four series, six police dog melodramas, six Northwest Mounted action features, six Range Rider and six Rough Rider films.

5 Films, 11 Stories Rejected by Breen Staff in 2 Months

Of more than 100 features viewed by the staff of Joseph I. Breen, director of the Production Code Administration, five completed pictures and eleven stories have been rejected. Three of the pictures, after changes, have been approved and released. Most of the rejected stories have been discarded, others being rewritten.

Reporting on the results of the two months of operation of the Production Code Administration, Mr. Breen declared that most of the product approved since July 15 has been of outstanding entertainment value and artistry. He said most stories written for films comply with the industry's code or require only few changes in lines or scenes.

Observers on the Coast noted also that stories have maintained a level of health and vigor, with no tendency toward mid-Victorian priggishness, while avoiding the objectionable.

The Production Code staff of seven reads the original story, then the shooting script, conferring with studio executives on deletions or changes, and finally reviews the completed product. In cases of what Mr. Breen describes as "cock-eyed philosophies of life, back-fence humor, and raw dramatization of sex," the staff suggests improved treatment to salvage the work of the writer.

McNicholas on Air On Legion's Work

Archbishop John Timothy McNicholas of Cincinnati, under whose leadership the Legion of Decency campaign against objectionable motion pictures was started several months ago, is scheduled to deliver the first of a series of four radio broadcasts under the auspices of the Legion of Decency on Friday of this week, over an NBC-WJZ network. Speaking on the purposes and program of the organization, Archbishop McNicholas will be followed on the three successive Friday evenings by other prominent figures identified with the movement.

Monthly and weekly lists of approved pictures, rated as to family and adult suitability, are being issued by Dr. Edward S. Schwegler, diocesan director of the Legion of Decency in the Buffalo diocese.

Monsignor Felix F. Kaup, acting head of the Catholic Church in Virginia, at Richmond, has issued a statement praising Protestant action in the state in aiding the Legion of Decency in its campaign.

Active Legion of Decency support in smaller communities came from Council Bluffs, Ia.; Covington, Ky., adjacent to Cincinnati, and Elyria, O.

Columbia Meeting Delayed

The board of directors of Columbia Pictures has postponed its regular meeting from September 22 to September 29.

Will Ask Temporary Trustee for Fox Theatres

The appointment of a temporary trustee for Fox Theatres and an order approving bankruptcy proceedings for the company under Section 77-B of the new bankruptcy laws is to be asked this week of Federal Judge Martin Manton. Present receivers for the company are William Atkinson and Milton C. Weisman.

Fox Metropolitan bondholders on Wednesday started discussions with Skouras Brothers and Randforce Theatres to develop a new operating contract as a basis for a plan of reorganization.

Ivan Abramson, Producer, Dies

Ivan Abramson, 65, producer and author, who died Saturday at Mount Sinai hospital, New York, was buried Sunday at Mount Lebanon Cemetery after services in Park West Chapel.

Born in Russia September 3, 1872, he came to America and pioneered first in the field of publication of Jewish newspapers and periodicals and ventured into the theatrical field as manager of the Jacob P. Adler Company, following in 1905 with organization of the Ivan Grand Opera Company. Since 1909 he wrote, produced and directed more than 100 pictures. Forming Ivan Film Company, in which William Randolph Hearst was associated, and Graphic Film Corporation, he continued with Graphic until his retirement four years ago.

In 1917 he had written "Enlighten Thy Daughter." In 1933 he rewrote it and the production was distributed by Exploitation Pictures.

Sonotone Offers New Stock Issue

The Sonotone Corporation, organized in 1929, and actively engaged since 1930 in the manufacture and sale of hearing aid devices for the deaf, is issuing 100,000 shares of new common stock at $3 per share to the public for the financing of an expansion program and to provide new working capital for the company. The plan was announced last week at a luncheon in New York by Dr. Hugo Lieber, president.

It is expected that at least $255,000 will be realized from the sale of the stock. Employees of the company have the privilege of purchasing the stock at $2.55 per share. The greater part of the issue is expected to be subscribed for by employees and dealers.

Dr. Lieber reported that the company's net income for the six months ended June 30, 1934, amounts to $47,018, which compares with net of $90,863 for the entire year of 1933. The personnel of the company has been increased 590 per cent and the sales have gone up 700 per cent during the past two years, Dr. Lieber indicated.

Vergesslich Quits Majestic

Joe Vergesslich has resigned as branch manager in New York of Majestic Pictures.

2 Millions Paid for 200 Books Used for Films in 18 Months

Producers of motion pictures paid two million dollars for nearly 200 books purchased or scheduled for release in the year and a half from Jan. 1, 1933, to July, 1, 1934, writes William James Fadman, formerly story editor of Columbia Pictures and now associated with Leland Hayward, Inc., Agency, in *The Publishers' Weekly*.

More than one-third of the 500 pictures scheduled and completed during the period resulted from book purchases, at an average of $10,000 a book, Mr. Fadman says.

He predicts more mystery pictures this season than ever before, most of the purchases in this direction being as parts of series of books that have the same central character, permitting sequels. He believes more classics also will be filmed.

Mr. Fadman's second article will be on "Selling Books to the Movies."

Kuykendall Urges Higher Admissions

An appeal for slight increases in admission prices is being carried into the South this week by Ed Kuykendall, president of the Motion Picture Theatre Owners of America. He addressed the MPTO of North and South Carolina Wednesday at Charlotte and will speak before the Tri-State Theatre Owners at a two-day session starting October 7, at Memphis.

In Chicago, Balaban & Katz has tentatively set five pictures from three companies for 25 cents minimum admission. The companies are United Artists, Columbia and Paramount. Present admissions are 20 cents. Of the 450 theatres in Chicago, 275 or so charge 15 cents up to 6 p. m. A general move is reported aiming at an increase to 20 cents for matinees.

Admission price scales of the 80 E. J. Sparks theatres in Florida will not be increased this fall, Mr. Sparks said in New York.

At Kansas City, the RKO Mainstreet has set its increased night price at 45 cents plus tax, for combination shows. The Tower went up to 25 cents matinee and 35 cents at night last Friday. Suburbans have delayed action.

Reduction of prices has been extended in Milwaukee to the Oriental, Tower, Shorewood and Downer, neighborhoods.

Minor Changes in Pathe Reorganizing

The Pathe reorganization plan is undergoing minor changes as a result of the lack of a quorum at the stockholders meeting September 11, which was to have acted on the plan. An application for permission to hold an extraordinary meeting at which two-thirds of the stockholders are represented, and may approve or reject the plan, has been made to the New York supreme court by Coudert Brothers, Pathe counsel. The court allows 10 days for filing objections by stockholders, and if authorization is granted, 90 days' notice of the meeting is given. The plan, therefore, is unlikely to be submitted before December.

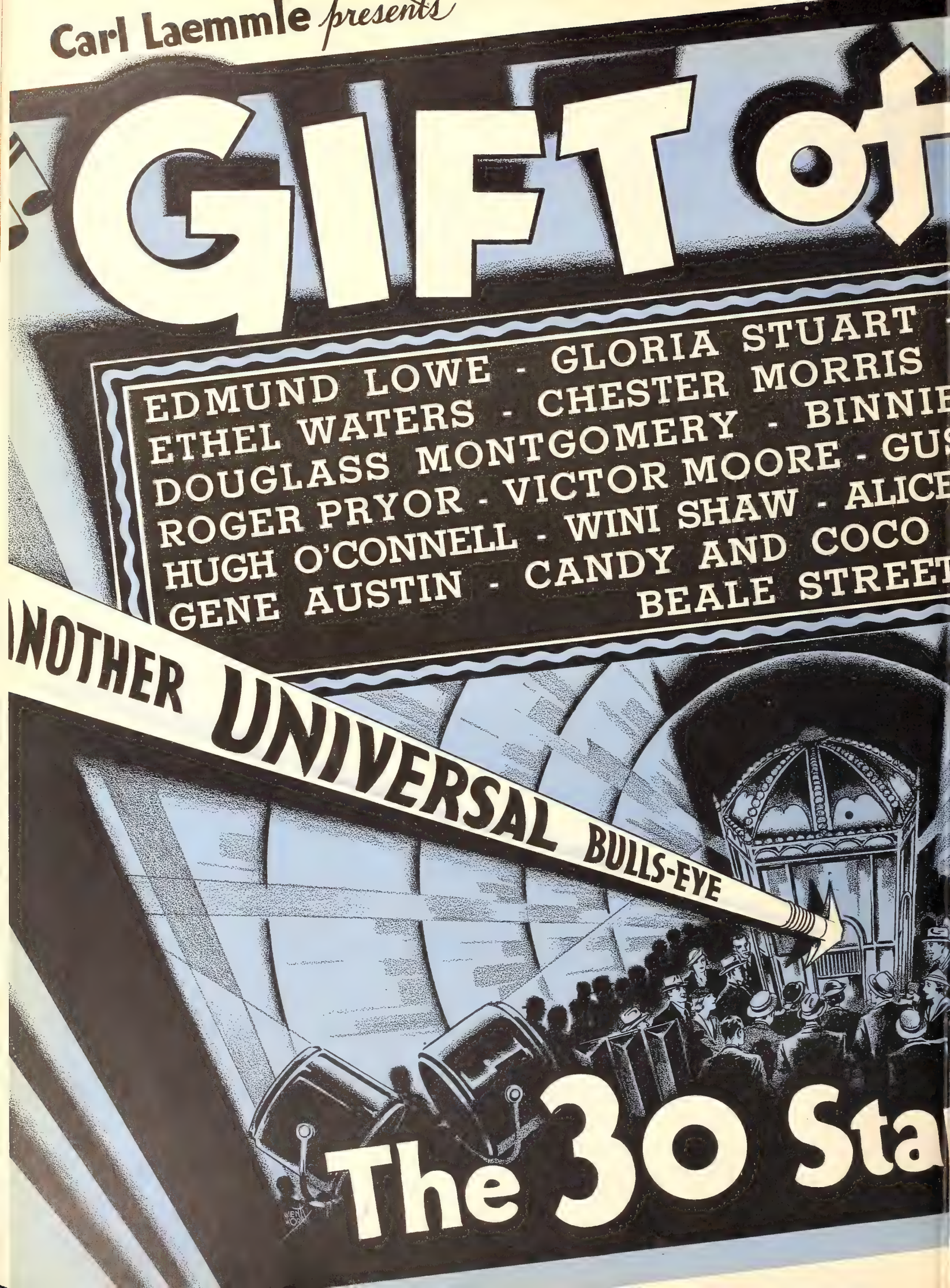
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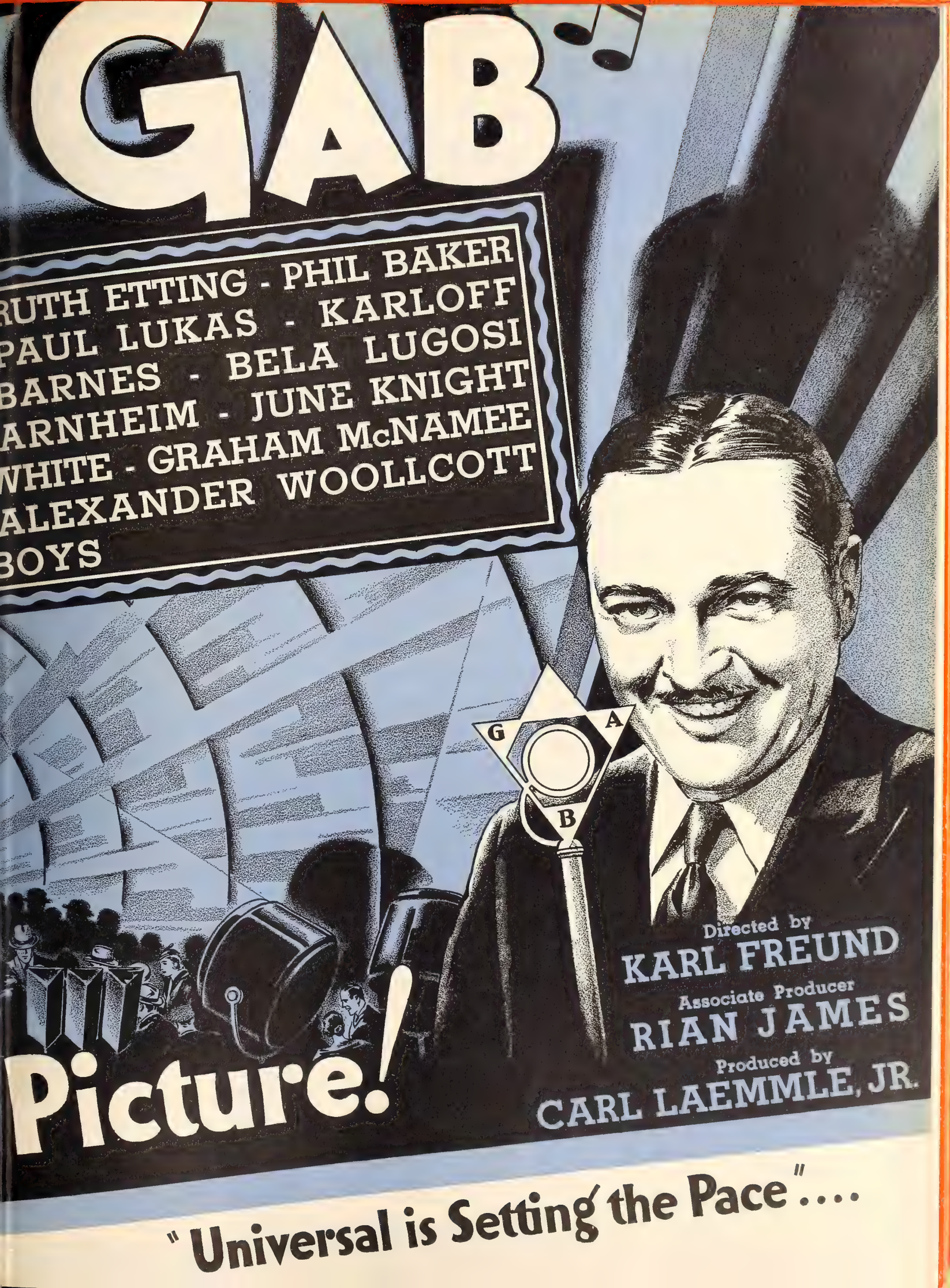
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N. L. NATHANSON
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W. G. VAN SCHMUS
E. A. ALPERSON
JOHN O'CONNOR
M. A. SHEA
ARTHUR LUCAS
F. J. SPARKS
E. M. LOEW
PHIL SMITH
ED FAY
NAT YAMINS
CHARLES HAYMAN
H. F. KINCEY
IKE LIBSON
M. A. LIGHTMAN
E. V. RICHARDS
DAVID LOEW
M. B. COMERFORD
FRANK H. DURKEE
J. H. HARRIS
J. J. FITZGIBBONS

HARRY ARTHUR
SPYROS SKOURAS
JOHN BALABAN
MEYER SCHINE
MAX HOFFMAN
JAMES N. COSTON
HAROLD ROBB
TOM CLEMMONS
SOL GORDON
BOB O'DONNELL
HARRY E. HUFFMAN
R. E. GRIFFITH
A. H. BLANK
ED BEATTY
RAY MOON
FRED DOLLE
GLEN W. DICKINSON
ED DUBINSKY
ELMER RHODEN
LOU METZGER
H. J. FITZGERALD
JOHN FRIEDL
SAM RINZLER

S. D. COCALIS
JOS. VOGEL
ALEXANDER PANTAGES
J. J. SULLIVAN
RALPH TALBOT
ED ROWLEY
MIKE NAIFY
JOHN HAMRICK
AL FINKELSTEIN
JENSEN & VON HERBERG
ROBERT McNEIL
J. L. SCHANBERGER
NASSER BROS.
GEORGE MANN
MORGAN WALSH
JOE BLUMENFELD
GASTON DUREAU
NATE BLUMBERG
JULES RUBENS
A. H. SCHWARTZ
JOE SEIDER
R. H. WILBY
SAM BENDHEIM

There's information of special value to you and all other exhibitors on the next three pages - - - -


Carl Laemmle presents
GIFT of
EDMUND LOWE - GLORIA STUART
ETHEL WATERS - CHESTER MORRIS
DOUGLASS MONTGOMERY - BINNIE
ROGER PRYOR - VICTOR MOORE - GUS
HUGH O'CONNELL - WINI SHAW - ALICE
GENE AUSTIN - CANDY AND COCO
BEALE STREET
NOTHER UNIVERSAL BULLS-EYE
The 30 Sta



"Universal is Setting the Pace"....

HOLLYWOOD REPORTER

UNIVERSAL'S 'GIFT OF GAB' KNOCK-OUT MUSICAL COMEDY

Everything That Spells Box-Office

"GIFT OF GAB"
(Universal)

Universal shot the works on "Gift of Gab," and even if it were a poor picture—which it is NOT—no exhibitor anywhere need ponder for a moment over it. The cast reads like the Universal lot, with plenty of radio stars thrown in for good measure.

Good music; swell dialogue; insanely amusing sequences; an appealing, if not original, story, and grand performances throughout make this picture one of the big bets of the season.

Edmund Lowe and Gloria Stuart carry the bulk of the plot, but it isn't as important, from an entertainment standpoint, as the gags, music and comedy scenes.

Lowe plays the part of a fast-talking roustabout, who finally becomes the greatest reporter and announcer on the air. He pulls an awful boner—giving a fake interview with a famous flier who was killed twenty minutes before the broadcast—and then tries to drown his shame in many bottles. But Gloria Stuart arranges for his comeback, and they live happily ever afterwards.

That's the story. But the trimmings are something grand. Songs by Ethel Waters and Ruth Etting and the Downey Sisters and the Beale Street Boys; glimpses of Tom Hanlon, Graham McNamee and Alexander Woollcott; music by Gus Arnheim and his orchestra; one of the funniest farce scenes ever seen with Paul Lukas, Karloff, Roger Pryor and Chester Morris; a screamingly amusing scene in a doctor's office with Helen Vinson, Hugh O'Connell and Phil Baker; and very, very swell performances all around. Lowe in the role of the announcer provides the opportunity for the radio acts.

Lowe plays swiftly and with telling effect. Miss Stuart is charming. Hugh O'Connell is consistently amusing; Sterling Holloway has a swell chance and takes it as the sound effect man in the radio studio; Alice White, Binnie Barnes, Marian Byron, Andy Devine, are seen briefly, and Hymie Fink, the demon photographer, is supposed to be in the picture. But he went through too fast for these old eyes to catch him.

One of the funniest characterizations is given by Victor Moore as Colonel Trivers, head of the Trivers Chopped Chicken Livers Company. Henry Armetta has a grand bit, and Edwin Maxwell is the president of the radio station.

The picture is a lot of fun, and with such a cast, with the music and with its good direction, it's a cinch.

Karl Freund directed; Jerry Wald and Philip G. Epstein wrote the original story, and the screen play is a tribute to Rian James' sense of humor. George Robinson photographed more than well, and the music and lyrics—all good—are by Con Conrad, Albert Von Tilzer, Charles Tobias, John Meskill, Herb Magidson, George Whiting and Murray Mencher.

The picture is big and worth a lot of ballyhoo. Don't worry about it. It'll get along anywhere.

"Designed to extract a consistent flow of laughter from any audience, no matter how cynical...should appeal to all classes, especially the radio listeners, who hear but never see their favorites."

—Motion Picture Daily

HOLLYWOOD VARIETY

Gift of Gab

Lavishly studded with ace entertainment names and a wealth of entertainment items, 'Gift of Gab' needs only intelligent, showmanly re-cutting from its long preview assembly to make it an important box office candidate.

Shaped on the revue form, with the radio world as its scene, it has catchy song, amusing skit, an hilarious travesty on murder mysteries, a parade of radio celebs interestingly introduced and good individual performances to carry the light dramatic thread.

Rian James has succeeded in cannily weaving together the wide assortment of elements into an agreeable whole, although the writing assignment was a tough one. Smart handling here saved the story thread from some obvious pitfalls.

Edmund Lowe and Gloria Stuart capably enact the romantic angles which hinge on the one dramatic situation where the girl, a radio program director, salvages the egoistic radio announcer and reporter, Lowe, from drunken oblivion when his pride makes him go temporarily haywire at the mike and in heart affairs.

Radio reportorial stunt at this point puts tension into the picture when Lowe bails out of a broadcasting plane and hangs suspended to the landing wheel to score an ether beat over a wrecked plane. This is the highlight of a series of well done news broadcasts, with their comedy and heart implications.

Karl Freund has done a sound job of direction, eking every ounce of entertainment value from his diversified material.

In the song repertoire, one of the distinguishing features of the offering, Gene Austin effectively puts over 'Blue Sky Avenue;' Ethel Waters hits the theme song, 'I Ain't Going to Sin No More,' and Ruth Etting scores distinctively in crooning the romantic number 'Talking to Myself.'

Gus Arnheim's band supplies swell accompaniment, and the Beale Street Boys are in for corking quartette numbers.

Musical contributions are especially notable, with Con Conrad, Albert von Tilzer, Charles Tobias, John Meskill, Herb Magidson, George Whiting and Murray Mencher sharing credits.

Performances and appearances are all of high level, with Phil Baker, Hugh O'Connell, Marion Byron, Sterling Holloway and Douglas Fowley clicking especially. Photography is swell.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

A KINDLY CRITICISM

John J. J. Dal, Austin, Texas, says:

"Dear Brother Richardson: As this is my first letter in a long, long while, I dislike to start it with a criticism. In Bluebook School Question 232 you ask: 'In electrical formula, what do the letters E, C and R represent?'

"It is your use of the letter C that I arise to protest. In the Bluebook you use the letter C to represent current, whereas in recognized electrical formula that letter represents capacitance and the letter I current. True, a few years back the projectionist might never have learned the meaning of the word capacitance, and as a result been in nowise handicapped by the use of the letter C to represent current. Today, however, it is different and it is with the thought that your use of the letter C to represent current may tend to confuse the newer students of projection, that I offer protest and ask that you change your practice in that respect. Remember that users of the Bluebooks also read other handbooks and trade journals.

"Brother Richardson, I am a senior electrical engineering student in a great college, the name of which I prefer that you omit should you publish this letter. I desire to congratulate you upon the manner in which you have conducted the Bluebook School. Many of the questions seem very elementary to me, but I must admit some of them make me dig out my text books and read up before I feel able to answer them.

"To those who may be skeptical of the school, I want to say this: You have to this date not asked one question that at some time or other I have not had to answer in my University work. Furthermore, many things gleaned from your columns have come in mighty handy in that work.

"Before closing I want to recommend a few books. First, the Bluebook, and that goes for every one. For those well advanced, having high school training and perhaps a year or two of college work, I would commend 'Radio Engineering Handbook,' by Henney, published by McGraw-Hill, price about six dollars. I consider this as the best radio handbook extant.

"Second, 'Light and Sound,' by Duncan and Starling, published by the Macmillan Co., of London. Price about three dollars.

"Third, 'Electrical Laboratory Studies,' by Upson. McGraw-Hill, two dollars.

"Fourth, 'Six-Place Tables,' McGraw-Hill. Two dollars. It saves much time in making calculations.

"Warning: These books are highly technical, making frequent use of complicated higher mathematical equations, especially calculus. Nevertheless, I believe the beginner, if he be really interested, will get enough out of them to justify their purchase.

"I shall try to find time to write more frequently in future. I wish to thank you honestly and sincerely for the help you have been to me in the past and to assure you I look forward to a continuance of that same. In closing, I remain a student and admirer of Mr. F. H. Richardson."

I might remark that Dal is not the real name of this friend. He has adopted a *nom de plume,* as have many others, first to avoid seeming to seek publicity, and second for the reason that those who do not wish themselves to do anything helpful sometimes try to make it unpleasant for others who do. In the older days very many have said: "I'm with you, F. H., but can't write any more as the other men here sneer and make nasty remarks." Later this has been gotten around by doing as Dal has done, first telling me, in confidence, their real name and address and adopting a *nom de plume.* "Dal" is a working projectionist.

As to the letter I, its use in question 232 was an error. I have discarded its use in the forthcoming sixth edition of the Bluebook and will correct the error in the answers to the question. Several who answered that question I find also offered the same objection, in which both they and yourself were quite right. The use of C for current seemed to simplify matters a bit in the days when projectionists were little more than machine operators; when many of them knew next door to nothing about electrical action, even often having heated arguments as to whether rheostats reduced volts or amperes. Capacitance—well, the term is a new one. Things are, as Dal says, different now and I is unquestionably the correct letter to use. Apologies!

Dal answers question 232 and I hope will find time to send in answers regularly. It is such men as he who, by their excellent answers to questions, make it possible for me to keep the school at a level where it has, as Dal says, very real value.

▽

FLATNESS OF FIELD

With regard to answer to section C of Bluebook School question No. 222, we have the following from an optical man of large ability:

"Dear Mr. Richardson: With reference to your letter regarding test for flatness of field, it is quite true that in discussing certain matters with you recently I made reference to the fact that what is termed 'flatness of field' is sometimes ignored in the discussion of motion picture projection optics, and that much of the lack of sharp definition around the edges of the screen image is chargeable to that error.

"It is well to stress the fact that flatness of field may be tested in very simple fashion, as set forth in your answer to section C, of question No. 222 in the Bluebook School. One only needs to have a large flat white cardboard, or other white paper that can be kept flat, and to hold it against the outer margin of the screen where things are fuzzy, though sharp at the screen's center, moving it slowly toward the projector. Cases will be found where the movement will be four or five feet before the image on the paper will begin to take on some semblance of sharpness. There will be cases where it must be moved even much further before the point of perfect sharpness is arrived at.

"I am of the opinion that errors in field flatness are present in some degree in every projection lens. However, the test suggested will demonstrate the great difference in the work of high-grade projection lenses and those of inferior quality."

May I suggest that here is an interesting experiment any projectionist can make, and it should be made. I believe, however, as per my answer to the Bluebook School question, one man should manipulate the cardboard and another view it from several feet of distance. The cardboard must of course be held flat with the screen surface for best results. Would appreciate reports from those who try this out.

Textile Strike Hurts Theatres

Theatre business in the textile centers, notably Massachusetts and Rhode Island in New England, and North and South Carolina and Georgia in the south, has felt the impress of the drastic mill strike, with all theatres closed indefinitely in certain localities and heavily curtailed box office receipts resulting in numerous others.

Reports indicate attendance decreases amounting to from 10 to 50 per cent in affected areas. In Woonsocket, R. I., authorities last week closed all theatres for an indefinite period, as an emergency measure to prevent public gatherings, thus hoping to forestall rioting. Similar action was taken in certain situations in Georgia and South Carolina.

Curtailed spending on the part of striking workers, in addition to general public caution which has caused numerous people to remain indoors after dark in the strike areas, has contributed materially to the attendance reductions which in some instances reached 50 per cent off normal.

In the Atlanta area smaller cities have suffered, with many theatres operating only one or two days each week.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending September 15, 1934, from 101 houses in 18 major cities of the country, reached $1,123,096, a decrease of $87,246 from the total of the preceding calendar week, ended September 8, 1934, when 101 houses in 18 cities reported an aggregate gross of $1,210,342.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"King Kelly of the U. S. A." (Mono.)	16,000	"Take the Stand" (Liberty) and "The Human Side" (Univ.)	17,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Desirable" (W.B.) and "Dragon Murder Case" (F. N.)	9,500	"The Cat's Paw" (Fox) and "Pursued" (Fox)	10,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"The Fountain" (Radio) (2nd week)	16,500	"The Fountain" (Radio) (1st week)	18,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Chained" (MGM)	17,500	'The Affairs of Cellini" (U.A.)	17,000	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"The Scarlet Empress" (Para.)	30,000	"Now and Forever" (Para.)	31,000	High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"Desirable" (W. B.) and "Dragon Murder Case" (F.N.)	9,000	"The Cat's Paw" (Fox) and "Pursued" (Fox)	10,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Now and Forever" (Para.)	18,200	"Chained" (MGM)	21,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Cockeyed Cavaliers" (Radio) and "Paris Interlude" (MGM)	6,400	"He Was Her Man" (W.B.) and "Murder in the Private Car" (MGM)	6,200	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"Wild Gold" (Fox) and "Bachelor Bait" (Radio)	600	"Here Comes the Groom" (Para.) and "Call It Luck" (Fox)	1,000	.....	
Great Lakes	3,000	25c-40c	"Bulldog Drummond Strikes Back" (U.A.)	8,100	"The Cat's Paw" (Fox)	7,400	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and 'Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"The Scarlet Empress" (Para.)	6,200	"Dames" (W. B.) (2nd week)	8,100	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"Romance in the Rain" (Univ.) and "The Crime of Helen Stanley" (Col.)	6,700	"Blind Date" (Col.) and "I Can't Escape" (Beacon)	6,300	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"The Cat's Paw" (Fox) (2nd week)	8,000	"The Cat's Paw" (Fox) (1st week)	16,000	.....	
Chicago	4,000	35c-68c	"British Agent" (F.N.)	44,000	"Now and Forever" (Para.)	51,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Garrick	900	25c-40c	"Now and Forever" (Para.)	5,500	"Housewife" (W. B.)	7,000	.....	
Oriental	3,940	25c-40c	"Of Human Bondage" (Radio)	18,000	"The Notorious Sophie Lang" (Para.)	24,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"The Life of Vergie Winters" (Radio) (2nd week)	16,500	"The Life of Vergie Winters" (Radio) (1st week)	26,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34" "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Dames" (W. B.)	23,000	"Treasure Island" (MGM) (3rd week)	11,000	High 9-15-34 "Dames"	23,000
							Low 8-18-34 "Paris Interlude"	6,000
State-Lake	2,776	20c-35c	"The Defense Rests" (Col.)	17,000	"Most Precious Thing in Life" (Col.)	19,000	High 9-8-34 "Most Precious Thing in Life"	19,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"The Count of Monte Cristo" (U. A.)	22,000	"Affairs of Cellini" (U. A.) (5 days-3rd week)	10,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"She Learned About Sailors" (Fox) (3 days) and "The Dragon Murder Case" (F. N.) (4 days)	2,200	"The World Moves On" (Fox)	5,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Dames" (W.B.) (2nd week)	7,000	"Dames" (W. B.) (1st week)	15,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-60c	"The Cat's Paw" (Fox) (30c-44c)	12,000	"Midnight Alibi" (F. N.)	16,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Now and Forever" (Para.)	14,000	"Chained" (MGM)	17,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Chained" (MGM) (30c-44c)	10,000	"Ladies Should Listen" (Para.)	3,200	High 9-15-34 "Chained"	10,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Cat's Paw" (Fox) (2nd week)	3,500	"The Cat's Paw" (Fox) (1st week)	4,000	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love"	1,200
Denham	1,500	25c-50c	"You Belong to Me" (Para.)	5,500	"Cleopatra" (Para.) (2nd week)	6,500	High 10-28 "I'm No Angel"	16,000
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"Of Human Bondage" (Radio) (6 days)	4,000	"The Affairs of Cellini" (U. A.)	6,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"The World Moves On" (Fox)	5,500	"Cockeyed Cavaliers" (Radio)	5,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Strictly Dishonorable" (Radio) and "Bachelor Bait" (Radio)	2,000	"Treasure Island" (MGM) (4 days)	1,200	High 4-1 "The Kid From Spain"	7,000
					"She Was A Lady" (Fox) (3 days)	600	Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200

"Variety Daily" RETURNS ITS VERDICT

as follows:



"Should prove as refreshing at the box-office as a mint julep at hot noon. A natural for Will Rogers . . . filled with homespun charm, simple, earthy humor and fine sentiment. Has that haunting quality which makes a picture talked about for thriving business."

WILL ROGERS

in Irvin S. Cobb's

Judge Priest

with

Tom Brown **Anita Louise**
Rochelle Hudson **Henry B. Walthall**
David Landau
and **Stepin Fetchit**

Produced by Sol M. Wurtzel · Directed by John Ford

Screen play by Dudley Nichols and Lamar Trotti

FOX

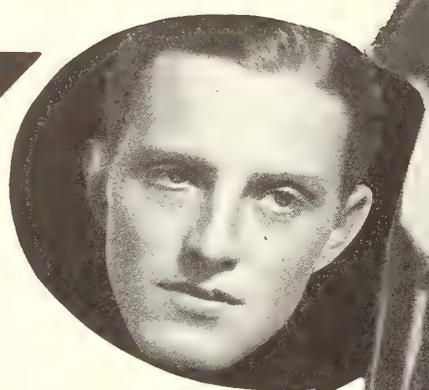
A CAST OF 3,000!

massed FOR MERRIMENT...
revelling FOR GAYETY...
gathered FOR RHYTHM!

NAMES to crowd your marquee...and pack your theatre with happy throngs whose eyes will glisten at "Caravan's" lavish splendors . . . whose ears will tingle to its lilting melodies...whose feet will dance with its rollicking thousands . . . while their pulses quicken to its impulsive romance!



JEAN PARKER



PHILLIPS HOLMES



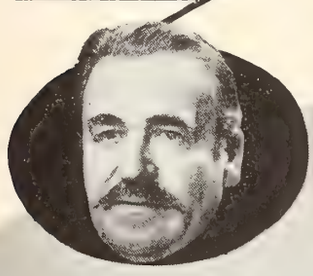
LOUISE FAZENDA

FOX

CHARLES BOYER LORETTA YOUNG



NOAH BEERY



AN ERIK CHARELL PRODUCTION

CARAVAN



CHARLEY GRAPEWIN



C. AUBREY SMITH



EUGENE PALLETTE

CHARLES BOYER
LORETTA YOUNG
JEAN PARKER
PHILLIPS HOLMES
LOUISE FAZENDA
EUGENE PALLETTE
C. AUBREY SMITH
CHARLEY GRAPEWIN
NOAH BEERY

Executive Producer, Robert T. Kane. Directed by Erik Charell. Screen Play and Dialogue, Samson Raphaelson. Continuity by Robert Liebmann. From a story by Melchior Lengyel. Music by Werner Richard Heymann. Lyrics by Gus Kahn.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Pantages	3,000	25c-40c	"There's Always Tomorrow" (Univ.) and "Pursued" (Fox)	3,600	"Million Dollar Ransom" (Univ.) and "Bachelor Bait" (Radio)	4,500	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-55c	"Dames" (W. B.) (2nd week)	14,500	"Dames" (W. B.) (1st week)	25,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"The World Moves On" (Fox)	2,500	"The Cat's Paw" (Fox) (2nd week)	3,000	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	25c-40c	"Now and Forever" (Para.) (2nd week)	4,000	"Now and Forever" (Para.) (1st week)	6,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,133	25c-40c	"Belle of the Nineties" (Para.)	8,500	"She Loves Me Not" (Para.)	6,000	High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 "The Trumpet Blows and "As the Earth Turns"	2,500
Lyric	2,000	25c-40c	"Hat, Coat and Glove" (Radio)	6,000	"Their Big Moment" (RKO)	7,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Chained" (MGM)	4,500	"The Affairs of Cellini" (U. A.)	5,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 8-18-34 "Straight Is The Way"	3,500
Kansas City								
Mainstreet	3,049	25c-45c	"The Fountain" (Radio) (7 days and Sat. late show) (25c-40c)	4,500	"Hat, Coat and Glove" (RKO) (7 days and Sat. late show)	9,000	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c-40c	"Affairs of Cellini" (U. A.) (7 days and Sat. midnite show)	9,500	"Chained" (MGM) (7 days and Sat. midnite show)	18,700	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Dames" (W. B.) (7 days and Sat. midnite show)	11,000	"Now and Forever" (Para.) (7 days and Sat. midnite show)	9,200	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"The Love Captive" (Univ.) (7 days and Sat. midnite show)	6,800	"Wild Gold" (Fox) (7 days and Sat. midnite show)	7,500	High 9-1-34 "Blind Date"	8,300
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"Handy Andy" (Fox) (9 days-2nd week)	5,600	"Handy Andy" (Fox) (1st week)	8,500	High 9-8-34 "Handy Andy"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"The World Moves On" (Fox)	6,500	"The Cat's Paw" (Fox)	16,000	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"One Night of Love" (Col.) ($1.10 premiere)	25,904	"Now and Forever" (Para.) (2nd week)	19,975	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Young and Beautiful" (Mascot)	5,000	"Down to Their Last Yacht" (Radio) (2nd week)	3,000	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"The House of Rothschild" (U.A.) (2nd week)	8,500	"The House of Rothschild" (U.A.) (5 days-1st week)	10,417	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Dames" (W. B.) (2nd week)	10,500	"Dames" (W. B.) (1st week)	20,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Hideout" (MGM)	4,300	"The Scarlet Empress" (Para.)	4,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Murder in the Private Car" (MGM) (20c-35c)	1,600	"The Notorious Sophie Lang" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"The Fountain" (Radio)	5,700	"Down to Their Last Yacht" (Radio)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Chained" (MGM)	6,000	"Now and Forever" (Para.)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
Time	300	25c-35c	"The Lost Patrol" (Radio) (2nd week)	3,000	"The Lost Patrol" (Radio) (1st week)	2,500	.....	
World	400	25c-75c	"Friday the Thirteenth" (Gaumont-British)	3,000	Revival Week (Using 7 pictures given highest rating by Minneapolis Journal)	3,500	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"The World Moves On" (Fox) and "Romance in the Rain" (Univ.)	10,000	"She Loves Me Not" (Para.) and "The Notorious Sophie Lang" (Para.)	9,500	High 2-24-34 "Queen Christina"	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Imperial	1,914	25c-50c	"Cavalcade" (Fox) Revival	4,500	"Cimarron" (RKO) Revival	5,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"Straight Is the Way" (MGM) and "The Love Captive" (Univ.)	9,500	"Elmer and Elsie" (Para.) and "Crime Without Passion" (Para.)	9,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-75c	"Servants' Entrance" (Fox) and "Ladies Should Listen" (Para.)	11,000	"Now and Forever" (Para.) and "Kiss and Make Up" (Para.)	11,000	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	25c-65c	"The Affairs of Cellini" (U.A.) and "The Ninth Guest" (Col.)	5,500	"The Affairs of Cellini" (U.A.) and "The Ninth Guest" (Col.)	7,500	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	5,000
New York								
Capitol	4,700	35c-$1.65	"Chained" (MGM) (2nd week)	37,360	"Chained" (MGM) (1st week)	61,700	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Charlie Chan in London" (Fox)	14,312	"Their Mad Moment" (RKO)	7,000	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"The Fountain" (Radio)	15,000	"Blind Date" (Col.)	9,000	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"She Loves Me Not" (Para.)	45,000	"Cleopatra" (Para.) (3rd week)	35,000	High 10-21 "I'm No Angel"	83,450
							Low 8-11-34 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"You Belong to Me" (Para.)	9,000	"Crime Without Passion" (Para.) (12 days)	24,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"The Affairs of Cellini" (U.A.)	35,000	"Bulldog Drummond Strikes Back" (U. A.) (3rd week)	22,000	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"One Night of Love" (Col.)	104,120	"The Fountain" (RKO)	97,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"Romance in the Rain" (Univ.)	36,400	"We're Rich Again" (U.)	32,600	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Dames" (W.B.) (4th week)	17,000	"Dames" (W. B.) (3rd week)	23,000	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	5,850

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"The World Moves On" (Fox)...	1,900	"You Belong to Me" (Para.)..... (3 days)	800	High 1-6-34 "Going Hollywood".....	4,100
					"Paris Interlude" (MGM)..... (4 days)	1,500	Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"Servants' Entrance" (Fox)	3,800	"Desirable" (W. B.).....	8,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires".....	1,800
Liberty	1,500	10c-36c	"Kiss and Make Up" (Para.)..... (4 days)	2,500	"Dragon Murder Case" (F. N.)..	2,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Call It Luck" (Fox)..... (3 days)	500			Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Affairs of Cellini" (U. A.).....	3,800	"Now and Forever" (Para.).....	6,500	High 2-25 "State Fair".....	8,500
							Low 3-11 "Employees' Entrance".....	1,400
Omaha								
Brandeis	1,200	20c-35c	"The Fountain" (Radio) and..... "The Defense Rests" (Col.)	5,300	"Down to Their Last Yacht".... (Radio) and "Hat, Coat and Glove" (Radio)	3,600	High 11-18 "One Man's Journey".....	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"The Cat's Paw" (Fox) and..... "Here Comes the Groom" (Para.)	8,800	"Now and Forever" (Para.)..... and "The Personality Kid" (W.B.)	11,400	High 3-10-34 "Easy to Love".....	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-40c	"Straight Is the Way" (MGM) and "Ladies Should Listen" (Para.)	3,900	"The Scarlet Empress" (Para.)... and "Housewife" (W. B.)	4,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"The Affairs of Cellini" (U.A.)... (6 days-2nd week)	7,200	"The Affairs of Cellini" (U. A.).. (6 days-1st week)	12,000	High 5-5-34 "The House of Rothschild"	23,000
							Low 6-9-34 "Sorrell and Son" ..... (8 days)	4,000
Arcadia	600	25c-50c	"Friends of Mr. Sweeney" (W.B.) (6 days)	1,900	"Blind Date" (Col.) ..... (6 days)	1,700	High 1-6-34 "Duck Soup" (7 days)....	6,500
							Low 9-1-34 "Notorious Sophie Lang"..	1,400
Boyd	2,400	40c-65c	"One More River" (Univ.)..... (6 days)	9,000	"Girl from Missouri" (MGM).... (6 days)	10,000	High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet" ..	8,000
Earle	2,000	40c-65c	"Desirable" (W. B.)..... (6 days)	16,500	"Romance in the Rain" (Univ.).. (6 days)	17,500	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions.".....	10,000
Fox	3,000	30c-65c	"Servants' Entrance" (Fox)..... (6 days)	21,000	"The Cat's Paw" (Fox)..... (6 days-2nd week)	16,000	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"The Human Side" (Univ.)..... (6 days)	2,400	"Ladies Should Listen" (Para.).. (6 days)	2,800	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over".....	2,200
Stanley	3,700	40c-65c	"She Loves Me Not" (Para.).... (6 days)	11,000	"Dames" (W. B.) ..... (3 days-2nd week)	5,000	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"....	8,000
Stanton	1,700	30c-55c	"Hideout" (MGM) ..... (6 days)	6,300	"Dragon Murder Case" (W. B.).. (6 days)	6,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man".....	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"British Agent" (F.N.)	5,000	"Hide Out" (MGM)	4,800	High 4-7-34 "Wonder Bar"	13,900
							Low 3-11 "What! No Beer?".....	3,500
Music Box	3,000	25c-40c	"Dames" (W. B.) ..... (2nd week)	4,800	"Dames" (W. B.)..... (1st week)	5,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c	"His Greatest Gamble" (Radio) and "Once to Every Bachelor" (Liberty)	2,000	"Cockeyed Cavaliers" (RKO).....	2,000	High 10-14 "Rafter Romance".....	14,000
							Low 11-18 "College Coach".....	1,600
Pantages	1,700	15c-25c	"Damaged Lives" (S.R.).....	1,200	"Sally of the Subway" (Majestic)	1,700	High 11-4 "Lady for a Day".....	10,200
							Low 9-15-34 "Damaged Lives"	1,200
Paramount	3,008	25c-40c	"The World Moves On" (Fox) and "You Belong to Me" (Para.)	5,800	"The Cat's Paw" (Fox) and..... "Most Precious Thing in Life" (Col.)	6,000	High 11-18 "The Way to Love".....	12,000
							Low 12-2 "Walls of Gold".....	3,500
United Artists...	945	25c-40c	"Chained" (MGM) ..... (2nd week)	5,200	"Chained" (MGM) ..... (1st week)	4,800	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly".....	1,600
San Francisco								
Fox	4,600	15c-40c	"Straight Is the Way" (MGM) and "Elmer and Elsie" (Para.)	10,000	"Hide Out" (MGM) and ..... "Charlie Chan in London" (Fox)	12,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"The Fountain" (Radio).....	13,000	"Down to Their Last Yacht" .... (Radio)	12,000	High 2-11 "The Mummy".....	25,500
Orpheum	3,000	15c-40c	"One Night of Love" (Col.)..... (2nd week)	9,000	"One Night of Love" (Col.)..... (1st week)	16,000	Low 10-21 "My Woman".....	8,000
							.....	
Paramount	2,670	15c-65c	"The World Moves On" (Fox)....	10,000	"Scarlet Empress" (Para.).....	10,000	High 10-28 "I'm No Angel".....	40,000
							Low 12-23 "Sitting Pretty".....	7,000
St. Francis	1,400	15c-65c	"Treasure Island" (MGM) ..... (2nd week)	8,000	"Treasure Island" (MGM)..... (1st week)	10,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"..	3,500
United Artists...	1,200	15c-55c	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	7,500	"Bulldog Drummond Strikes Back" (U. A.) (1st week)	8,500	High 12-30 "Roman Scandals".....	17,000
							Low 8-26 "The Wrecker".....	4,000
Warfield	2,700	25c-65c	"Chained" (MGM)	28,000	"Now and Forever" (Para.).....	25,000	High 9-15-34 "Chained"	28,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	15c-35c	"Dames" (W. B.) ..... (25c-55c)	3,700	"He Was Her Man" (W.B.) and.. "When Strangers Meet" (Liberty)	3,100	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel".....	2,500
Fifth Avenue	2,750	25c-55c	"Now and Forever" (Para.).....	7,400	"She Loves Me Not" (Para.).....	6,250	High 8-5 "Tugboat Annie".....	19,250
							Low 5-5-34 "Tarzan and His Mate"....	5,000
Liberty	2,000	10c-25c	"Line Up" (Col.) and ..... "Gun Justice" (Univ.)	3,200	"Twentieth Century" (Col.)..... (15c-35c)	4,900	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York".....	3,000
Music Box	950	25c-55c	"Romance in the Rain" (Univ.).. (25c-50c)	3,100	"The Affairs of Cellini" (U. A.)..	3,300	High 11-11 "Footlight Parade".....	8,000
							Low 6-16-35 "The Black Cat".....	2,900
Music Hall	2,275	25c-55c	"The Fountain" (Radio).....	6,100	"Dames" (W. B.).....	7,000	High 5-26-34 "Wild Cargo".....	11,500
							Low 8-18-34 "Bachelor Bait".....	4,100
Paramount	3,050	25c-35c	"The World Moves On" (Fox)....	5,200	"You Belong to Me" (Para.).....	5,100	High 1-7 "A Farewell to Arms".....	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Happiness Ahead

(Warner)

Romance

This picture is composed of popular entertainment and showmanship elements. It's a love story, chockful of human interest. The Cinderella theme is novelly reversed; a rich girl falls in love with a regular fellow poor boy. A spirit of gay romantic adventure motivates. Yet supplementing that quality there's plenty of comedy in dialogue and situations. There's action enough to give the show a tinge of realism. Occasionally comes a pulse-quickening thrill. Logical is the touching tinge of contrasting drama, made more potent by smartly controlled suspense. Music, both in song and accompaniment, fulfills a different function than in previous Dick Powell pictures. While it is a feature by itself, its primary purpose is to accentuate the romantic quality of the theme.

In addition to its entertainment quality, it uncovers Dick Powell as a star not entirely dependent upon his singing ability. Also it introduces a new personality, Josephine Hutchinson, not an electric beauty but an actress of ability with the earmarks of potential popularity.

While it covers much that is colorful and interesting, the story is simple and natural. Wealthy Joan finds no interest in the sham and foible of high society. New Year Eve, on an adventurous quest, she lands in a Chinese restaurant. The people there thrill her; she is made one of a party, window-washers and shop girls. Romance comes, quick, clean and appealing, for her and Bob Lane. To shield her identity, she rents a walk-up flat.

All goes well until ambitious Dick, desiring to go into the window-washing game for himself, but not having the necessary dough, sees Joan get the money from her father. Not knowing the relationship, but accepting the check, he thinks he is being two-timed and there is a quick end to the romance, his making a heel of himself being tragedy to the girl. Follows his meeting with the father, mutual understanding and a quick and thrilling resumption of the love match.

There are several song numbers in the picture. The theme song, "Happiness Ahead," novelly introduced in the opening, has appeal. One, repeated several times, "Pop Goes Your Heart," looks to be the premise for the interest-creating campaign. Its adaptation, ingeniously used to convince patrons that they are going to see a charming love story, uniquely embellished with the elements they most appreciate, should go a long way.—McCarthy, Hollywood.

Produced and distributed by First National. Directed by Mervyn LeRoy. Assistant director, G. Hollingshead. Original story by Harry Sauber. Screen play by Harry Sauber and Brian Marlow. Photographed by Tony Gaudio. Music and lyrics by Allie Wrubel and Mort Dixon; Sammy Fain and Irving Kahal; Bert Kalmer and Harry Ruby. Art director, John Hughes. Film editor, William Clemens. Gowns by Orry-Kelly. Vitaphone Orchestra conducted by Leo F. Forbstein. Production Code Certificate No. 185. Running time, 85 minutes. Release date, October 27, 1934.

CAST

Bob Lane	Dick Powell
Joan Bradford	Josephine Hutchinson
Henry Bradford	John Halliday
Tom Bradley	Frank McHugh
Chuck	Allen Jenkins
Anna	Ruth Donnelly
Josie	Dorothy Dare
Mrs. Bradford	Marjorie Gateson
Jelliffe Travis	Gavin Gordon

Charlie Chan in London

(Fox)

Mystery

Once again the clever and highly entertaining Oriental detective from Honolulu, Mr. Charlie Chan, comes to the screen, this time accidentally drawn into a case and completing it in London. The story apparently is not a direct adaptation of one of the Earl Derr Biggers stories, but has been woven about the central character. The result, nevertheless, is a film which carries the same colorful plot structure and offers the same opportunities for performance for Mr. Chan, otherwise known as Warner Oland, as have others.

One aspect of the story opens the way for selling with a catch line slightly different from that used in the usual run of Charlie Chan pictures. Chan, suddenly called into the case by a frantic girl, has but three days in which to uncover the real perpetrator of the murder for which the girl's brother is shortly to be executed. Chan works fast, and of course successfully. The Oland name, in the role in which he is a universal favorite, is the biggest selling asset for the marquee. In support are Drue Leyton, Raymond Milland, Mona Barrie, Alan Mowbray.

Outside of the selling point indicated in the foregoing there is comparatively little opportunity for unusual showmanship. The device of challenging the audience to select the murderer from the numerous suspects should be effective. The exhibitor with past experience in the selling of Chan mysteries will know best the manner of exploitation for his territory.

Chan, called to London to receive the expression of gratitude of the English government for a piece of crime detection, is about to start for home when he is approached by Miss Leyton, whose brother is about to die for a murder of which his sister is convinced he is innocent. The crime was committed at a country estate near London, where a guest, an inventive officer in the flying service, was murdered in the stable. The condemned man was the hunt secretary of the owner of the estate, Mowbray.

The time for the execution is growing near. By a ruse, Chan causes the real murderer to admit his own guilt, that murderer being revealed as Mowbray himself, who is discovered to be the agent of foreign powers. The suspense element is well maintained.

The film is typically of the Charlie Chan mystery material which has proved popular.—Aaronson, New York.

Produced and distributed by Fox Film. Produced by John Stone. Directed by Eugene Forde. Original screen play, Phillip MacDonald. Based on the character "Charlie Chan," created by Earl Derr Biggers. Photographed by L. W. O'Connell. Sound, E. Clayton Ward. Settings, Duncan Cramer. Gowns by Royer. Musical director, Samuel Kaylin. P. C. A. certificate No. 171. Running time, 77 minutes. Release date, September 14, 1934.

CAST

Inspector Charlie Chan	Warner Oland
Pamela Gray	Drue Leyton
Neil Howard	Raymond Milland
Lady Mary Bristol	Mona Barrie
Geoffrey Richmond	Allan Mowbray
Phillips	Murray Kinnell
Hugh Gray	Douglas Walton
Jerry Garton	Walter Johnson
Detective Sergeant Thacker	E. E. Clive
Major Jardine	George Barraud
Mrs. Fothergill	Madge Bellamy
Home Secretary	David Torrence
Lake	John Rogers
Bunny Fothergill	Paul England

Night Alarm

(Majestic-Darmour)

Romantic Drama

There's plenty of potential showmanship in this picture, in the good little picture class. In spots where exhibitors appreciate the business building value of civic contact, it makes possible quite a number of effective tieups with fire departments, newspapers, civic organizations, and local governments. Besides being an exploitation show, it is also entertainment with sufficient romance, drama, comedy, action and the thrill of spectacular fires and fire fighting methods to make it of unusual interest to both adults and children. The fire-prevention campaign which its newspaper man hero advocates being the basis for one kind of contact, the character which it gives its newspaperman should serve in good stead in seeking newspaper support.

In the story, Ashby, sore at his job of Garden Beautiful column editor, finds his only pleasure in chasing the fire wagons. On the carpet before Managing Editor Caldwell for neglect of duty, he talks himself out of his job and a girl, Helen Smith, gets it. He explains to Caldwell his belief that the epidemic of conflagrations is more than a coincidence; that political graft, insurance company cheating and greed are directly responsible. There follows a whole series of exciting dashes, thrilling fires and sensational news stories.

The material of which this picture is constructed, being both showmanship and entertainment intelligently administered so that realism and hokum theatricalism are evenly balanced, makes it easily possible for exhibitors to obtain the suggested contacts. If possible arrange a special showing for fire department officers, newspaper men, city official and civic club members, using the prestige of their opinions as a medium of stirring up more than ordinary public interest.—McCarthy, Hollywood.

Produced and distributed by Majestic. Produced by Larry Darmour. Directed by Spencer Bennet. Original by Jack Stanley. Screen adaptation by Earl Snell. Photographed by James S. Brown, Jr. Settings by Frank Dexter. Sound recording by Tom Lambert. Edited by Dwight Caldwell. Running time, 65 minutes. Release date, September 22, 1934.

CAST

Hal Ashley	Bruce Cabot
Helen Smith	Judith Allen
H. B. Smith	H. B. Warner
Mayor	Harry Holman
Caldwell	Sam Hardy
Mosley	Harold Minjur
Vincent	Tom Hanlon
Mrs. Van Dusen	Betty Blythe
Dexter	John Bliefer
Entertainer	Fuzzy Knight

The Dude Ranger

(Fox-Lesser)

Western

In this production the elements that made "westerns" one of the most popular forms of screen entertainment again are adapted. There is merit to the story that combines romance, drama, comedy, action that has only a little of that "shoot-'em-up" quality, suspense, beautiful scenery, vivid dashes of adventure and the eventual triumph of right and justice over misunderstanding.

Its lead personality, George O'Brien, is one of the foremost exponents of virile outdoor entertainment. The supporting cast includes many

players who have long been associated with western stories, although the heroine, Irene Hervey, has been seen under the MGM banner in more sophisticated attractions. The fact that the story is by Zane Grey, than whom there is no more popular author of this type material endows it with prestige which enhances cast strength. Big theatre operators, seeking to give patrons diversity in their entertainment programs, and selling it for what it is, may find it a surprisingly novel attraction.

The formula story, given many novel twists, has Selby, wealthy easterner, coming into possession of a ranch. Cattle disappearing mysteriously, and the finances in none too good shape, Selby suspects his manager of being both thief and double-crosser. This situation becomes complicated as Selby falls in love with Ann, Hepburn's daughter. His affection for Ann deterring him from exposing her father, Selby finds himself in complications as the girl learns of his suspicions. Eventually, however, the real truth comes out, Hepburn is exonerated and Ann, understanding, becomes reconciled to the dude ranger.

Clean and wholesome, the picture can be sold with that style of showmanship that establishes it as an all-family attraction; a real treat for the "western" fans and something that can be boasted about as good for the juveniles.—McCarthy, Hollywood.

Distributed by Fox Film. Produced by Sol Lesser. Directed by Edward F. Cline. From an original story by Zane Grey. Adaptation and screen play by Barry Barringer. Story supervision, Harry Chandlee. Production manager, Frank Melford. Associate producer, Romer Grey. Photography, Frank B. Good. Art director, Robert Ellis. Film editor, Don Hayes. Sound recorder, L. E. Clark. P.C.A. Certificate No. 507. Running time, 65 minutes. Release date, September 21, 1934.

CAST

Ernest Selby ..... George O'Brien
Ann Hepburn ..... Irene Hervey
Dale Hyslip ..... LeRoy Mason
Nebrasky ..... Sid Saylor
Mr. Hepburn ..... Henry Hall
Hawk Siebert ..... James Mason
Dun's ..... Sid Jordan
Martha ..... Alma Chester
Beckett ..... Lloyd Ingraham

The Private Life of Don Juan

(United Artists—London Films)

Romantic Comedy

Showmanship angles abound in this picture. The British studio which made history with "The Private Life of Henry VIII" has gone one better in production and offered a picture which on its pictorial values has appeal. Costuming, like the settings, is on a gorgeous scale; completing an appeal to the eye rare in these talker days, the wearers of the beautiful things are beautifully worthy of them. Director, art director and cameraman have certainly conspired, in "The Private Life of Don Juan," to remind us, and their fellow producers, that a photoplay is still a thing which should be seen with pleasure before it can be heard with appreciation.

Over and above its selling value as a beautiful picture, "Don Juan" offers rather unusual story appeal. It is in essence a satire of the Don Juan legend. The Don himself, middle-aged, inclined to fat and nervous about his reflexes, is a figure to laugh at—and, more important, laughs at himself. The cynical frankness of the dialogue points the appeal to the more discerning public. For the general audience there is the fact that the tongue is not quite too obviously in the cheek to make absurd a conclusion which shows Juan, completely discredited as a great lover, returning to the arms of a phenomenally patient wife. In fact, the picture deftly combines an appeal to the sentimental with its main address to the sophisticated; if the lady patron can't see the joke she probably will love the romance and the spectacle.

It is obvious that the big selling appeal here is to those who are willing to laugh at the conventional Don Juan legend, with the thought that even a Great Lover is dependent on his publicity and that even Juans get fat, tired and unequal to the calls made upon them. If that line is dangerous, there is the glamorous atmosphere created by the magnificent setting of the film, the outstanding quality of the two big scenes—the funeral and the interrupted play—and the promise of a story which shows a human and defeated Juan consoled, like any other film hero, by the one faithful woman.

Fairbanks is admirable; as agile and as virile as ever and humorously conscious of the absurdities of the character. The cast all round is admirable; highlights are the Leporello of Melville Cooper, the Dolores of Benita Hume (Alexander Korda's direction shows the real quality of this frequently mishandled artist), the kitchen maid of Binnie Barnes, who certainly earns her approaching Hollywood stardom, and the beauty of Merle Oberon's dancer. Technically, "The Private Life of Don Juan" is an achievement and the immense scope of the production can be usefully exploited.—Allan, London.

Distributed by United Artists. Produced by London Film Producers, Ltd. Directed by Alexander Korda. Story and dialogue by Frederick Lonsdale and Lojos Biro. Lyrics by Arthur Wimperis. Settings by Vincent Korda. Costumes by Oliver Messel. Photography by Georges Perinal. Supervising editor, Harold Young. Musical compositions by Ernst Toch. Musical director, Muri Mathieson. "Don Juan" Serenade by Michael Spolianski. Film editor, Stephen Harrison. Architect, F. Hallam. Technical director, Marques de Portago.

CAST

Don Juan ..... Douglas Fairbanks
Antonita ..... Merle Oberon
Dolores ..... Benita Hume
Leporello ..... Melville Cooper
Rosita—a peasant waitress ..... Binnie Barnes
The actor Don Juan ..... Owen Nares
The girl in the Castle ..... Patricia Hilliard
Pedro ..... Clifford Heatherley
Pepita—a dancer ..... Gina Malo
Carmen ..... Joan Gardner
Roderigo ..... Barry Mackay
An Actress ..... Heather Thatcher
The Duke ..... Claude Allister
A would be wife ..... Diana Napier
A Guardian ..... Lawrence Grossmith
Cafe Manager ..... Bruce Winston
A Prisoner ..... Edmund Willard
Theresa—Landlady at the Inn ..... Athene Seyler
Don Ascanio—Carmen's husband ..... Gibson Gowland
An Author ..... Edmund Breon
A Husband ..... Hindle Edgar
The cook at the Inn ..... Florence Wood
Dolores' duenna ..... Annie Esmond
The cook in Don Juan's kitchen ..... Morland Graham
Manager of the "Golden Pheasant" ..... Hay Petrie
The Statue ..... William Heughan
A Wife ..... Natalie Lelong
One of Don Juan's early loves ..... Veronica Brady
An Actress ..... Betty Hamilton
An Actress ..... Toto Koopman

Redhead

(Monogram)

Comedy-Drama

There is considerable light and lively entertainment in this picture, in which a scandal-bespattered girl and a wastrel son of a millionaire meet and work out their own destiny, with the aid of a traveling hot dog stand and a good deal of encouragement from the feminine portion of the unexpected partnership. Broke and on their own, they find their way to happiness on the battered running board of their restaurant, surrounded by hamburgers, and therein is an opportunity for the exhibitor. With the exercise of but little ingenuity, he may stir interest in the film by means of street ballyhoo, utilizing the same type of conveyance pictured in the film.

Numerous catch lines, obvious from even the sketchy indication of the story indicated above, are apparent. The picture has a competent cast, headed by Bruce Cabot and a seeming newcomer, Grace Bradley, who offers a performance which is highly satisfactory. In the support are the familiar names of Regis Toomey and Berton Churchill.

The title in itself possesses a sufficiently intriguing ring to be made a drawing point, and the exhibitor may be reasonably sure that with the combination of title and effective ballyhoo they will not be disappointed. The picture, though not outstanding, has qualities of entertainment and a basically human yarn which should be found attractive.

Miss Bradley, former artists' model, is dragged into notoriety and headlines when she is implicated in the suicide plunge of an employer. Exonerated by the police, she nevertheless finds it impossible to get a job. Cabot is continuously in headlines by reason of drunken brawls until his father, Churchill, informs him that until he proves he is entitled to it, he will not receive another cent.

He accidentally comes upon the down-and-out Miss Bradley and makes an arrangement whereby they are to marry, have Churchill buy her off for a given amount, split the money and get a divorce. Churchill fools them by refusing to be bought, and privately promises Miss Bradley $10,000 and a quick divorce if she makes a man of Cabot. She agrees. Starting off broke, they sleep in his car that night, and trade it next morning for a dilapidated traveling home and hamburger stand. Pawning his wrist watch for supplies, they start, eventually landing in front of a factory.

Cabot is mistaken for a reporting workman and put to work on machines which are causing numerous men to suffer injury. An engineer, he devises a plan for protecting the workmen by a mechanical adjustment in the machine, but cannot get a hearing. With the aid of a friendly newspaper reporter, Miss Bradley is able to get the attention of the owner, and Cabot's design is accepted.

There is no reason why the entire family cannot see the picture.—Aaronson, New York.

Produced and distributed by Monogram. Supervised by Mrs. Dorothy Reid. Directed by Melville Brown. Novel by Vera Brown. Adapted by Betty Burbridge. Additional dialogue by Jesse Lasky, Jr. Cameraman, Ira Morgan. Sound, John A. Stransky, Jr. Running time, 76 mintues. Release date November 1, 1934.

CAST

Ted Brown ..... Bruce Cabot
Dale Carter ..... Grace Bradley
Scoop ..... Regis Toomey
Mr. Brown ..... Berton Churchill
Pasquale ..... George Humbert
Mrs. Pasquale ..... Rita Campagna
Pretty Boy ..... LeRoy Mason
Dontertini ..... Monte Carter
Collins ..... Jack Mack
Joe ..... Ed Brady
Landlady ..... Bess Stafford
Rogers ..... Addison Page

You Belong to Me

(Paramount)

Drama

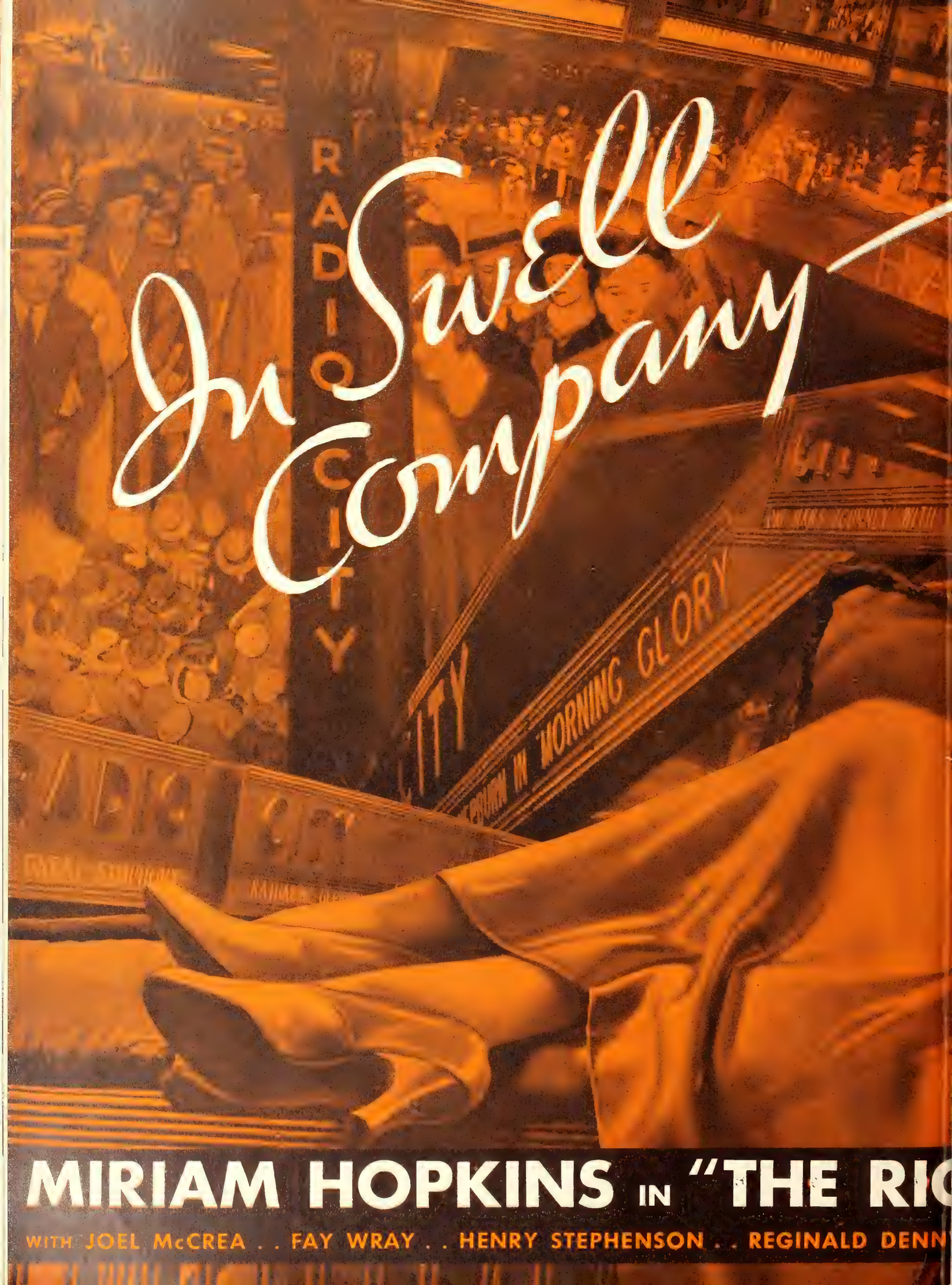
A highly sympathetic picturization of the drama, and comedy incidentally, that is in the lives of the small-time vaudevillians, with the tears rather taking precedence over the laughs, this film, from an original story for the screen, makes for good entertainment, and has the additional selling quality of being virtually "stolen" by a youngster. In view of the current "Templeonian" wave of patron interest in clever child performers, this point becomes something of an asset in selling the picture.

The pace of the film is swift—and sure. There is considerable of the "old hokum", but it has not been proved yet that the run-of-the-mill, or any other kind of audience, will not go for hokum when it is served up with intelligent direction. The tear-jerking quality of the film makes it especially strong for the feminine element, and the story has sufficient general action and punch for the men.

The fact that a small boy serves to bring together a couple long separated is still good dramatic material, and when the small boy presents a characterization which, except in a few isolated spots, is wholly natural, the theme becomes one calculated to result in audience appreciation.

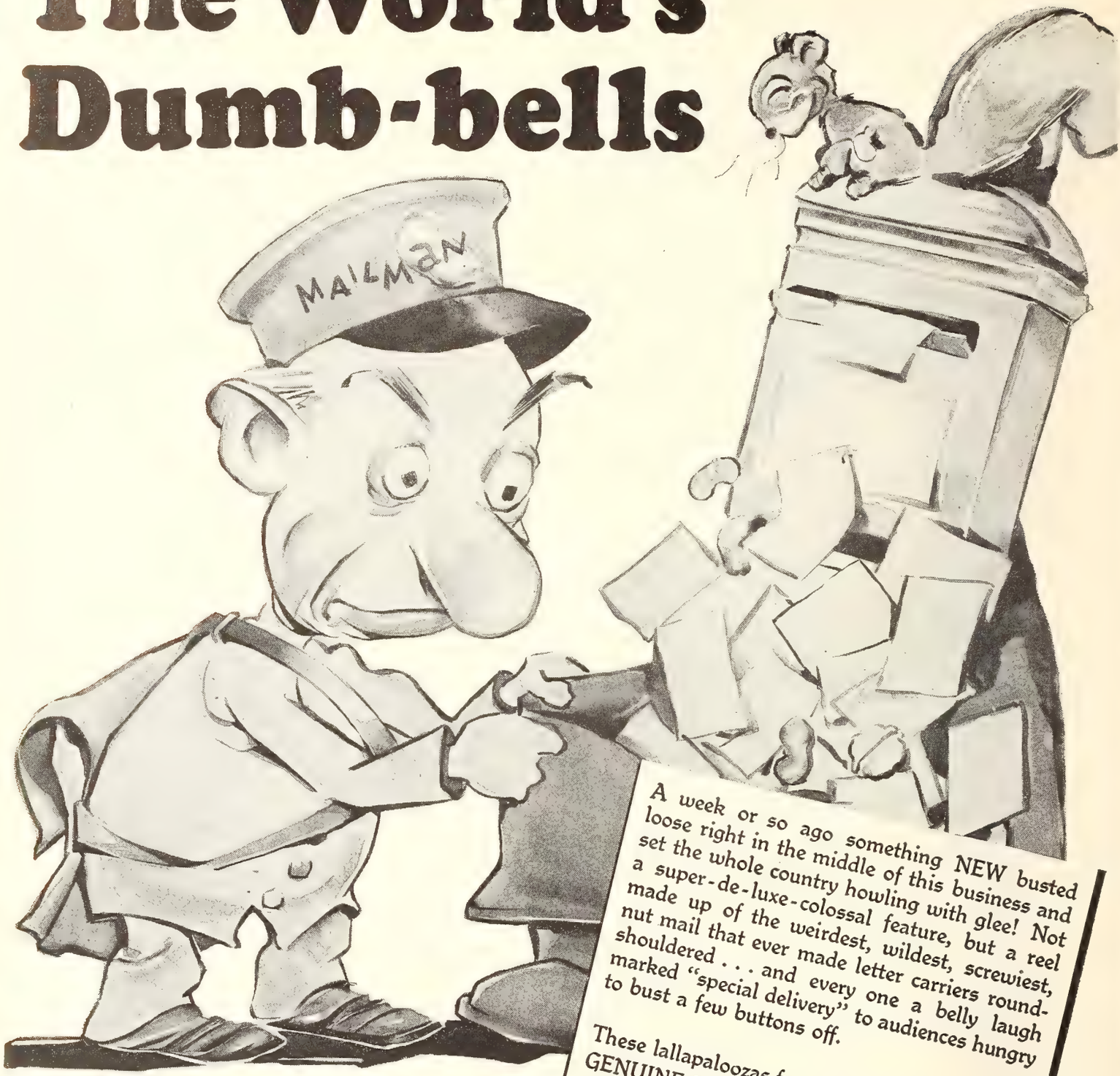
The youngster is David Jack Holt and it is practically a certainty that the audience will take the young fellow into its collective heart and look for his next appearance. It becomes virtually accurate to record that "in support" of the youngster, although the billing is not that way, are Lee Tracy, as energetically forceful and capable as usual; Helen Mack, fragilely competent; and Helen Morgan, famed blues singer of stage and radio, whose name is

(Continued on page 47)


In Swell Company
RADIO CITY
ITY
MORNING GLORY
MIRIAM HOPKINS IN "THE RI
WITH JOEL McCREA . . FAY WRAY . . HENRY STEPHENSON . . REGINALD DENN


LITTLE WOMEN
ROMANCE
THE FOUNTAIN
Worth her weight in gold at any box office . . . "The Richest Girl In The World" moves into the world's largest theatre, taking her proper place among the bluebloods of the screen that have made Radio City Music Hall the Showplace of the Nation!
Smart, scintillating, saucy, dressed like a million, utterly charming, she'll have all New York at her feet before the week's over!
RKO-RADIO PICTURE
HEST GIRL IN THE WORLD"
DIRECTED BY WILLIAM A. SEITER . . PANDRO S. BERMAN PRODUCTION

The World's Dumb-bells



are writing the funniest film ever made...

A week or so ago something NEW busted loose right in the middle of this business and set the whole country howling with glee! Not a super-de-luxe-colossal feature, but a reel made up of the weirdest, wildest, screwiest, nut mail that ever made letter carriers round-shouldered . . . and every one a belly laugh marked "special delivery" to audiences hungry to bust a few buttons off.

These lallapaloozas from the morning mail are GENUINE BONAFIDE AUTHENTIC epistles received by business firms and gathered from all over the world by Juliet Lowell (who has hundreds of them).

On the screen they're so funny that audiences yell, scream, shout, go into hysterics and roll in the aisle. (We've a lot of wires and letters from exhibitors to prove it and we'll publish some of 'em in the next ad.)

This series is called "DUMB-BELL LETTERS," produced by Van Beuren Corporation, distributed by RKO-RADIO and if you're no dumb-bell you'll wire—not write—to your nearest RKO exchange about 'em!

known and whose performance is feeling and intelligent.

The only friend that Miss Mack and her theatrically-born and bred son have after the death of her husband, is fellow-trouper Tracy, a comic whose grease paint and putty nose make entertaining contrast with the role of burden-bearer which is his. The boy attempts, with Tracy, to cheer his mother, and it is Tracy's task to tell her the "single" act that she hopes to put on is no good. She meets Arthur Pierson, under his dominance she teams up with him, then marries him, much to the disappointment of David, who has taken an instant dislike to his step-father.

It is Pierson's desire to ship the boy off to school, "out from under his feet", but the boy is supported in his objections by his mother. Eventually, when David tells Tracy the story, Tracy convinces the boy he should try the school, to avoid his mother and Pierson quarreling. At school the youngster is terribly unhappy, finding no companion with whom he can talk show-business, about which his whole life has been wrapped. Pierson is prepared to leave Miss Mack, tells her about it, and she is killed in a fall from a swing during their act. It is up to Tracy to tell the boy, and at school, where Miss Morgan, top spot singer of vaudeville, is to entertain, Tracy and she are reunited as she aids him in his difficulty as messenger, and the two take the boy, with adoption understood, thus partially offsetting the earlier tragic note.

It appears to be a family type film.—AARONSON, New York.

Produced and distributed by Paramount. Produced by Louis D. Lighton. Directed by Alfred Werker. Screen play by Walter DeLeon. Adaptation by Grover Jones and William Slavens McNutt from an original story by Elizabeth Alexander. Music and lyrics by Sam Coslow. Art direction by Hans Dreier and Robert Usher. Photographed by Leo Tover. P.C.A. Certificate No. 128. Running time, 66 minutes. Release date, September 8, 1934.

CAST

Bud Hannigan ..... Lee Tracy
Florette Faxon ..... Helen Mack
Mme. Alva ..... Helen Morgan
Theatre Manager ..... Lynne Overman
Jimmy Faxon ..... David Holt
Hap Stanley ..... Arthur Pierson
School Principal ..... Edwin Stanley
Instructor ..... Dean Jagger
Lita Lacey ..... Irene Ware
Joe Mandel ..... Lou Cass
Jack Mandel ..... Max Maek
Maizie Kelly ..... Mary Owen
Minister ..... Rev. Neal Dodd
Stage Manager ..... Irving Bacon

Petersburg Nights

(Amkino)

Drama

Heavily dramatic from the viewpoint of the general American audience while at the same time a true study of the Russian dramatic art is Soyusfilm's picturization of Dostoyevski's "Petersburg Nights," the original novel "White Nights." The acting artistry of B. Dobron Ravov as the frustrated musician, is evident throughout, even if the tempo is of the deliberate style of the land in which the action takes place. In the background also is descriptive music, at times almost photographic music, so well does it narrate in tone the development of the story itself.

It is the story of the evolution of the new Russia, this time in terms of liberty of music expression. Ravov, not content with fiddling either for an aristocrat or an actress, turns his eyes toward St. Petersburg. He finds that his friend has stolen one of his themes. He substitutes at a concert and when the poorer people are drawn irresistibly into singing the new composition that tells in notes something of their life, the wealthy patrons walk out. He is called a fanatic, but at the end he wins at least in this one respect that when the laborers are driven out of the factory he finds himself marching ahead of the horde—and they're singing his song.

There is the abundance of impressionism coupled with stark reality that makes Russian art peculiarly its own, and it permeates the entire picture, a production for the specialized audience.—ROVELSTAD, New York.

Produced by Soyusfilm, Moscow. Released by Amkino. From Dostoyevski's "White Nights." Directed by Gregory Roshal and V. Stroyeva. Musical composer, D. Kovalesky. Running time, 97 minutes. Release date, September 8, 1934.

CAST

Egor E. Fimov ..... B. Dobron Ravov
Schultz ..... A. Gorunov
Nastenka ..... K. Tarasovna
Land Owner ..... A. Fenin
Actress ..... L. Orlova
Student ..... I. Doronin
Vassileff ..... M. Koudriautzev

The Trail Beyond

(Monogram)

Western

Into this outdoor production of the Far Northwest has been crammed a multiplicity of story development which makes for a swiftly moving succession of action, with John Wayne precipitating it. The name Wayne has come to mean action in Western pictures, and that's the marquee name, but of interest also are the appearances of Noah Beery and Noah Beery, Jr., in the picture. There is also the fact that the film is from James Oliver Curwood's novel, "The Wolf Hunters."

Wayne goes into the North Country to find a girl. He saves Noah Beery, Jr., from a murder frameup on the train. They jump off a bridge and at an abandoned cabin find a map to a gold cache, and skeletons give mute testimony to the manner of death of the father of the missing girl. At Wabinosh House, Hudson's Bay trading post, they meet Verna Hillie whom Junior Beery loves. Renegades try to steal the map, capture and impersonate a Mounty and so trap Wayne and the younger Beery, but they escape. The elder Beery is keeper of the store, which is attacked by the renegades. Wayne is deputized by the wounded Mounty to call help from post of the Mounted Police. It has developed that Miss Hillie is the missing girl, and Beery Junior realizes that she's in love with Wayne.

There is much for youngsters in the production and for oldsters as well who like their outdoor pictures. It's decidedly weekend material.—ROVELSTAD, New York.

Produced and distributed by Monogram. Produced by Paul Malvern. Directed by R. N. Bradbury. Adapted from the James Oliver Curwood novel, "The Wolf Hunters," by Lindsley Parsons. Running time, 55 mintues. Released October 22, 1934.

CAST

Rod Drew ..... John Wayne
George Newsome ..... Noah Beery
Wabi ..... Noah Beery, Jr.
Felice ..... Verna Hillie
Marie ..... Iris Lancaster
LaRocque ..... Robert Fraser
Benoit ..... Earl Dwire
Ryan ..... Ed Parker

In a Monastery Garden

(Audio Prod. - First Division)

Unusual Excellence

Designed to offer a few minutes of relaxation in the ordinary theatre program, this "Musical Moods" series presents to the exhibitor an opportunity for a presentation which should bring an immediate and strikingly favorable response from the audience. They are, in effect, pictorial accompaniments to famous musical compositions. In this number, part of a new series employing three-color Technicolor out of doors for the first time, the appropriate visual material far and away surpasses anything yet attempted in color photography, and is the work of Robert Bruce. This subject, and the series as a whole, is more than worth the closest attention on the part of the exhibitor. Audio Productions is the producer, First Division Exchanges the distributor.—Running time, 7 minutes.

Mexican Idyl

(Audio Prod. - First Division)

Superior

Utilizing a typical musical composition of the Mexican countryside, this subject in the "Musical Moods" series offers scenic effects in three-color Technicolor in which the producer, Robert Bruce, has attained a pictorial beauty in natural color which should cause any audience, no matter what its type, to catch its breath, and indicate its appreciation. A sheepherder leaves his home in the morning, tends his flock, returns as the sun sets over the hills. As a presentation of quality, and distinction, the subject offers an exhibitor opportunity.—Running time, 7 minutes.

Ye Happy Pilgrims

(Universal)

Excellent

There's fun, heaps of it, in this Oswald cartoon travesty on the courtship of Miles Standish, and the most adroit turn of the comedy is the occasional appearance of the town crier with his droll mouthing of "Three o'clock and all's well," even down to the moment when the snowstorm buries all of him except one waving hand. The farcical turn starts when the Indians greet the landing Pilgrims with Hot Dog stands and real estate sharpers. It continues with a mechanical hippopotamus mixing cement in his innards and baby kangaroos emerging from the pouch carrying it up to the top of the house in hods. Oswald as John Alden takes Standish's love plea to Priscilla (it was spelled "Pricilla" in the title) and when she invites him to stay, Miles calls in the Indians. But the food gets them and they get the food and all's still well.—Running time, 8 minutes.

Mountain Melody

(Educational)

Tuneful

There is melody and a bit of comedy in this number of the Song Hit series, which features Frank Luther and the currently rather popular hill-billy string and vocal music. A southern feud and a hill-billy singing contest to select a group for radio broadcasting opens the subject, with the closing sequences finding the chosen melody-makers in action over the radio. The number is entertaining.—Running time, 10 minutes.

World's Fair and Warmer

(Universal)

For Showmen

Showmanship is evident in this short feature that provides a complete panorama of the World's Fair as background, a romance with thrills in the foreground. Exhibitors, by playing up the interesting and eye-compelling features of Chicago's big show, have also the Thalians to exploit as Hollywood's younger set of actors, besides a story that provides action and comedy as it winds its way in and out of the Fair's high spots. Arthur Lake, John Harron, Helen Mann and George Lewis are the youth appeal. Jack Townley, producer of the first Thalian series, also produced this as the first of his new six.—Running time, 22 minutes.—G. M.

She's My Lilly (I'm Her Willie)

(Educational)

Entertaining

The lively and energetic Will Mahoney imparts considerable entertainment to this musical number with his singing of the title song and his own peculiar style of dancing. Off aboard ship for a vacation, he unwittingly takes the assumed name of a fugitive from justice, and when he is apprehended by the captain is forced to prove he is Will Mahoney. Five colored youngsters supply harmony and Mahoney does the rest. The subject is entertaining.—Running time, 22 minutes.

Variety Club Fete October 14

The sixth annual banquet of the Variety Club will be held at Pittsburgh's William Penn Hotel, October 14.

"Move Over Big Boys — this Year it's MONOGRAM!"



"A GIRL OF THE LIMBERLOST"

WINS HIGHEST HONORS FROM PARENTS' MAGAZINE AND TRADE PRESS

"A picture for the entire family... something the exhibitor definitely can sell." —*Motion Picture Herald*

"Finely cast... superbly directed... great tie-up possibilities." —*Showmen's Round Table*

"A natural for the family trade. Should prove good news at the pay window." —*Variety*

"Heart appeal and human touch for the crowd." —*Film Daily*

"Monogram's most pretentious production... Should ring box-office bell in any man's theatre." —*Box-Office*

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PARENTS' MAGAZINE MEDAL AWARD FOR THE BEST PICTURE OF THE MONTH

based on GENE STRATTON-PORTER'S great novel

WITH

LOUISE DRESSER • MARIAN MARSH • RALPH MORGAN

Directed by CHRISTY CABANNE • A WM. T. LACKEY production

Screen play by Adele Commandini • Presented by MONOGRAM PICTURES

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

BRIEF MOMENT: Carole Lombard, Gene Raymond, Monroe Owsley, Donald Cook—Traded a weak one for this old one and proved I was right in doing so. This proved to be a good show as well as a money picture. Running time, 69 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CRIME OF HELEN STANLEY, THE: Ralph Bellamy—A fairly good murder mystery picture that pleased. Title very misleading. Average business on bargain nights. Nothing to shout about. Running time, 56 minutes. Played Aug. 28-29.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

FOG: Mary Brian, Donald Cook—This has been made into a mystery drama in a capable manner. Having read the story in the *Saturday Evening Post,* it seemed to me that they made a pretty good job of it. Should please mystery loving fans. A fair average drawing card.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HELL BENT FOR LOVE: Tim McCoy—Better than average McCoy picture. OK for action dates. Played Sept. 4-5.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HELL BENT FOR LOVE: Tim McCoy—McCoy pictures always OK. It will draw the thrill hunters, and surely satisfy them; if your fans like action give them this one. Two days good business. Running time, 60 minutes. Played Sept. 5-6.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—This is a wonderful picture. More comments on this than anything run in the last two years. Don't fail to run it, if you want to please your patrons 100 per cent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

NO GREATER GLORY: Frankie Darro—This is the worst one from Columbia this year for us. They rate it a special but it's on our books as the lowest gross in several months. Played Aug. 28-29.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ONCE TO EVERY WOMAN: Fay Wray, Ralph Bellamy—Not a bad little show, if your patrons like pictures with a hospital setting. It seemed to please our women patrons. Played Sept. 8.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SISTERS UNDER THE SKIN: Elissa Landi—A good picture of its kind, where age wants to mate with youth. Nicely photographed with good production values. A good moral is held out but then it is mighty convenient to have the faithful wife waiting for the erring husband. A good woman's picture. A fair average drawing card.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TWENTIETH CENTURY: John Barrymore—One of the worst pictures I have ever seen. I can't see how Columbia can compare this one with "It Happened One Night" or call it a special. From the beginning to the end, it is nothing but talk, talk, talk, and the story is exceptionally weak. A picture like this can only draw and satisfy flies. Business exactly as the show itself, terrible. Running time, 90 minutes. Played Sept. 4-5.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

UNKNOWN VALLEY: Buck Jones—Buck Jones' pictures are always good. This one is no exception. —M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

VOICE IN THE NIGHT: Tim McCoy, Billie Seward—Somewhat better than the usual Tim McCoy picture, plenty of action and some very good photography. Running time, 59 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown—A circus and a picture show in one, and it is great. I consider this Joe's best picture and it went over the best of any show for a long time. The circus acts are all good and every one from Joe to Leo gives an excellent performance. This is the kind of picture the small towns need. Pleased everyone from six to sixty. Running time, 63 minutes. Played Aug. 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

FOG OVER FRISCO: Bette Davis, Donald Woods —A very acceptable program picture that did less than average business even for the summer. I believe this was caused chiefly by lack of star names. Running time, 70 minutes. Played Aug. 30-31.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

MERRY FRINKS, THE: Aline MacMahon—Well, if they call this comedy, this drought stricken country will turn into a frozen north. Many of the customers asked me where in the world did I get such a thing as that. If you can skip it do so. Running time, 68 minutes. Played Aug. 30-31.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

REGISTERED NURSE: Bebe Daniels, Lyle Talbot —Miss Daniels better in this than anything she's done lately. All in all it's a good program picture. Running time, 58 minutes. Played Aug. 7-8.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

RETURN OF THE TERROR: Lyle Talbot, Mary Astor—This is a good picture of the mystery thriller type and pleased our Saturday patrons. It is fast moving and full of action, thrills, and the comedy is supplied by Frank McHugh. It will make a good Saturday picture in the small towns and will please the entire family. The trailer sold this for us and we played one day to above average business. Running time, 65 minutes. Played Sept. 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SIDE STREETS: Aline MacMahon, Paul Kelly—This is only a fair picture and is strictly adult fare. It seems that producers cannot get away from the "going to have a baby" stories. The industry would be much better off without so many of these pictures. Miss MacMahon turns in some good acting, as do the rest of the cast, but the theme is not suitable for children. Played one day to average business. Running time, 63 minutes. Played Sept. 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—Here's a swell picture and has plenty of audience appeal. A lot of pleasing situations, and they'll tell you it's good as they go out. Step on it if you have not played it. Or if you have, it will repeat. Running time, 63 minutes. Played Aug. 26-27.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

VERY HONORABLE GUY, A: Joe E. Brown, Alice White—Can't see anything honorable about selling this to any exhibitor, as it is the poorest thing Joe Brown has ever done. He'll have to do something else besides open the big mouth to amuse the cash customers the next time, as they certainly panned him in this one. Running time, 62 minutes. Played Aug. 16-17.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Fox

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor, Ray Walker—This is without a doubt the finest picture I have ever given my patrons. Shirley Temple is great and so was my business. Fox sure has a find in Shirley. My patrons cannot wait until the next one is released. Running time, 73 minutes. Played Sept. 2-3-4.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

BABY TAKE A BOW: Shirley Temple—I personally am so hypnotized by Shirley that I can at last understand why children are kidnaped. This picture is a solid gold mine and a natural. The producers think that Shirley should be associated with crime and criminals as much as possible. We must have plenty of gangsters or bust. What in blazes ails Hollywood anyway; are they halfwits. The kid gets the business in spite of them not because of them and because she is unlike them.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

BABY TAKE A BOW: Shirley Temple—Played rather old but a pleasing picture. Fine acting. Good, clean picture. Very good box office attraction. Played Sept. 6-7.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

BOTTOMS UP: Spencer Tracy, Pat Paterson—Very good. But no business.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BOTTOMS UP: Spencer Tracy, John Boles, Pat Paterson, Thelma Todd, Herbert Mundin—A very good musical which seemed to please very well, but it is not anything unusual, nor what Fox advertised it to be, but as a program picture it is much better than the rest of their program line for this season. A good cast. Running time, 85 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

BOTTOMS UP: Spencer Tracy, John Boles, Pat Paterson, Thelma Todd, Herbert Mundin—Well received and drew better than expected. Good story, lots of comedy. Running time, 85 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CAT'S PAW, THE: Harold Lloyd—Nothing so big about this picture but the price. Played Sunday-Monday, Sept. 2-3. Rained both day and night. Poor business. I don't think this picture measures up to his former ones. Running time, 100 minutes. —A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

CAT'S PAW, THE: Harold Lloyd—The worst picture this star has ever made. Personally did not care for it at all and do not think anyone else did. No comments either way. Played Aug. 26-27.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn—Played this one three days, opening on Sunday, and wasn't disappointed. Did better than I did with "Carolina." I can always figure on Gaynor to brace up a bad week. Very well satisfied. Running time, 76 minutes.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—This seemed to please the majority. Too bad they did not give Shirley Temple more of a part and the picture would have had a trifle more pull at the box office.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—This is a very good little picture that will please your patrons. This lovable team has lost the popularity that it once enjoyed here, but just the same we played two days to average business. It is a drama with comedy and romance and has an excellent supporting cast. Personally I think the story entirely too slow moving. Business average two days. Running time, 76 minutes. Played Aug. 30-31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—The old Gaynor-Farrell spirit was not behind this picture and again teamed together is not the wow one would expect. Ginger Rogers is also a disappointment in the picture. Many said Gaynor is better with some one else. Story weak and am afraid this will not help "Servants' Entrance." Running time, 74 minutes. Played September 2-3.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

DAVID HARUM: Will Rogers, Evelyn Venable—Just finished playing a repeat engagement on "Harum" and did myself some good. Broke records on the first engagement. Running time, 83 minutes.—George Biehler, Palace Theatre, Hamburgh, New York. General patronage.

DAVID HARUM: Will Rogers—This picture is positively one of the best and cleanest pictures made, and should top any previous Rogers pictures, yet it did not get quite half the business "Mr. Skitch" did; in fact, this one and "State Fair" got less than any Rogers pictures I've played. I can't in any way figure this out as Rogers always gets money for me, and that the two greatest money pictures for other exhibitors fall so flat for me is just one of those things I can't get straight.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

EVER SINCE EVE: George O'Brien—Our patrons

like O'Brien better in westerns. But nevertheless this was a very good comedy drama and I believe that every one enjoyed it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye—This is one of the best musicals of the season, if it were not for some scenes and dialogue that was so dirty. It did as much business as "David Harum."—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GRAND CANARY: Warner Baxter, Madge Evans—Terrible press sheet mats confined to clutches devoid of originality and without sense enough to embody striking or dramatic scenes that could have been gotten from stills. The clutch is the hall mark of the incompetent press agent. Why don't producers discover America. Who in blazes knows what Grand Canary means except the intelligentsia and other flowers. Shoved it by.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

HANDY ANDY: Will Rogers—Another good one from Rogers, that pleased all. Some patrons said it was his best. Played September 6-7.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HEART SONG: Lilian Harvey—Another foreign picture. Need more be said? You may get them in with the name of "Lilian Harvey," but if they don't fall asleep, they'll surely walk out before the last reel. There's one born every minute, but don't be the next one to be caught with this feature. Running time, 82 minutes. Played Sept. 5.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

MURDER IN TRINIDAD: Heather Angel, Victor Jory, Nigel Bruce—A very good murder mystery story with the mystery saved until the end. There is nothing new in the story, but is a bit better than the usual run. Running time, 74 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

NOW I'LL TELL: Spencer Tracy, Alice Faye—Fair picture. Story of a gambler in the Nineties who tried to change to modern racketeering and was bumped off. My audiences don't care for this type and let me know it at the box-office. Running time, 85 minutes. Played Aug. 19-20.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

ROBBERS' ROOST: George O'Brien—Excellent. Nothing more to be said.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SHE LEARNED ABOUT SAILORS: Alice Faye, Lew Ayres—Good light entertainment that pleased. Mitchell and Durant also added some laughs. You don't have to be a musician to fall for this Alice Faye. Played September 2-3.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Very good comedy that drew some extra on our family night show. Played Aug. 21-22.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

SHE WAS A LADY: Helen Twelvetrees—A very good program, not a special, but just a good program picture that will please. Played August 19-20.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

STAND UP AND CHEER: All star—Far from being the special that the producers would lead you to believe.—M. F. Bodwell, Paramount Theatre Wyoming, Ill. Small town patronage.

WILD GOLD: John Boles, Claire Trevor—A good little program picture. John Boles good and Claire Trevor very pleasing to the eye. I think she is very pretty and a good little actress. Played August 18.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MGM

BOMBSHELL: Lee Tracy, Jean Harlow—Fine picture. Pleased my patrons.—Sammie Jackson Theatre, Flomaton, Ala. Small town patronage.

HIDEOUT: Robert Montgomery—Here is one that I advise all exhibitors to play, one of the best I have ever seen. It is a pleasure to run pictures like this. Every one enjoyed this picture and told me so. Played September 6-7.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HOLLYWOOD PARTY: All star musical—This is a very good picture that failed to do business in our town. It is a comedy with music and plenty of beautiful girls. Laurel & Hardy and Mickey Mouse attracted more attention than the rest of the entire cast, but they all were great and this one day to only fair business. Running time, 70 minutes. Played September 6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOLLYWOOD PARTY: Jimmy Durante—Not much of a story, but some very good music, the number by Eddie Quillan and June Clyde very good. Jimmy Durante is not liked here and nowhere else, I should think. Played August 12-13.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HOLLYWOOD PARTY: Laurel and Hardy, Jimmy Durante, Charles Butterworth, Polly Moran, Lupe Velez, Frances Williams, Jack Pearl, Eddie Quillan, June Clyde, Ted Healy and His Stooges, Mickey Mouse—A big cast of players, but don't let that fool you. It is only a fair show with Jimmy Durante screeching and yelling through the whole show. Drew fair. Running time, 70 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy, William Powell—Fortunate enough not to run this until after Dillinger made it famous by not having sense enough to stay home. It is a good picture, too, on its own. Dillinger, like Jesse James, is such a national figure that discreet reference to the fact that he died to see this is not inadmissible for exhibitors who ordinarily scruple to refer to the dead, but be decent and discreet. Dillinger showed by his attendance on this that publicity powerfully motivates headline criminals and that exhibitionism is not recessive as in a showman who wishes to collect from his friends for the entertainment if they laugh at his jokes, but positive or, as the biologists say, dominant to stop Dillingers they should be described for what they are, villainous vermin.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy—Holds the interest from the General Slocum disaster to the end. Not a single complaint about this one. Gable, Powell and Myrna Loy all give an excellent performance. One of the best. Congratulations, Leo. Running time, 95 minutes. Played Sept. 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell—A fine story very well acted makes this one a wonderful show. You won't have to be afraid of this one if you plug up the Dillinger angle which is responsible for its drawing power. If you take this tip, have your S. R. O. signs ready. Business very good. Running time, 93 minutes. Played Aug. 21-22.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

MEN IN WHITE: Clark Gable, Myrna Loy, Jean Hersholt, Elizabeth Allan, Otto Kruger—A far better than average show that got a fair crowd. Running time, 75 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—Here is a knockout in any language, that has failed to get a break. I take my hat off to the studio for turning out such a honey of an action picture, and I put it back on my head with great speed and decision when I come to the fellow that named it. This is a wow and should get extra time and heavy billing, but cover up the name. Bill it as a picture of ten thousands laughs and five thousand thrills, that will give the title a new slant and make it collect. It did for me.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—Very good picture. Ruggles takes the show. A good small town picture. Running time, 65 minutes. Played Saturday, September 1.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—Here's one of those things they make and deliver to you to fulfill your commitment under contract, and is very poor program picture. Just a lot of hooey that you would have been better off without. Running time, 64 minutes. Played August 19-20.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles—If your patrons like thrills and plenty of excitement, do not fail to play this one. We ran it for a midnight show, and it had every one breathless. A swell show. Play it. Lots of comedy furnished by Ruggles and Una Merkel. Played September 1.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OPERATOR THIRTEEN: Marion Davies—Excellent picture that pleased 100 per cent. Some nice song numbers and a good performance by Davies. Gary Cooper's performance not so hot. A cigar store Indian would have been just as good. Business better than average. Running time, 84 minutes. Played Aug. 25.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OPERATOR THIRTEEN: Marion Davies, Gary Cooper—In my opinion this is one of the best pictures I ever exhibited and helped me to forgive Leo for such lemons as "Queen Christina" and "Laughing Boy." Excellent acting, good music, beautiful photography and good recording. Clean, entertaining and pleased every one. Running time, 86 minutes. Played Aug. 29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OPERATOR THIRTEEN: Marion Davies, Gary Cooper—A dandy picture and one that is good any date and is a picture for the masses. Large and small town alike. Step on this one; you can't go wrong. Running time, 82 minutes. Played August 9-10.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

OPERATOR THIRTEEN: Marion Davies—A wonderful picture, Marion Davies very good, the Mills Brothers singing "Sleepy Head" was grand. They sing several numbers that are very pretty. Played August 14-15.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper, Jean Parker, Ted Healy—I don't know whether or not this picture drew turn away business for two days, or the Clyde Barrow-Bonnie Parker two-reeler, but I got more money these two days than I have in any two days in months and months. This is an extra good show and pleased, although some said it did not follow the story. Running time, 86 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—My personal and patrons' opinion is as follows: This is positively the silliest picture ever flashed on a screen; 10 long reels of ridiculous antics by Shearer and Montgomery that MGM charged me a heavy tax for and mailed me a designation of special with a percentage and all the usual "fix-ons." People walked out about as fast as they walked in. I've been in Cotter a little over three years and have only had two pictures they walked out on in any quantities, but they flocked out on this one. Yes, MGM has made some good pictures this year, but they have made four or five clucks for all the good ones and many a so-called special caused me to lose the tail of my shirt.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SADIE McKEE: Joan Crawford—One of the finest pictures I have seen for quite some time. Edward Arnold stole the entire picture with his marvelous acting as a drunkard. There are many humorous parts throughout this feature and Gene Austin certainly does his part to help put it over. Sure to satisfy all. Business good. Running time, 93 minutes. Played Aug. 31-Sept. 1.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

STAMBOUL QUEST: Myrna Loy—Not one person in 50 knows what Stamboul means or gives a darn if you tell them. Not one person in two (believe it or not) knows what Quest means. The press book on this is a big elaborate and very expensive screen or mask to the fact that the press department is unable to offer a single mat worth printing. The producers should rediscover this United States with its one hundred thirty millions who are not reading decadent novelists. Shoved it by.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

STAMBOUL QUEST: Myrna Loy, George Brent—This is just a program picture. Myrna Loy was miscast in it; however, came through with her part and made it a fair picture. Don't understand why a star with her personality should be cast in a story like this, when any one could have done it. Running time, 88 minutes. Played August 12-13.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

STRAIGHT IS THE WAY: Franchot Tone, Karen Morley—Another good one from Metro. I find that most Metro pictures are good. No extra business with this one, owing to my playing it so new, no one had heard very much about it. All pleased who saw it. Played September 4-5.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton—Only Metro could make a picture like this. Action galore, and it drew over an average business to satisfied customers. This should have done a very big business, but the reason it did not is because Metro slipped up and let another producer use the title "Tarzan the Fearless," which turned out to be terrible, and that killed a lot of "Tarzan" business for me. Running time, 116 minutes. Played August 17-18.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller and Maureen O'Sullivan—About as thrilling a picture as has ever been unreeled on a screen. You will wonder how they put some of the thrills into the picture. Maybe they are tired of Tarzan pictures, but at this theatre Tarzan drew some extra kids and just about a bare average of adults. You can go the limit in your promises. If you get them in, it will please and they ought to talk about it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THIN MAN, THE: William Powell, Myrna Loy, Maureen O'Sullivan, Nat Pendleton—Another dandy. One of the cleverest we have had in some time. This Loy is sure coming fast and will be right up there with another one of this caliber. Nice work, Metro. Running time, 91 minutes.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

THIN MAN, THE: William Powell, Myrna Loy—Metro hands you dough with this one and if you don't get plenty it's your fault, not Metro's, as the dough is there and the goods, too. They will talk of it two weeks after you show it. Don't make an error on this as you will get no better box office stuff this year. Go out and get your share.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

THIN MAN, THE: William Powell, Myrna Loy—A wonderful picture with plenty of comedy and mystery. William Powell very clever and Myrna Loy very good and attractive. Every one enjoyed this show. Played August 23-24.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—This is not as good a box office as Beery usually draws. A good picture of its kind. Played

September 9-10.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—Wonderfully produced picture that appeals more to children than adults. One should tie up with schools—if your county has enough money to have schools. Played Aug. 30-31.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—This is a wonderful picture with fine acting by each star, no extra business, but most every one pleased who saw it. Played a little too soon after release to do very good. Played September 2-3.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Monogram

HAPPY LANDING: Ray Walker, Jacqueline Wells—This is a fairly good program picture that will please the average picture fan. It is a drama of the border patrol fliers, with plenty of action and the necessary touch of comedy and romance. It is good entertainment for the whole family and we played on family day to a good business. Running time, 63 minutes. Played August 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LOUDSPEAKER, THE: Ray Walker—Played on Bargain Nights to below average business. Walker still means nothing in this town. Very poor recording. Running time, 69 minutes. Played Aug. 21-22.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—This is a weak program picture in my estimation. I noticed that one exhibitor gave this a very nice writeup. I'm sorry I can't do the same, but it just didn't please my patrons and I thought that it was only fair entertainment.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STAR PACKER, THE: John Wayne—A fair western, plenty of gun fight, but not much fist fight and that's what my Saturday crowd want. However, this picture will please most western fans. Running time, 50 minutes. Played September 7-8.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

Paramount

COME ON MARINES: Richard Arlen—Played this with the "Dillinger Pictures" to S. R. O. business. Our patrons enjoyed it. Running time, 7 reels.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—Very poor. Weak story. Nothing to it. Poorest box-office of the year. Running time, 70 minutes. Played Aug. 24-25.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—An excellent program picture with a title that provided tieups that help put it over. Nothing outstanding, but pleasing entertainment. Average Sunday-Monday business for the summer. Running time, 70 minutes. Played Aug. 26-27.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—Very well received, although some said a little of Gracie Allen's antics goes a long way, but it was a good show, anyway. Business fair. Running time, 60 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MELODY IN SPRING: Charlie Ruggles, Mary Boland, Lanny Ross, Ann Sothern—Lanny Ross can sing, but he certainly can't act. Charley Ruggles stole the show—he was killing as the girl's father. Ann Sothern is one of the screen's prettiest girls and acted her part to perfection. She is bound to be a comer. Running time, 76 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—This was a surprise. Picture well done and showed up well at the box-office. Seemed to please all. Running time, 65 minutes. Played Aug. 22.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—A good program picture that pleased 90 per cent. Business about summer average. Lack of names to play up kept this one from doing any exceptional business. If they come in, they'll like it. Running time, 64 minutes. Played Aug. 23-24.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—Had a tip on this one and played it on one day, Saturday, and then they went out holding and thumbing their noses at me, and I don't blame them. Running time, 64 minutes. Played August 25.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—A good comedy that failed to do business. Personally, I think one of Field's best. However, my customers did not think so. Running time, 70 minutes. Played Aug. 26-27.—R. W. Corbin, New Grand, Desloge, Mo. Small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—This is a good picture that has everything the public could want and should be a box-office hit. It is a romantic comedy that should please everybody. Ben Bernie and his orchestra furnish the music and beautiful Dorothy Dell singing. It is good entertainment for the entire family and sure to please. The supporting cast offers some excellent star names. Business good. Running time, 81 minutes. Played midnight, Sept. 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell, Arline Judge—Played it late, and a number of my customers were waiting for it, but were disappointed, and the second day was pitiful at the box office. Oakie overplayed and Bernie stole the picture, but had nothing to write home about after doing it. Running time, 81 minutes. Played August 14-15.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, Ethel Merman, Leon Errol—This is a very pleasing, entertaining musical and makes a lot of new friends for radio's favorite. Running time, 74 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WE'RE NOT DRESSING—Bing Crosby—This one should get by in anybody's theatre. Played August 24.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

YOU'RE TELLING ME: W. C. Fields—Here is one funny picture that we could not sell our folks, but believe his pictures draw more each time we play one. Played Sept. 2-3.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

RKO

COCKEYED CAVALIERS: Wheeler & Woolsey—One of the best comedy teams of the screen gone hay-wire again. The producers have killed this team by giving them poor material. This one is terrible. Some of our regulars walked out before it was over.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

COCKEYED CAVALIERS: Wheeler & Woolsey—This picture is not as good as "Hips Hips Hooray," but it seemed to be liked. No one passed judgment; they just seemed to enjoy it. Played August 21-22.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HIPS, HIPS, HOORAY: Bert Wheeler, Robert Woolsey, Ruth Etting, Thelma Todd, Dorothy Lee—Here is the best from this pair yet and that is the opinion of my patrons. Got a little money at the B. O. Running time, 68 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LET'S TRY AGAIN: Diana Wynyard, Clive Brooks—When RKO reviewed this picture "Let's Try Again," they should have done just that. They couldn't have made it any worse. This picture is just a waste of time from start to finish. Wait! There is one thing: if your ushers want a few days off, book this because I don't think you will need them during the engagement. Poor business two days. Running time, 70 minutes. Played September 3-4.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—An excellent attraction. A great show for the women. Business above average. Running time, 9 reels. Played September 9.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding—At last a picture from RKO's list pleased the ladies 100 per cent and half the men. If it did nothing else, it brought Wesley Barry back to the screen. Wish some smart producer would make with him some down-to-earth stories. Played Aug. 19-20.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

LITTLE WOMEN: Katharine Hepburn—This is a little old but one swell picture. Good picture. The Legion of Decency certainly can't find fault with this one. Running time, 112 minutes. Played Aug. 25.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—Just barely gets by as a program picture. Might be okay on a double bill. Poorest business on this of any weekend for six months. Played Aug. 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—Personally, I do not consider a murder an appropriate theme for a comedy, but this seemed to please my Family Night patrons and that is all I ask. Edna May Oliver is a scream and Gleason gives a good performance. Laughs from start to finish and that is what they want now. Running time, 71 minutes. Played Aug. 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SON OF KONG: Robert Armstrong—Children under 10 enjoyed this, but not for adult audience. Poor business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SPITFIRE: Katharine Hepburn—This one turned



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in a fair gross for three days, but we would not call it a wonderful picture. They came to see it here because we had run Hepburn's "Little Women." Played Sept. 1-2-3.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy—Lee Tracy is well liked in our town. We had several comments from pleased patrons. Played Aug. 30-31.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BLOOD MONEY: George Bancroft—Used this one on Family Night. Business only fair. Had no comments, favorable or unfavorable. Personally I did not think much of the picture. Nothing much to rave over.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BOWERY, THE: Wallace Beery, Jackie Cooper—People that saw this picture seemed to enjoy it, but it did not have any pull at the box office. Just made running expenses.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BROADWAY THRU A KEYHOLE: Russ Columbo, Constance Cummings—This is a very good picture that pleased all who saw it. However, it has no drawing power in our town in spite of the splendid cast of stars. Columbo sang a few selections and the music is furnished by Abe Lyman and his band, with a few novelties. Personally I thought this a good picture and expected a good business, but we lost money playing this two days. Running time, 85 minutes. Played August 27-28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CATHERINE THE GREAT: Elizabeth Bergner, Douglas Fairbanks, Jr.—What a beating I took on this one! Didn't do half my regular business. My people cannot use these kind, and in the future will pay and not play. Took plenty of abuse for the recording. They didn't seem to understand it. Running time, 93 minutes.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

HOUSE OF ROTHSCHILD: George Arliss—I had more favorable comments on this picture than any we have had in some time. Every one raved over it, many came back second night. Plenty of Jews in our town, but every one praised the picture. Played August 28-29.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MASQUERADER, THE: Ronald Colman, Elissa Landi—Here's as fine a story and acting as any one could ask for. Did about twice as much at the box office as expected. Part of the recording was very bad, but still it was a good show. Running time, 75 minutes.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PALOOKA: Jimmy Durante—To my astonishment I put this over. Was so afraid of the title I began to jabber about the peerless Palooka a week in advance and perhaps out of curiosity they came out. The picture is okay.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SECRETS: Mary Pickford, Leslie Howard—You certainly could tell that some money was put into this picture. It certainly was beautiful in places. Business was a little better than average. Believe that with some extra advertising the results would have been very good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Universal

CROSS COUNTRY CRUISE: June Knight, Lew Ayres—A swell little picture that was well liked. Played it on bargain night to above average business.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

GLAMOUR: Constance Cummings, Paul Lukas—Failed to go over and they didn't like it and said so. —Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

I'LL TELL THE WORLD: Lee Tracy—A very good picture with Lee Tracy at his best. Business very poor. Tracy certainly does not mean much at the box-office here.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy—A fast-moving, interest-holding drama. Lee Tracy does not talk so fast, which is an improvement. No special drawing power.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LITTLE MAN, WHAT NOW? Margaret Sullavan—A fine picture that they gagged on as they thought it too heavy. Business not what it should have been at box office. In a depression, why add depression? I pause for the answer. Apropos of nothing, why in hell (or blazes, if you are still an old maid) can't we have more American pictures and less British illustrated and posed conversation.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan, Douglass Montgomery—This is a very good picture, but failed to click here. It is a romantic drama of the life of a young couple and is full of heart interest. Personally I was disappointed in the picture, but it pleased my patrons and that is all I care about. We are in business to please our patrons and that is all I expect of any picture. Played two days in only fair business. Running time, 98 minutes. Played September 3-4.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHEELS OF DESTINY: Ken Maynard—Just the kind of a picture that our Bargain Night customers go for in a big way. Most every one likes Ken Maynard.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—Here's a dandy western picture with a good story and Ken at his best. It'll make the old-timers come out bragging and they are seldom pleased nowadays with their Saturday's filmfare. Running time, 61 minutes. Played August 18.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Warner

AS THE EARTH TURNS: Jean Muir—A very fine picture and a credit to any company. It is a flop if you use the press sheet which is evidently the product of a typical New Yorker. The mats are quite worthless and meaningless. The press matter is terrible. I used the mats out of the page mat for Sunday insert showing farmers and farmers. Talked about Seth Parker's country, new mown hay, the good brown earth, and people in the grip of fate. Of yearnings and character, etc., etc. It cleaned up.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

AS THE EARTH TURNS: Jean Muir, Donald Woods—A well-produced and very interesting picture of farm life. Jean Muir is very attractive and is rising rapidly. As to my own personal opinion, Dorothy Appleby was disgusting in the role she portrayed. Running time, 72 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

AS THE EARTH TURNS: Jean Muir, Donald Woods—Ran this picture on Bank Night and had a capacity business. Lots of yawning and expressions of it being too long and but few favorable comments. Would class it a program picture and fair. Running time, 72 minutes. Played August 28-29.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles, Ann Dvorak—Pretty good comedy with the usual and inevitable gunmen and crooks interjected without which Hollywood calls no picture a picture. If there is no gunman in a story Hollywood puts the gunmen in. America may be fed up with gunmen, but Hollywood loves them to death.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles—A very good picture comedy and good week day. Played September 11-12.—A. Gasaway, Strand Theatre, Tuscola, Ill. Small town patronage.

FRIENDS OF MR. SWEENEY: Charlie Ruggles—A nice little program that should have done better business than it did. I believe the title kept them away. Business below average. Running time, 68 minutes. 2 Played Aug. 19-20.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles, Ann Dvorak—Who the heck is Mr. Sweeney? And who cares? A h——l of a thing to name a picture. You cannot sell the public such bunk as this, before or after you get them in the theatre. Another date filler-upper. Running time, 68 minutes. Played August 23-24.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

HAROLD TEEN: Hal LeRoy—Ran this picture late on account of adverse criticisms and it lived up to the reputation given it by them, and came in for a good panning in my town. Running time, 64 minutes. Played Auguest 2-3.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

HERE COMES THE NAVY: Pat O'Brien, James Cagney—A honey if there ever was one. More compliments on this picture than any I have run in months. Just a natural that sent the patrons out talking about it. Business above average. Pleased 100 per cent. Running time, 85 minutes. Played Sept. 2-3.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—A risque, snappy little comedy that should please very well. We did a little over average business with this one. Lots of laughs and wisecracks that made them laugh plenty. Pleased about 80% on a family night. Running time, 68 minutes. Played Aug. 15-16.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

MERRY WIVES OF RENO: Glenda Farrell—Just a fair program picture. A little too much hokum, but due to scarcity of good pictures just now it will drag by. Running time, 60 minutes. Played August 5-6.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PERSONALITY KID, THE: Pat O'Brien—A very good program picture that pleased the Saturday night crowd. Plenty of action and comedy. This boy O'Brien is growing on the fans all the time. Business about average for summer. Running time, 67 minutes. Played Sept. 1.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—A good picture based on the life of a happy-go-lucky prize fighter who loved the ladies. Step on this one and get the people in and they'll be well entertained. Fair business two days. Running time, 65 minutes. Played September 10-11.—H. J. Stallings, Moon Theatre, Henderson, N. C.—General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Pat O'Brien, Ginger Rogers—O'Brien did one nice job. Played three days and expected some business, but didn't get it. Very good musical and those that saw it thought the same, but there weren't enough that saw it to please me. Running time, 89 minutes.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

UPPER WORLD: Warren William, Mary Astor—What a title to try and sell the suffering public, and in case they wander in on it they will not go for such a story. It seems when the finish of the contracts is nearing, anything will do. Running time, 70 minutes. Played August 21-22.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Short Features

Columbia

MICKEY'S MEDICINE MAN: A good little short. McGuire is very popular here especially with the kids. Set this in; it's okay. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

MICKEY'S MINSTRELS: Mickey McGuire—The kids sure fell for it. Mickey McGuire is always popular with the kiddies.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MOVIE STRUCK: Scrappy Cartoon—Fine cartoon. The children all like Scrappy. This one sure pleased them. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

PUNCH DRUNK: Broadway Comedy—As good a comedy as we've had in a long time. This particular kind of comedy pleased and there were plenty of laughs for everybody. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

Educational

BUSTED BLOSSOMS: Terry Toons Series—Very good cartoon. Enjoyed by both grownups and children. Running time, seven minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. General patronage.

GOLD DUST, THE: Buster Keaton—This one was very good. Audience sure went wild over it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HALF BAKED RELATIONS: Andy Clyde—Just fair.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HOLLAND DAYS: Terry-Toon—Average.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

IRISH SWEEPSTAKES: Terry-Toons Series—Fair cartoon. Enjoyed by the children. Running time, seven minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. General patronage.

LION'S FRIEND, THE: Terry Toon—Very good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MAD HOUSE, A: Terry Toon—Fairly good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Fox

ANSWERING THE RIOT CALL: Adventures of the Newsreel Cameraman—Excellent short. Some of the scenes pretty old, but seemed to hold interest. Running time, 10 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. General patronage.

LAND OF BENGAL: Magic Carpet Series—Very nice short of the travelogue type and interesting. Running time, nine minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

OUTDOING THE DAREDEVILS: Adventures of the Newsreel Cameraman—Very good. Out of the ordinary.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SCRAPING THE SKY: Adventures of the Newsreel Cameraman—One of the Camera Man series and very entertaining.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MGM

BENNY FROM PANAMA: Musical comedy—This, as others under this classification, is very poor. The worst shorts Metro have sold this season. Running

ume, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

CITADELS OF THE MEDITERRANEAN: FitzPatrick Travel Talks—Good Travel Talk. All of this series have been interesting and our patrons have seemed to enjoy them.—J. Glyenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THEM THAR HILLS: Laurel & Hardy—Good Laurel and Hardy comedy. Running time, 2 reels.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TIBET, LAND OF ISOLATION: FitzPatrick Travel Talks—A very interesting and educational one-reeler showing many beautiful scenes in Tibet. The scenes showing their methods of travel and earning a living are very interesting; but our patrons do not care for this type of entertainment. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHAT PRICE JAZZ?: Musical Revues—Absolutely no good as are all of the others released under this classification. Worse than if you had not had anything besides your feature.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Paramount

ALL ON DECK: Headliners—Not much to it, and will only do as a filler that may be played either with a newsreel or another good short. Running time, 9 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

HOLLYWOOD ON PARADE: No. 10—The poorest of this series. Poorest sound recording I have heard in many a day. Running time, 11 minutes.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HOLLYWOOD ON PARADE: No. 8—This is another one-reeler presenting scenes of the stars in Hollywood at work and play. This one presents many popular stars and pleased our patrons much better than the other numbers of this series. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PARADE OF THE WOODEN SOLDIERS: Betty Boop—A very clever short subject and fine for the children. Running time, 7 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PARAMOUNT PICTORIAL: No. 7—Lanny Ross—A few of these are good, but as for this particular one, it is not so hot. Running time, 8 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PARAMOUNT PICTORIAL: No. 13—Good short. This has been a very good series. Running time, 10 minutes.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PETTING PREFERRED: Harry Langdon—Whoever told this bird he was a comedian? There is absolutely no reason for a company wishing a thing like this off on a show, or any account be it the smallest. Running time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

SHIVER ME TIMBERS: Popeye, the Sailor—This is a very good cartoon comedy, featuring Popeye with the other popular characters, Wimpy and Olive Oyl. They explore a "ghost ship" and this pleased our entire audience. Plenty of laughs and a good filler for any program. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

UNDERNEATH THE BROADWAY MOON: Isham Jones and orchestra, Eton Boys—This is a very good short subject and the Eton Boys are also very good in this one-reeler. Running time, 11 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

RKO

CENTURY OF PROGRESS: Very good. By all means play it up.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

FITS IN A FIDDLE: Clark & McCullough—Average comedy. These boys seem to be able to keep it up and get their share of the laughs. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

HIZZONER: Bert Lahr—Poor comedy, or rather, just plain poor. It can't be called a comedy. Running time, 18 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

KNEE DEEP IN MUSIC: Ruth Etting—Not as good as some of this series. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

LION TAMER, THE: Amos 'n' Andy—They seemed to enjoy it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

STRICTLY FRESH YEGGS: Gribbon-Kennedy-Stanton Comedies—In which a newcomer to the comedy screen tries to emulate Leon Errol with disastrous results. Not a laugh in it. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

WELL CURED HAM: Headliner Series—Well cured ham is right. I can see by this one that they still have some ham comedy producers in Hollywood. Running time, 20 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WRONG DIRECTION: Edgar Kennedy—Why RKO continues to make these exasperating two-reelers is a mystery. People actually tell me that they won't come if they have to look at them. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

Universal

ED SULLIVAN'S HEADLINERS: Mentone No. 10—The poorest of these that we have ran.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HEARTBURN: Sterling Holloway—Just fair. Nothing extra.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

PEST, THE: Mentone No. 9—Very good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

TRIFLE BACKWARD, A: Vince Barnett—Very good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

VAUDEVILLE DAYS: Mentone No. 8—Very entertaining. Most all of these shorts are good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WARREN DOANE BREVITY: Universal Comedies—Excellent.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Warner Vitaphone

TIN HAT HARMONY: Abe Lyman and band—A very good band number that will go good with any program. Running time, 10 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

BORRAH MINNEVITCH AND HIS RASCALS: Melody Masters—A very nice little single-reeler that pleased 100 per cent. I have a number of calls for more shorts by this crowd. Running time, nine minuees.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

CORN ON THE COP: Harry Gribbon—This is a fairly good comedy of the slapstick variety. A few laughs and wisecracks and that is about all. Vitaphone seems to be gaining ground over last season's shorts and here's hoping they will continue to improve them. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOT FROM PETROGRAD: Melody Masters Series—Pleased as all the Melody Masters do. Never ran a poor one in this series. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOOK FOR THE SILVER LINING: Dorothy Stone—One of the best of the Broadway Brevities. Running time, 3 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

MASKS AND MEMORIES: Lillian Roth—This is too long for this kind of a subject. Roth very poor and the whole thing gets silly and disgusting before it is over. Running time, 36 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MISSISSIPPI SUITE: Another very poor one-reel subject and you had better have another short that will make up for the shortcoming of this one. Running time, 9 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MOROCCO NIGHTS: Broadway Brevities—This is just another time-killer and will not balance your program now that shorts means just as much as your features. Warner makes too many short subjects to make them all good. Running time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

NOTHING EVER HAPPENS: Broadway Brevity—Burlesque on "Grand Hotel" all pepped up with dancing gals. O. K. entertainment.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PAUL REVERE, JR.: Brevity Brevities—A fair musical short. Nothing outstanding. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

PRIVATE LESSONS: Hal LeRoy—This is an excellent two-reeler full of beautiful girls, good music and tap dancing. This is one of the best from LeRoy and is excellent entertainment for the whole family. Play this on your best days and boost it to the public. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PRIVATE LESSONS: Hal LeRoy—There are several good dancing sequences in this short that will save it. Otherwise LeRoy is a poor star for a short or a feature subject. And if the dance numbers don't go over then this one is out. Running time, 19 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PURE FEUD: Edgar Bergen—We think this ventriloquist act is above par. A number of people stayed to see it the second time. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

SERVICE WITH A SMILE: Leon Errol—In color, and very, very entertaining. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Kentucky. Small town patronage.

ROY TURK: Pepper Pots—This is a fair one-reel subject taking in sketches of many of Roy Turk's songs and very nicely done. Running time, 10 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

THOSE WERE THE DAYS: Pretty fair short subject, but there seems to be a lot of such stuff in short subjects, especially one-reelers. Running time, 9 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Serials

Mascot

MYSTERY SQUADRON, THE: Bob Steele—Good serial. Started off with plenty of action and tense situations. Running time, 20 minutes each.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

Principal

TARZAN, THE FEARLESS: Buster Crabbe—On third chapter and am very disappointed in it. Patrons say they do not like it. Running time, two reels each chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Universal

VANISHING SHADOW, THE: Onslow Stevens—Just finished this serial and it went over fine. A little different from the usual run of serials. I have found the Universal serials the last year to be very good. Did not have one that didn't click.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

VANISHING SHADOW, THE: Onslow Stevens—We believe this was the best box office serial we have run. Business held up nicely all the way, and our patrons liked it.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

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J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

In reading the department "What The Picture Did For Me" in the August 25th issue of the HERALD we came across a report on "Twenty Million Sweethearts" by J. E. Stocker of the Myrtle theatre at Detroit. Among other things brother Stocker had to say with reference to this picture, we noted the following: "Here is a musical without a single undraped female limb and without a double meaning wisecrack. In other words it was as clean as a whistle and proved as successful at the box-office as anything shown in weeks. By all signs of audience reaction this was generally enjoyed by all. Clean pictures may require greater mental effort by the studios but will no doubt add to the profits of the industry as a whole."

There you are. When brother Stocker says anything he generally speaks right out loud so people can hear him. He is anything but a "yes man." He intimates that this picture was especially successful because of its cleanliness, or rather, they didn't object to it because it was clean. Too many of the theatre boys got panicky and went hogwild for fear that the Legion of Decency was going to ruin their business, when, as a matter of fact, they were trying to help their business by insisting on clean entertainment. The man who says that the public wants dirt and sex in its entertainment directly insults the intelligence of the American people and shows his lack of knowledge of the public mind. If "Cleanliness Is Next To Godliness," as it is claimed, why not make pictures clean? If the screen is to educate the public, as they claim for it, it can't be done by showing sex situations and suggestive scenes. There are plenty of babies born into the world lawfully and legitimately without some girl lending herself to the portrayal of illegitimate motherhood in order to get on the screen. These objectionable scenes, together with dozens of others, are what has been driving the public away from the theatres.

▽

If our Uncle Samuel is going to pay people for the hogs they didn't raise, *as we are told he intends doing, we are going into the hog business next year and make a lot of money* by not raising *a whole lot of 'em. This sounds like easy money to us.*

▽

Thoughts on Pictures

You can do as you please about it and it will be all right with us, if your folks like to laugh and you have a funnybone yourself, it might be well for you to get "The Merry Frinks."

This picture is a portrayal of a large cross-grained family all wanting to do as they please and all doing the wrong thing except the mama, Aline MacMahon, who tries to keep the family from going bughouse but can't do it. It isn't a picture that will draw first prize at the county fair, but it is a laughable comedy.

Allen Jenkins plays the part of a lawyer and he acts just like a lot of lawyers we know, some of whom ought to be shot, but not Allen; he's a nice fellow. Uncle Guy Kibbee drops in unexpectedly and unwelcome from New Zealand (or some other village) and he proceeds to make himself at home without letting them know that he's got more money than some people have hay and he wills it all to mama, which was just what he ought to do.

▽

Since the last election it looks like the Communists had about all moved out to California. We'll betcha that the waterfront in San Francisco all went to the polls.

▽

A Word for McHugh

If your customers like gruesome pictures and are not particular about having nightmares, you might try "The Return of the Terror," and if they can sleep after seeing this one you can try anything on 'em and they won't even dodge. Not that this is a bad picture, as murder pictures go, but sometimes murder pictures don't go.

This one is built around a supposed lunatic who gets away from the bug-house during a thunderstorm and is charged with several mysterious murders at a doctor's sanitarium, presided over by Lyle Talbot. The cast also includes Mary Astor, John Holliday, Frank McHugh et al. We would like to pause right here and make an inquiry that is none of our business, and that is why in —— don't they star Frank McHugh and give him some prominence in the billing? He grabs the most of the grapes in every picture he is in when they give him something to do.

Well anyhow, this is a murder story and, as a murder story, it is up to standard, but murder stories are not usually very entertaining, and entertainment is what Mr. William H. Public pays for. We never knew, until we saw this picture, where all the raincoats and rain hats and flashlights went to, and we never saw a rainstorm with as much rain in it, and as wet as it was, as we saw in this one, and it certainly looked good out here where we haven't had a good rain for three months, and they finally hung all the murders on Doc. Talbot, which we didn't like, because Lyle is a friend of ours who used to eat sowbelly and beans at our house, and that's the reason why our sowbelly and beans are all gone. Anyhow Lyle is an excellent performer, just as we told him he would be, and here's our best regards to him and the whole cast.

▽

Oh Yeah?

Some mathematicians have got it all figured out that the farmers are a whole lot better off now when corn is 70 cents a bushel than they were a year ago when corn was 20 cents. Oh yeah, but they didn't include the farmers who sold corn a year ago and have to buy corn now because they didn't raise any on account of the drought, and this includes more than three-fourths of the farmers of Nebraska alone. It's funny how some people can figure. They remind us of the fellow who told his wife that he made a hundred dollars by trading their brindle pot-hound, and when his wife asked how he did it, he replied, "Well, I got Bill Smith's hound-dog Bluch and ten pups at $10.00 a piece."

They say that figures won't lie. Well, maybe they won't. but what about the big one that got away and took hook, line and sinker, he weighed at least twenty pounds. The best season in which to figure is just previous to an election or after you get back from fishing. The results obtained in both cases are generally about alike.

One Nebraska farmer has 100 bushels of corn to sell at 70 cents a bushel. Three other Nebraska farmers have to buy 100 bushels each at 70 cents per bushel, therefore " the farmers are better off." Oh, yeah, but how above the theatreman when those three farmers have to spend their money for corn instead of theatre tickets? Maybe Wallace can tell us. However, none of the foregoing is what we started out to tell you, and that is that after we collect for the hogs we *didn't raise* next year you can call on us for what money you need.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Wayne Pierson Named U. S. Revenue Officer

H. Wayne Pierson, formerly with Columbia Pictures, and with General Outdoor Advertising Company, has been appointed general deputy collector of internal revenue, with headquarters in New York. Mr. Pierson was vice-chairman of the stage, screen and radio division of the Democratic National Committee and chairman of the Recovery Party's campaign committee in New York.

West Leaves Paramount To Edit New Publication

Wallace West, of the Paramount publicity department, and with the company for the past five years, has resigned to become managing editor of the publishing division of Engel-Van Wiseman, Inc., with offices at 232 Madison avenue, New York. Among the publications is a new weekly, *Roto,* of which Mr. West will be managing editor.

Tom Waller, long with *Variety,* as a member of the New York editorial staff, has succeeded Mr. West.

John Myers in New York

John Myers, in charge of publicity for London Films, English producer, is due to arrive in New York this week for conferences on American exploitation methods. "The Private Life of Don Juan," London Films production starring Douglas Fairbanks and released by United Artists here, is scheduled to open at the Rivoli on Broadway, September 27.

Jack Warner in New York

Jack Warner, in charge of Warner production, is in New York from the Coast to confer on production. He will return to the Coast in about one week.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

MORE THAN A HEADACHE

Metro-Goldwyn-Mayer advertising is now appearing in Liberty. As part of the promotion campaign, a general letter has been sent to theatres by the publication's advertising manager, requesting theatremen to show their approval of this box-office aid by wiring MGM branch managers or the home office, commending the advertising and "assuring them of your co-operation."

We quote from the letter:

"Metro-Goldwyn-Mayer consider Liberty Magazine a fan magazine. You are probably familiar with its 4-Star ratings and, like thousands of other exhibitors, you have, no doubt, used the ratings in your own theatre publicity. Liberty is the movie guide of the nation."

Many Round Tablers, of course, received this communication, called to our attention by a member who forwards the letter and copy of his reply, as follows, in part:

"Let us say, first of all, that we are deeply appreciative of any and all advertising which producers may see fit to use as an aid and stimulant to box office grosses. We feel that MGM is setting a fine example and that such a policy by all companies would be a decided benefit to the whole industry.

"But we also believe that all the benefit derived from such advertising will be greatly nullified by the continuation of Liberty's system of star rating of pictures. The star system of rating has done great harm at the box office. **We in the field know that and thoroughly resent any publication which continues its use. The star system of rating not only discourages patronage, but it is decidedly unfair because in the majority of cases, unless a picture is given four stars, it is not considered a good show by those who use Liberty as a guide.**

". . . We feel sure you will find exhibitors everywhere who feel as we do and you may rest assured that we will not encourage any further advertising in Liberty Magazine until it discontinues its policy of star rating."

* * *

Dropping in at a metropolitan first-run house, we found the manager studying local newspaper reviews of a highly regarded picture he had booked for an early showing, which had just opened on Broadway. One of the papers had chosen to give the feature a "two-star" notice, and the showman murmured:

"Boy, another headache."

* * *

The evils and injustices of the star-rating system have been long apparent. Unfortunately it has been encouraged and allowed to thrive by those who should have combined to stamp out this unsound practice while it was still in swaddling clothes.

The star-rating system is far more than a headache. It is a cancerous growth upon the body of the motion picture.

ANOTHER CREDIT

The winning of the Quigley Award for March aided in obtaining for Nevin McCord the post of City Manager, Marcus Theatres, Twin Falls, Idaho.

Thus replies General Manager Harry David in answer to our inquiry asking whether McCord's success in the Quigley competitions had any bearing on his promotion.

From the very beginning we have emphasized that the Quigley project was inaugurated to obtain deserved recognition for talented showmen.

In the case of Gene Curtis, and now Nevin McCord, there can be little doubt of the success of this purpose.

▽ ▽ ▽

In August, 1917, Exhibitors Trade Review carried a story enumerating the activities of Sol Lesser and Joe Lee, both at that time leaders in the state rights branch of the industry.

On the next two pages of this section are chronicled the world premiere of Sol Lesser's "Peck's Bad Boy" in California and Joe Lee's campaign on "Cleopatra" at the reopened Brooklyn Paramount.

▽ ▽ ▽

ON GETTING AHEAD

Robert F. Sisk leaves his post of ad chief at RKO Radio to take up an important production assignment. S. Barret McCormick steps up into Sisk's job.

Anna Bell Ward mounts the ladder to the vice-presidency of Phoenix Amusement Co. of Lexington, Ky. Lew Preston becomes general manager of the many New York houses in the new combination of Nelson, Renner and Strassberg.

It should be heartening to those still in the ranks to know that each of the above served long years in the field of the theatre. In spite of conditions, promotions are still in order, and happily, among those showmen who have demonstrated they have plenty of stuff on the ball.

▽ ▽ ▽

In the New York World-Telegram, under the heading, "High Cost Films Pay Best," Dan Thomas reports that producers intend spending barrels and barrels of dough on the new season's pictures. And the manager, of course, will be expected to put them over without spending a dime.

A. Mike Pagel

WIDE INTEREST REPORTED IN QUAKER OATS CONTEST

Theatremen in every section of the country will compete for the $1,000 offered by Quaker Oats in the "Six Day Bike Rider" exploitation contest, according to Terry Turner, the cereal company's representative, who has just completed a flying tour of the country.

The former head of Loew's and RKO theatre advertising and publicity departments reports holding meetings in 25 cities attended by members of Quaker Oats sales force, interested circuit and independent theatremen. Plans were discussed and information supplied regarding the contest, complete details of which are carried in this section. The setup has been approved by the Warner, RKO and Loew circuits, in addition to Interstate in Texas, Fox West Coast, Balaban & Katz, Minnesota Amusement Co., Mullin and Pinanski, of New England, and many leading independent groups

As a result of these meetings, many stunts are already planned, such as intercity bicycle races between Newark and Philadelphia, Baltimore and Washington and various other similarly situated communities. Dan Finn and Tod Browning are working on a race between Yale and Harvard with New Haven and Boston as starting points; Howard Waugh had Doc Hawley, Quaker Oats representative in Memphis and also Park Commissioner, turn over public parks for stunts. Dinty Moore will have St. Louis girls stage a bicycle endurance test atop his marquee, with the same gag slated in other locations, and Charley Smakwitz in Albany has an industrial show tied up for stunts.

Under the supervision of Vice President George A. MacDonald, Quaker Oats sales head, salesmen are distributing window cards nationally, and Donald Douglas, Quaker Oats vice-president in charge of advertising, has scheduled through Lord & Thomas a nationwide newspaper and magazine campaign to break in full color on Sept. 23 and again on Oct. 7.

Theatre managers and publicity men in the United States in first and subsequent run houses are eligible. Contest ends Dec. 1, and in case of ties, duplicate prizes will be awarded. —MIKE

Round Tablers Win In "Clown" Contest

Bill Hendricks, of the Warner, Memphis, takes down the first prize of $100 in the Warner exploitation contest on "Circus Clown." Second money, $50, was awarded to Louie Charninsky, Capital, Dallas, and the third prize, $25, was copped by Ed M. Hart, Oxford, Plainfield, N. J., winner of the Quigley Award for August.

Four prizes of $10 each were won by William Leggiero, Ritz, San Bernardino, Cal., Quigley August First Mention winner; Gene Curtis and Ken Finley, Palace, Montreal; Ken Grimes, Warner, Morgantown, West Va., and Roy Patterson, Gordon, Middletown, Ohio.

The remaining seven prizes of $5 each were awarded to J. E. Elicker, Penn, Wilkes-Barre, Pa.; Barney Gurnette, New Santa Cruz, Santa Cruz, Cal.; George O'Brien, Miller, Woodstock, Ill.; Hadden Matthews, 69th St. Theatre, Upper Darby, Pa.; Abe Frank, Lyric, Camden, N. J.; Jim Totman, Warner, Erie, Pa.; R. D. Hutchings, Portage, Portage, Wis. In addition a large number of Honorables were awarded.

Many of the above showmen were also included among the winners in the Quigley competition for August, and as to be expected, most of the entrants in the Warner contest are members of the Managers Round Table Club.

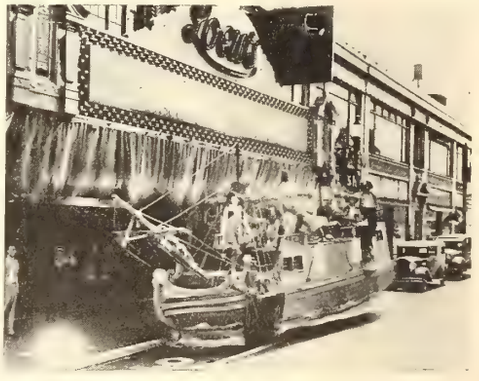
Work For a Quigley Award!

Upstate Campaigns Click On "Jane Eyre" Dates

Working with the showmen at Shea's, Jamestown, Harry Herman, exploiteer for Standard Film Exchanges, upstate distributors for Monogram, put over a number of ideas on "Jane Eyre," featured by a cut-out doll tieup in which dolls were given away at the theatre and co-op ads taken by the toy distributors, who broke out with windows.

"Jane Eyre" sandwiches helped to obtain imprinted bag and napkin ads in various spots, and dress tieup with Virginia Bruce also clicked for co-op ads and windows. Newspaper breaks were topped with a special story written by local librarian.

Herman also put on a similar well rounded campaign for the date at the Palace, Corning, N. Y., tiein in Postal Telegraph for jumbo displays, book stores for photoplay editions, and other ideas additionally exploited in Jamestown.



POLLACK'S "TREASURE" FLOAT. Les Pollack at Loew's Rochester, Rochester, N. Y., rigged up this pirate ship bally for his "Treasure Island" date, with girls and boys dressed as buccaneers.

Studios Put Over Ace Exploitation

The first exploitation campaign originated in the West Coast Studios and reported to these pages by the Quigley Publications Hollywood Bureau, is that on "Peck's Bad Boy," a Fox release, which was world-premiered at the Broadway, Santa Ana, Cal., by Manager Lester Fountain in conjunction with the Principal Pictures ad crew under the supervision of Sol Lesser.

Outstanding was the lobby flash, the display having a board fence background (see photo) on which was carved initials, hearts, etc. Ushers were dressed in tattered boys' clothes and caps, cashier wearing gingham dress with old fashioned ribbon bow in her hair. Ticket booth was also in character. That's Fountain in the photo looking over his handiwork.



"Bad Boy" World Premiere Lobby

A well rounded newspaper campaign was also put across and radio, a week ahead, was employed to spread the word. Also featured was the presence of over 250 guests who were brought by bus to the showing by Lesser.

Fox Issues Summons to "Judge Priest" Preview

Put over very well was the summons gag by the Fox studios used as an unusual invite idea for the press showing of Will Rogers' new picture, "Judge Priest." The summons was same as used by courts, and further atmosphere was obtained by writing in actual names and having the serving done by a legitimate deputy sheriff. Invitation copy was on reverse side. Gag was credited to Frank Perrett of Gabe Yorke's crew.

Work For a Quigley Award!

Bell Plants Story On Theatre Comfort

That few patrons realize the efforts necessary to keep a theatre clean and comfortable is the contention of Manager Frank Bell, Athens, De Land, Fla., and to give the general public an idea of what it takes, Frank had one of his leading newspaper feature writers make a tour of the house.

The inspection was very favorable to the theatre, as a full column story resulted in which was detailed the care taken in keeping the house clean, and also described was the comfort and safety of the general equipment.

Bell's idea is sound. Managers on the alert for publicity breaks on coming attractions should also keep a weather eye open for institutional stories that sell the physical advantages of their theatres.

MANAGERS PREPARING FOR HALLOWE'EN

With Hallowe'en just around the corner, showmen everywhere are getting set with a flock of ideas that experience has proven profitable at the box office. Some of the tried-and-true are as follows:

Children's costume matinees, corn husking contest, nut cracking, apple ducking, fortune teller in lobby, Jack O'Lantern contest, kiddie parade, pie baking contest, pinning tail to donkey lobby contest, and a flock of others. Early issues of October, 1933, Round Table section, have these in detail.

—MIKE

Five Chariots Bally Lee's Opening Date

The sister borough across the East River from Manhattan awoke a few weeks back to the fact that the Brooklyn Paramount was about to reopen with "Cleopatra," the news being "barraged" by Joe Lee, well known medico of ailing box-offices, who was appointed to the post of Managing Director by Si Fabian, under whose direction the theatre now operates.

With only seven days to spread the word, Joe wasted little time. The city, surrounding area and beaches were covered with a flock of autogiros, which for three days ahead carried banners advertising the opening. All Brooklyn radio stations carried regular announcements, and ten billposters covered highways and suburban districts with everything from one sheets to 28-sheet stands.

Highlighted among the many street ballys he put over, was Joe's crew of chariots (see photo) with drivers in costume. Five of these covered every section of town, headquartering in front of the theatre where they of course attracted their share of desired attention.

A regulation Hollywood opening was in order, with the necessary lights and cameras grinding film of the arriving celebrities. The front of the building was decorated with a blanket of flags and Lee's newspaper campaign was also well done, the dailies going for a lot of personal human stuff on Joe. The ads were effective, standout being a three column on 150 lines, in which reverses and ben days were nicely put together.



One of Lee's Chariots

GOVERNOR INVITED TO ATTEND PRESENTATION

Plans Now Being Made to Have Award for August Presented to Hart by Governor Moore

by A-MIKE VOGEL

Before we detail the latest news in regard to the ceremonies planned for Ed Hart's presentation, it should be of interest to the membership to know that the Quigley Awards competition takes another bow for aiding one of the winners to step into a bigger job.

When the announcement was made of Nevin McCord's promotion to city manager of the L. Marcus Theatres, Twin Falls, Idaho, we queried General Manager Harry David as to whether Nevin's success in the March competition had anything to do with his being selected for the new post, and the answer was in the affirmative.

That's very gratifying, friends, and should stimulate the efforts of the members in the remaining months of the Quigley project. There is no doubt but that the winning of a Quigley Award means much to the future of participating showmen.

Plans are about set for Governor A. Harry Moore, of New Jersey, to present the Award for August to the winner, Ed M. Hart, of Plainfield, and if nothing interferes with the Executive's schedule, he will be at the ceremonies, which will be reported next week.

Inadvertently, the following Honorable Mentions were omitted from last week's list: J. L. Cartwright, Halifax, Daytona Beach, Fla., and Bill Decker, Cambria, Johnstown, Pa. These boys forwarded excellent entries.

Deadline for September is midnight, Saturday, October 6, which gives contestants plenty of time to get their campaigns into Headquarters. September judges will be announced in next week's issue.



ED. M. HART

Newspaper Contests Feature Hart's Date

Although Ed Hart put across a score or more of real circus stunts on his prize winning "Circus Clown" campaign, at the Oxford, Plainfield, N. J., he really topped his bulls eyes with six newspaper contests, three with local papers and others in surrounding suburban sheets. Ed put on most all suggested in the press book and some others he thought up himself. They all clicked hard judging by the bundles of answers tnat Hart sends along—just a few of the total, sez he.

A week in advance, the front and lobby were changed to represent the circus. From practical trapezes in the foyer, cutouts of Brown and girl were suspended, below which were signs "Main Tent" and etc., pointing to freak exhibit inside of ossified man, fat woman, bearded lady, etc. Menagerie was also placed in lobby, and was complete even to monkey biting finger of overcurious child.

Outside stunts were in keeping. Parades were numerous, for beside the usual circus procession, Ed had a number of toy express wagons fitted up covered-wagon style (see photo) and lettered, these also making all the prominent streets.

Beechnut girls distributed gum and heralds house to house and at the theatre, balloons with passes attached were dropped to waiting throngs, promoted thousands of bottles of soft drinks and ice cream cones were given away, trick ponies and trained dogs led by costumed clowns worked in front of the house and on prominent corners.

Resemblance and big mouth contests were also put on, every local orchestra contacted with special radio-famed jug band doing stuff in lobby, promoted fans and door knob hangers were obtained in exchange for merchants' ads on reverse side, and special shows for orphans, etc., also obtained a lot of helpful publicity.

Ed sure put on plenty to put this one over, really outstanding being his newspaper publicity on the date. In addition to the contests, dailies gave him many a sweet break on the attraction which plus the many good exploitation angles made up a highly commendable campaign.



The Toy Wagon Bally

Botwick's Radio Broadcast Gains in Popularity

By way of selling his theatre's attractions, Harry Botwick, State Theatre, Portland, Maine, has tied up with a local broadcasting station for a 15-minute program of Hollywood gossip every Monday and Thursday nights, described in a recent issue. Time is called "Life Begins at 6:30" and is gaining steadily in popularity. Accompanying photo shows radio announcer at left and Harry leaning on piano.

Work For a Quigley Award!

Announces New Product In Four-Page Leaflet

Max Silverwatch, Strand Theatre, Waverly, Mass., goes in for heralds in a big way up at his house. For his announcement of the new season's product, Max, got out a four-page six by eight leaflet with full description of forthcoming attractions.

When he played "Rothschild," Silverwatch sent out a personal letter of endorsement giving brief biography of Arliss and urging all to attend.

Work For a Quigley Award!

In Eight Languages

For his "Cellini" date at Loew's, Rochester, N. Y., Lester Pollock got out a herald with ad lines in eight different languages. Copy was topped with cuts of four leads, title and theatre appearing below.

Work For a Quigley Award!

Railroad Circularizes List for "Private Car"

Simultaneous with Jack Lykes' showing of "Murder in a Private Car" at the Stillman, Cleveland, Ohio, was a newsreel clip of the Milwaukee Express record speed run between Chicago and Milwaukee. So Jack promoted the railroad to send letters to their entire mailing list describing the record run and advertising the reel at the theatre.

For his lobby plug Jack had a large cutout rear end of Pullman car covering front of box office with illuminated lights and real awning (see photo). Easel at side of boxoffice carried one-sheet time table card with starting times of all shows.

To soft-pedal the murder angle, marquee copy read "a trainload of laughs." Tabloids with theatre ad and playdates were distributed in barber and beauty shops and boys cruising streets selling ice cream bars carried plug on boxes.

Work For a Quigley Award!

Board of Education Tie-in Engineered by Caldwell

A tie-up with the Board of Education on "Treasure Island" netted Wally Caldwell, Loew's Valentine, Toledo, Ohio, the distribution of 5,000 bookmarks through every public library plus a large display with pictures, theatre, play date and credit card in children's auditorium of main library.

A large fashion window in leading department store showed locally made pirate ships. Six foot pirate poster executed by art department of store was also displayed with mounted stills, etc.

Large eighteen foot floats with Beery and Cooper characters in atmospheric setting, plus bannered bakery cars and new Fords formed part of Wally's street bally parade. Compo pirate front was built and 24" cutout illuminated letters shone on marquee.

"Good-morning" hotel guest cards placed in hotel key boxes, imprinted napkins in restaurants and heralds distributed to theatre patrons in residential districts were other aids.



That's Botwick at Typewriter



Hobbs' "Fashions" Window Display



Stein Entertains Orphans



Lyke's Railroad Lobby Display

Hobbs Stages Fashion Show on "Fashions"

That alert showman, Syd Hobbs, Empire Theatre, Coventry, England, staged a fashion parade in cooperation with a local costumer for his "Fashions of 1934" date. Show wound up with bridal setting, highlight of which was the lighting manipulation, which changed colors of gowns worn. Window display (see photo) consisted of five-foot figures painted gold and natural.

Three weeks prior a teaser "Fashions on Films" series ran in newspapers with no mention of picture until day before. House to house distribution of heralds was made and music shops plugged tunes.

Work For a Quigley Award!

Popularity-Resemblance Contest Staged by Stein

For "Little Miss Marker," Louis Stein, Ritz Theatre, Newark, N. J., contacted a leading jeweler to sponsor a baby popularity and a Shirley Temple resemblance contest. Cash prizes were awarded and the judging was based on audience applause. A cooperating photographer took pictures of children that were displayed in the lobby until the end of contest, at which time the kiddies received their pictures.

Easel in front of theatre with two 40x60 displays of Shirley (see photo) attracted the young aspirants. Awnings of stores plugged picture by sign cloth strips on front valances. Copy read "Little Miss Marker Now at the Ritz."

Children from orphanage were invited to attend Saturday matinee, at which promoted jig saw puzzles were distributed. Drug stores concocted special Shirley Ice Cream cones and local baker displayed huge cake in window with copy that it was to be presented at the Ritz to winner of contest.

Work For a Quigley Award!

Royalty Goes Preview

Those foreign Paramounteers really go after big names for buildups on theatre dates, as witness the private screening in the royal palace of "Alice in Wonderland" for Queen Mary of Yugoslavia and the Royal Family, as reported by Albert Deane. Picture was also shown for Anglo-American colony in Belgrad.

Work For a Quigley Award!

Various Angles Worked On Boucher's Recent Dates

Stressing the spy angle of "Stamboul Quest," Frank Boucher put on the international spy contest with one of his local dailies, for his date at the Maryland, Hagerstown, Md., the gag running five days in advance, readers being requested to turn in the correct answers to a daily question regarding the identities of famous spies of the past. The contest of course was tied into the date of the picture, daily stories carrying full theatre credits.

Frank also took a leading part in a recent three-day Elks' State Convention, held in Hagerstown, serving as one of the judges for the various cash prizes given in a street parade. Boucher worked the Elk angle into his advertising on "Here Comes the Navy" by running an endorsement ad on the picture in which he mentioned names of various "Bills" who had played the picture at a special preview.

$1000.00 in 4 CASH PRIZES



offered for the best

Exploitation Campaigns

on JOE E. BROWN

IN WARNER BROTHERS'

"6-DAY BIKE RIDER"

READ THIS FOLDER CAREFULLY *it means money!*

by QUAKER OATS

or

MOTHER'S OATS

$1,000.00 CASH PRIZ

DIVIDED INTO 4 CASH

FOR THE QUAKER or MOTHER'S

in which the words

PLAN APPROVED BY

LOEW THEATRES

OSCAR DOOB
Director
ADVERTISING AND PUBLICITY

WARNER THEATRES

S. CHARLES EINFELD
Director ADVERTISING AND PUBLICITY
WARNER BROS. PICTURES

MORT BLUMENSTOCK
Director ADVERTISING AND PUBLICITY
WARNER BROS. THEATRES

RKO THEATRES

ROBERT F. SISK
Director
ADVERTISING AND PUBLICITY

The Story

THE QUAKER OATS COMPANY, through their advertising agency, LORD & THOMAS, are embarking on a gigantic national advertising campaign, to culminate simultaneously with the release of the Warner Brothers' picture, "6 Day Bike Rider", with Joe E. Brown. Through the medium of newspapers and magazines and the co-operation of 150,000 Quaker Oats dealers, they will reach more than 17,000,000 people, not only with a message of Quaker Oats but with suitable mention of the picture, which you will play. To add interest to their plans they will give away 1,000 Iver Johnson Bikes to 1,000 lucky kids of the nation in a plan which, while having no direct bearing on a theatre, will assist you generally.

To awaken interest among theatre managers they further offer $1,000 in four cash prizes to those individuals turning in the best campaigns on the picture, where the words QUAKER OATS or MOTHER'S OATS are consistently publicized or picturized. The list of the newspapers to be used are listed on the next page. Quaker Oats promise you the co-operation of their dealers and will supply a list. If you're a live theatre manager and have a real publicity man, you know the rest.

The simple rules

This contest or offer is open to the manager or publicity director of any first or second run theatre in the United States playing the Warner Bros.' picture, Joe E. Brown in "6 Day Bike Rider".

All tear sheets, conveying stories or contests, must be mailed in MARKED. *Do not clip the story* but mail in the entire sheet.

All stunts must be photographed showing the words Quaker Oats or Mother's Oats as used. The expense of all photographs to be borne by the theatre manager. Snapshots will be acceptable.

All material must be mailed *at one time* and at the end of the engagement of the picture.

Neither Quaker Oats nor Lord & Thomas will be responsible for the return of tear sheets or photographs.

Lord & Thomas cannot change the newspaper schedule of advertising. Do not ask.

The Judges

GEORGE A. MACDONALD, *Vice President* . Quaker Oats Company, Chicago, Ill.
DONALD DOUGLAS, *Vice President* . Quaker Oats Company, Chicago, Ill.
D. M. NOYES, *Lord & Thomas Advertising Agency* . . . . . Chicago, Ill.
J. LOVELL JOHNSON, *Pres.*, Iver Johnson's Arms & Cycle Works, Fitchburg, Mass.
S. CHARLES EINFELD, *Director Advertising & Publicity* . Warner Bros. Pictures
MORT BLUMENSTOCK, *Director Advertising & Publicity* . Warner Bros. Theatres
ROBERT F. SISK, *Director Advertising & Publicity* . . . . . RKO Theatres
OSCAR DOOB, *Director Advertising & Publicity* . . . . . Loew Theatres

— and —

TERRY TURNER, *Director of Theatrical Publicity Campaign* . . . Quaker Oats

TURN TO BACK PAGE OF THIS BROADSIDE FOR SU

ES FOR THEATRE MANAGERS

BEST EXPLOITATION OF JOE E. BROWN in "6 DAY BIKE RIDER"

OATS
OATS **are published or picturized**

NEWSPAPERS TO BE USED

Akron, Ohio . . . . Times Press	Dayton, Ohio . . . . . News	Milwaukee, Wis. . . . . Sentinel	Rochester, N. Y. . . . . American
Albany, N. Y. . . . . Times Union	Denver, Colo. . . . . Post	Minneapolis, Minn. . . . . Tribune	St. Joseph, Mo. . . . . Gazette
Albuquerque, New Mexico . Journal	Des Moines, Iowa . . . . Register	Mobile, Ala. . . . . Press Register	St. Louis, Mo. . . . Globe Democrat
Atlanta, Ga. . . . . American	Detroit, Mich. . . . . News	Nashville, Tenn. . . . . Banner	St. Louis, Mo. . . . Post Dispatch
Baltimore, Md. . . . . American	Duluth, Minn. . . . News Tribune	Newark, N. J. . . . . Ledger	St. Paul, Minn. . . . Pioneer Press
Baltimore, Md. . . . . Sun	Erie, Pa. . . . . Dispatch Herald	New Haven, Conn. . . . . Register	Salt Lake City, Utah . . . Tribune
Birmingham, Ala., News & Age Herald	Fargo, N. D. . . . . Forum	New Orleans, La. . Times-Picayune	San Antonio, Texas . . . . Light
Boston, Mass. . . . . Advertiser	Flint, Mich. . . . . Journal	New York, N. Y. . . . . American	San Diego, Cal. . . Sunday Union
Boston, Mass. . . . . Globe	Fort Wayne, Ind. . Journal Gazette	New York, N. Y. . . . . News	San Francisco, Cal. . . . Examiner
Bridgeport, Conn. . . . . Post	Fort Worth, Texas . . Star Telegram	Norfolk, Va. . . . Virginian Pilot	Scranton, Pa. . . . . Scrantonian
Buffalo, N. Y. . . . Courier Express	Grand Rapids, Mich. . . . . Press	Oklahoma City, Okla. . Oklahoman	Seattle, Wash. . . Post-Intelligencer
Buffalo, N. Y. . . . . Times	Hartford, Conn. . . . . Courant	Omaha, Neb. . . . . Bee News	Shreveport, La. . . . . Times
Butte, Mont. . . . . Standard Post	Houston, Texas . . . . Chronicle	Peoria, Ill. . . . . Star	Spokane, Wash., Spokesman-Review
Cedar Rapids, Iowa . . . Gazette	Indianapolis, Ind. . . . . Star	Philadelphia, Pa. . . . Inquirer	Springfield, Mass., Union Republican
Charleston, W. Va. . . . . Mail	Jacksonville, Fla. . . Times Union	Pittsburgh, Pa. . . . . Press	Syracuse, N. Y. . . . . American
Chicago, Ill. . Herald & Examiner	Kansas City, Mo. . . . . Star	Pittsburgh, Pa. . . Sun Telegraph	Tampa, Fla. . . . . Tribune
Chicago, Ill. . . . . Tribune	Knoxville, Tenn. . . . News Sentinel	Portland, Me.	Toledo, Ohio . . . . . Blade
Cincinnati, Ohio . . . . Enquirer	Little Rock, Ark. . . . . Gazette	Sunday Telegram & Evening Express	Tulsa, Okla. . . . . World
Cleveland, Ohio . . . Plain Dealer	Los Angeles, Cal. . . . Examiner	Portland, Ore. . . . Oregonian	Washington, D. C. . . . . Herald
Columbia, S. C. . . . . State	Louisville, Ky. . . Courier-Journal	Providence, R. I. . . . . Journal	Washington, D. C. . . . . Star
Columbus, Ohio . . . . Dispatch	Memphis, Tenn. . Commercial Appeal	Reading, Pa. . . . . Eagle	Wichita, Kansas . . . . . Beacon
Dallas, Texas . . . . . News	Miami, Fla. . . . . Herald	Richmond, Va. . . . Times Dispatch	Worcester, Mass. . . . Telegram
			Youngstown, Ohio . . . Vindicator

Let's Be Sensible

THE QUAKER OATS COMPANY, as well as LORD & THOMAS, know full well that you cannot supersede your message to the public with Quaker Oats. They know full well that the ethics of the theatre will not permit the direct advertisement of Quaker Oats on your screen and they do not ask you to violate any ethics or rules in that respect. They do know, however, even as you and I, that with such a tremendous campaign behind you newspapers will take contests in which the words Quaker Oats can be consistently mentioned, and that lobby stunts and displays, as mentioned on the back page of this broadside, can carry the words Quaker Oats without damaging your ethical standing or hurting your campaign on the picture. They, as well as yourself, look upon the plan and the prizes involved merely as a co-operative gesture between the theatre, the picture and a national campaign on a household necessity, all blended into one gigantic effort. The directors of the major circuits who have endorsed this plan understand this and we would not want to violate their confidence in asking you to do other than mention Quaker Oats consistently in your campaign in a co-operative spirit. As this is the first time on record where a national advertiser has offered theatre operators prizes as well as national co-operation we must ask for *marked tear sheets* and *photographs of any stunts* upon which the prizes will be awarded.

Terry Turner

*THE PRIZES

1st $500.00

to the manager or publicity director having the best exploitation and newspaper campaign on Joe E. Brown in "6 Day Bike Rider" with consistent mention of Quaker Oats or Mother's Oats.

2nd $250.00

to the manager or publicity director having the second best campaign.

3rd $150.00

to the manager or publicity director having the third best campaign.

4th $100.00

to the theatre manager or publicity director with the most novel idea or stunt used in the campaign, wherein the name Quaker Oats or Mother's Oats is consistently mentioned.

**In case of tie, duplicate prizes will be awarded.*

NOTE: The decision of the judges will be final... ALL CAMPAIGNS MUST BE MAILED NOT LATER THAN DECEMBER 1, 1934

QUAKER OATS COMPANY, BOX 1083, CHICAGO, ILL.

This offer expires on that date and no other campaigns will be accepted for consideration for prize awards.

GGESTIONS THAT MIGHT HELP YOU!

SUGGESTIONS

—take your pick or improve on them

1 **A LOCAL BIKE RACE**... The bike craze is sweeping the nation. My information comes from the manufacturers who have increased their sales 500% in the past few months. A local bike race tied up with your newspaper, your local sports store for prizes would create a lot of interest. Have the finish line at your theatre, making the distance 25 miles or more. Less mileage for a junior race. The name Quaker Oats on the handle or cross bars as well as Joe E. Brown would not hurt the race or your coming picture but would put you in running for a cash prize.

2 **GUESSING THE NUMBER OF GRAINS**... An old but effective stunt. A tie-in with your dealers. A large glass bowl in their windows. Dump two or three boxes of Quaker Oats in the bowl. Sign: A pair of passes to see Joe E. Brown in "6 Day Bike Rider" to the one guessing nearest the number of flakes of Quaker Oats in this bowl. Perhaps the dealer could be prevailed upon to give some prize. You must have slips in the store where the guessers can jot down their figures. You'll be surprised how much comment this old stunt will create.

3 **THE BIGGEST MOUTH IN TOWN**... A play on Joe E. Brown's subway entrance mouth. A contest a la Freckles to establish the biggest mouth in town. All boys and girls, men and women eligible. It's good for a news picture if not a suitable contest. More of a laugh than anything else and you could stick the words Quaker Oats in for a picture.

4 **ATHLETIC TRAINING RULES**... A sporting goods store handling bikes and with a suitable window space might tie up with you on this one. Some local athlete to ride a stationary bike in the window for several days, and show his training methods and rules. Of course he would have to start every meal off with Quaker Oats, a supply of boxes being around the window. You could get pictures of famous six day bike riders from the morgues of your newspapers to give the window a bright display. The bike could be on an Iver Johnson Home Exerciser which the store may have or can easily obtain.

5 **BIKE RACE IN SPORTING STORE WINDOW**... If you are fortunate enough to have a sporting goods store with two windows, or space enough in one for two bikes, you could stage a window race, both bikes on Home Exercisers, and with a clock for each bike showing the mileage. The sporting goods store would be getting a plug for their bikes and other merchandise, you would be getting one for your picture and you could name the two bike riders QUAKER OATS and SPINACH, respectively.

6 **LOBBY OR MEZZANINE DISPLAY**... For two weeks prior to the opening of your picture it might awaken interest to borrow two bikes from a sporting goods store. Put them in the lobby or on the mezzanine on Home Exercisers so that anyone could ride them without fear of injury. Have a sealed mileage clock attached to each bike and have your signs inviting anyone to ride them. Offer prizes of passes to the Joe E. Brown picture to anyone guessing the daily mileage for about three or four days. When the interest has been aroused then offer a prize for the mileage over a week. Have the ushers, doorman or any attendant encourage patrons to ride. Have one a girl's bike so that your women patrons can participate. You will be surprised the kick couples will get out of this stunt. A Quaker Oats sign attached to the arrangement would not hurt your stunt but may be the means of bringing a check for one of the prizes to your town.

7 **QUAKER COSTUME CONTEST**... Joe E. Brown will make some stills in Quaker costume. Some of the nation's greatest men were Quakers. How about a costume contest, home made, rented or otherwise, juvenile or for the grown ups? Add to this the high wheel bikes of one hundred years ago.

8 **ENDURANCE TEST-BIKE AND QUAKER OATS**... Take a strong young fellow or two men, one to relieve the other as they do in the six day bike race. Place them in a prominent window for an endurance contest, riding and relieving each other 8 hours a day. All they can have to eat during the contest is Quaker Oats. The idea being "How long can a Joe E. Brown 6 Day Bike Rider hold up with the nourishment of Quaker Oats alone?" In a prominent location, this will attract attention both for the picture and Quaker Oats.

9 **RACE: ENGINE, RACE HORSE, AUTO AND BIKE**... I know this seems far-fetched, but I had it arranged at one time for a stretch of road near Rahway, N. J., only to have it fall through when the professional bike riders grew afraid of it. The idea was to have a Pennsylvania locomotive, an automobile driven by a good driver, a fairly good race horse and a bike rider pace it out over a mile or a mile and a half course. It would of course be a handicap race with the horse given the best advantage. The bike next, then the automobile and the locomotive starting from scratch. The bike would always be a sure winner with the automobile being the only dangerous contender, as the horse would die out and the locomotive could not get under way fast enough. If you cannot get the locomotive you can get the auto, race horse and bike.

10 **TRICK RIDING BIKE CONTEST**... As kids, we all thought we were great trick riders of bikes. Some of us have scars to show just how terrible we were. The kids of today are no different from us of yesterday. A call to a public park for trick bike riders of all ages and descriptions, male and female, will bring out a colorful collection. Better hold it on a lawn and a nice soft one to save aches and pains of the morrow. Call it the Joe E. Brown Quaker Oats Trick Bike Riding Contest. If they cart out monocycles, all the better. Trick riding could be determined as: Riding backwards. Going under the cross bar while in motion. Riding without the hands on the handlebars. Riding standing on head on the seat. Riding without handlebars and guiding over a given space by knee action by throwing weight from side to side. Riding on back wheel alone with front wheel held high off ground. Whirling on back wheel. Riding on back wheel with front wheel raised and whirling in motion. Maybe your scars and bumps will remind you of more.

11 **REMINDERS**... The foregoing suggestions are given just to help you formulate plans to win this prize money. Pick from them what you wish and then add to them. I have tried to suggest every stunt that would be good for pictures and tell its story in a photograph. As a theatre man I do not see anything objectionable in them or anything to violate the exploitation rules of a theatre.

REMEMBER—Any theatre manager, whether his theatre is a part of a major or minor chain or in the field alone, can compete for these prizes. The only condition is that you play Joe E. Brown in "6 Day Bike Rider"

It's just an honest-to-goodness chance to increase grosses both for the theatre and the individual bank account

Let me hear that you are in it with both feet and what you intend to do.

TERRY

MAIL ALL CAMPAIGNS, TEAR SHEETS, PHOTOGRAPHS TO

TERRY TURNER, QUAKER OATS, BOX 1083, CHICAGO, ILL.

Unusual Guessing Contest Sells Theatre Reopening

A new twist on the guessing stunt was put on by Manager Harry Bodie, Sixth Street Theatre, Coshocton, Ohio, to sell both the reopening of the remodeled house and the first attraction, "Here Comes the Navy."

Topping the many nautical exploitation stunts, Bodie sold his local power company on supplying the main window of their local store in which he planted a masked girl (see photo) seated in one of the new theatre chairs. Passersby were invited to guess the girl's age, height and weight, with cash prizes and theatre tickets offered for the nearest correct answers.

Tiein was further advanced by local paper, which ran front page stories on the stunt and also published contest blank which, besides necessary spaces, also contained plenty of buildup for the reopening of the house.

Work For a Quigley Award!

Police Guess Ending At Deering's Preview

To test the detective powers of his local gendarmes, Manager Francis Deering, State, Memphis, invited a number of the city sleuths to see "Thin Man," cutting off the picture just before the finish, and giving the dicks 24 hours to figure out the criminal. The stunt netted two day stories in the dailies.

The classified clew idea was also put across, four cash prizes amounting to $10, and ten pairs of tickets being given, paper coming in with display ads to sell the gag. Reward cards were tacked on telephone poles, and tall man was used for street bally.

The "please don't tell" herald was planted in downtown offices, dentists' and doctors' waiting rooms, etc., and number of peanuts in a bowl made up a flash in prominent store window. Public library and book stores distributed book marks, and Red Book agency stuffed copies with theatre herald.

Work For a Quigley Award!

Various Program Ideas Used by Joe Salmon

Change of pace in program style is found beneficial by Manager Joe Salmon, of the New York Riverside Theatre, who varies the size and style of his house organs from time to time in selling his attractions.

A four page newsette with short stories and cuts is alternated with larger size program with art front page. Also utilized from time to time is Joe's old standby, the offset herald, recently described here.

Work For a Quigley Award!

Jones Ties in "Treasure" With Local Orphan Week

Raymond L. Jones, Loew's Vendome, Nashville, Tenn., new Round Table recruit reports a campaign for "Treasure Island" in which he arranged with the Mayor to proclaim "Orphans' Week" during showing of picture. Newspapers carried stories and Mayor's proclamation. Lobby display consisted of pirate chest, blunderbuss, flintlocks, sand, palms, etc. Pirate hats were distributed at all playgrounds, special bannered



Wright-Brewer "Cellini" Display



Bodie's Unusual Window Idea



One of the Monogram Contest Displays



Mayor Congratulating Alper

street cars transported children to and from theatre free of charge.

Ray's "Cellini" theatre ad ran on special dollar day page, offering free guest tickets. Ad only art on page commanded attention. Entire lobby display was moved to large radio store window for run of picture, and tieups were also made with leading jewelers.

Wright and Bruner Effect "Cellini" Window Display

Jack Wright, manager, and Frank Bruner, publicist at the Rivoli Theatre, New York City are responsible for the swell window (see photo) of leading Fiftn Avenue jeweler for "Affairs of Cellini." Display showed present day silver and gold work tied-in with enlarged still of Frederic March as "Cellini" in his workshop. Small, neat engraved card at center of window gave theatre and play dates.

Work For a Quigley Award!

Alper Gets Thorough Coverage on "Navy"

Murray Alper, Commodore Theatre, Brooklyn, N. Y., dressed his lobby on "Navy" with a miniature display of model battleships, cruisers, destroyers, etc., set on a cellophane sea depicting the ships in action (see photo). A guard of eight sailor sea scouts were on duty at the exhibit and signal station was set up with radio controls worked by seaman who used blinker lights to attract attention.

Accompanying photo shows Congressman John J. Delaney, member of House Committee on Naval Affairs in Washington, complimenting Murray on his display.

Entire house staff was dressed in naval attire wearing sashes with theatre copy and play dates. Tie-up with nearby Woolworth store resulted in all salesgirls wearing navy hats and sashes with copy. Special sale on sailor hats prevailed one week prior.

For his street bally Murray has usher dressed as sailor promenade streets with bannered goat. Opening night contingent of sailors paraded to the theatre with Boy Scout Band. Sea scout from Brooklyn Navy Yard blew bugle from top of marquee and ship's searchlight from same spot was played up and down the street.

Work For a Quigley Award!

MacLevey Promotes Tape For "Handy Andy" Date

For his "Handy Andy" date, at the Savoy Theatre, Monty MacLevey, publicity director for Frisch and Rinzler in Brooklyn, N. Y., promoted from a local pharmacist several hundred "bandaids" which were placed in imprinted envelopes bearing copy: "You'll laugh until you fall apart . . . keep yourself together with the enclosed." Theatre copy, play dates and druggist's ad followed.

Work For a Quigley Award!

Monogram-Agfa Contest Lands Many Windows

Monogram's tieup with Agfa on a contest to uncover new Hollywood faces is progressing rapidly throughout the country and as an instance of the cooperation between photo dealers and theatres, the accompanying shot, forwarded by Ed Finney, shows how the Liberty in Seattle, Wash., tied in on "Women Must Dress." Window contained plug on the contest and stills of Monogram stars, the display being moved from store to store in conjunction with all local showings of Monogram releases.

Similar displays have been arranged in many other spots and grand winners in the contest will be sent to the studios to play in one or more pictures, expenses and salaries to be paid for a period of ten weeks.

FAVORS RADIO EXPLOITATION

Former Studio Director Points Out Preferable Hours; Stresses Type of Successful Program

by EDDIE FORESTER
Manager, Rivoli, Hastings, Neb.

After reading Harry Botwick's comments on radio as a medium of exploitation, I cannot but agree that it is a valuable asset to any theatre. I have been using the radio successfully for the past seven years. Without radio as a sales medium, I would be lost, and having been in radio as announcer and studio director, I know you cannot get results with haphazard programs.

I must disagree with Harry, however, on two points which of course is purely my own personal opinion. I have reference to the time of day for the broadcasts and the type of material used in the programs. I know it is commonly believed by everyone connected with commercial radio stations, that the dinner hour or from 5:30 to 7, is the best time for a selling program, assuming that the whole family is home at this time, but I do not agree that it is the best time for a movie advertising program. Just visit any average home at that hour and ascertain what is going on. The wife is in the kitchen preparing dinner, and the old man is reading the evening paper. Did you ever try to listen to a radio program of talk and read what Hitler was doing in Germany at the same time? It just can't be done, and the paper will win out every time. The dial will be changed to a straight musical program, or the announcer will go rambling on unheeded.

Directs Appeal to Women

It is commonly accepted in show business that an attraction with a strong appeal for the women is practically a guaranteed box office attraction. By the same reasoning, I have always tried to direct my radio appeal to the women of the household, and to do so, you must present your program at hours that she can listen, and offer a program that will make her sit down for 15 minutes or an half hour and really pay attention to what is being said. I have found the best hours to be between 10 and 11:30 in the morning, or between 2:30 and 4 in the afternoon. At these periods, there is nothing that will interfere with the average housewife's concentration if she is willing. The morning hour is preferable, for then there is no bridge club, or afternoon shopping to interfere. The woman of the family is usually boss when it comes to selecting the family entertainment, so you sell her on your show and she will do the rest.

Your next consideration then is what type of program will be strong enough to make the women sit down and listen attentively? Kitchen chatter naturally is out for a theatre program—continued playlets are strong radio features, but entail too much preparation and material and too many people. Go over the whole list of possibilities and it will eventually come right back to the theatre itself, the pipe organ. Our greatest success in holding a radio audience has been with the pipe organ that in most theatres is covered with cobwebs. We broadcast an hour a day from 10 to 11, using the organ, a tenor and Tony Wons style poems and homey readings. Every woman is more or less sentimentally inclined and this type material seems to hold her interest. I know it is common practice to use Hollywood chatter on theatre programs, but I have never favored this style radio presentations and do not believe they sell tickets. Goings on in Hollywood have been exploited so much by press agents of the stars that an aroma has arisen so unpleasant that it has reacted against the industry as a whole. I doubt very much if there are very many more divorces and carryings-on among the movie people than there are in many another walk of life, but they have been given so much publicity that the whole world has gotten the idea that Hollywood is Hell's home office and Hays is the District Manager.

Advises Careful Planning

On our programs we use a visiting style of announcements. Just sorta sit down with the listener and describe some interesting incident in the picture we are selling. After all, we have thrown adjectives at the public so long it doesn't mean a thing any more. They want to know what makes the picture meritorious. I am positive one broadcast we used on "Wild Cargo" was responsible for an increase in gross. Like everyone else, we sold the wild, exciting angle on the picture in advance. After the opening, we found the women were not interested as much as they should be. I took stock of the picture and decided to stress the "cute" things in the picture for one broadcast, so I described the tiny deer that Buck liberated, the amusing way he caught monekys and other incidents less rugged than the snakes and death battles. That very night our business took a leap and it was due to a great increase in women patronage.

Most certainly, radio should be used wherever possible in theatre campaigns. Possibly radio has taken away some theatre patronage, but by the same token, it is a challenge to theatre managers to utilize the medium to bring them back to the theatre. Not merely by presenting a brief announcement of stars and titles, but by a studied approach, carefully planned. You would not think of running an ad in the newspaper with just the cast and title and no comment on the picture and a radio program must have just as much or more preparation and consideration.

Work For a Quigley Award!

HOPE SONNY ISN'T SHORT WINDED

From Miami, Sonny Shepherd breezed into New York via boat, immediately hopped a Chicago plane, stopped overnight in the Windy City, flew to Detroit, picked up a new Ford, grabbed the night boat to Buffalo, drove to Niagara Falls, left the next day for Rochester, and the same day landed in Ottawa.

There's a lot more of the same, but this will give you a faint idea of what Sonny considers the proper way to spend a vacation. —*MIKE*

Tieup Nets "Cellini" Jewelry Ad for Perry

Charlie Perry, Aldine Theatre, Philadelphia, Pa., effected a tie-up with Gimbel's resulting in distribution of 20,000 package inserts and cooperative ad in all local newspapers on "Cellini" jewelry, when he played that picture.

Three weeks prior, special feature stories and photos of Bennett and March broke in papers and serialization run in *Daily News* resulted in special posters on all their delivery trucks. Radio stations plugged the engagement and book displays netted attractive windows.

ROUND TABLE BIRTHDAY GREETINGS

E. G. Austin
R. D. Bailey
Richard Bauke
Harry Beencken
J. H. Berlinger
Fred Bixby
Ben W. Blackmon
Frank Boucher
Charles Brown
A. G. Buchanan
George Clarke
Burr Cline
Al Cooper
Reid L. Crow
L. O. Daniel
J. Ramos De Fontaine
Norman L. Davis
Joseph Feldman
Bert Gildersleeve
Melvin L. Gold
Leonard Goldberg
Meyer Golding
Wesley L. Griffith
Mike Guttman
W. H. Hall
John P. Hassett
Sydney J. Hobbs
Jack Huwig
Jack L. Johnson
James A. Kakley
Thomas R. King
Charles Koerner
Maurice H. Leahy
Joseph Levenson
Irving Levine
George E. Livingston
H. B. McFarling
R. V. McGinnis
L. McMullen
Tom Malloy
Jerome Marx
Robert Menches
Howard Mercer
Michael S. Milo
Bill C. Miller
Irvin A. Moffitt
Fred Naify
Lee Naify
Millard Ochs
Edward J. Oliver
Tom Olsen
J. Alan Peters
Max Reizes
Ralph C. Ressler
Robert O. Robison
J. H. Romaine
Sam Rothstein
Robert J. Rydeen
Harry Sanders
Harry Sayer
Harry Sefton
Gerald Shaffer
Morris Simms
Frank D. Solomont
J. E. Spencer
William Truesdell
Eric Van Dyck
Frank Weatherford
Jack Zaitow

WHAT THEY'RE DOING IN TEXAS

Interstate Circuit Round Tablers Put Over Many Box Office Angles In Selling Various Attractions

There is a lot of fine showmanship being displayed down in Texas, especially by the managers in the Interstate Circuit, which is almost 100 per cent in Round Table membership. On this page is reported a number of campaigns put on by these showmen, forwarded by Don Hoobler, which cover many angles, and should give the membership a good idea of how they do it down in Texas.

Burke Plans Different Display Ad on "Rothschild"

Realizing that a more dignified type of display would be more in keeping for the "Rothschild" date, Manager John A. Burke, Lyric, Eastland, Texas, disregarded the conventional mats and made up a series of simple announcement ads illustrated by star cuts of Arliss. These were followed up with personal endorsement letters to ministers and club women.

From time to time, Burke uses an automobile banner (see photo) with steel frames. He states this is easily set up and has proven helpful, especially on his recent showing of "George White's Scandals."

Dooley's Shirley Temple Party Causes Holdover

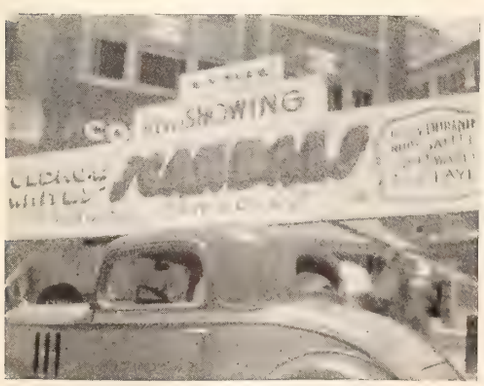
A Shirley Temple "Movie Party" on the morning of the second day of his run on "Little Miss Marker" at the Mission, Amarillo, Texas, was reported by Manager Oscar Dooley to have built up the run so that a holdover of an extra day was necessary. Children were appealed to through ads on newspaper comic pages, radio and P. T. A. Mickey Mouse, Popeye and Betty Boop were on the bill, and candy promoted from nearby confectioner was given to each child. The success of the party made it necessary to open another theatre to handle the overflow crowd.

Fanning's "Wonder Bar" Campaign Wins Prize

Spurred on by the opportunity of winning an important cash prize in a contest for the best increase over average business, Manager John C. Fanning, Capitol, Brownsville, Texas, put over a campaign on "Wonder Bar" that netted him first money.

Exploitation was featured by a street parade in which decorated theatre float was one of the main attractions. On center of truck was small donkey carrying man made up in blackface to resemble Jolson and singing hit number from the picture. Fanning spoke before lunch clubs, made announcements from the stage and put over a host of other helpful ideas.

On his "Wild Cargo" date, the parade angle was again utilized, bannered truck carrying cages of wild animals (see photo) presided over by Manuel King, world's youngest wild animal trainer, whom Fanning tied in on the campaign.



Burke's Permanent Auto Banner

Frias' Mickey Mouse Club Has Membership of 7,000.

Called by observers one of the most successful and intelligently handled of all Mickey Mouse clubs, is that organized by Manager Carlos Frias, Plaza, El Paso, Texas, which boasts the amazing membership of 7,000 boys and girls, with a consistent weekly attendance of over 2,000.

Tiein with local paper nets Frias much publicity, outstanding being a free full page institutional ad contributed by the El Paso *Times* plugging the club and inviting parents to have their children join. Hook-in with many local grocers for weekly prizes is also another source of free newspaper displays.

In addition to the screen show, Frias puts on a stage presentation of Mickey Mouse amateur talent which is broadcast over a prominent station as a weekly feature. In fact, this Round Tabler has developed the club to such a point that merchant tieups are secured without asking.

Stewart Pens Selling Letter To Club Women on "Bondage"

Reported to have brought satisfactory results was a general letter sent out by Manager C. H. Stewart, Majestic, Wichita Falls, Texas, on "Of Human Bondage." The message was addressed to members of all women's clubs, P. T. A., etc., in which Stewart was careful to point out that the picture was adult entertainment, "not because it contains anything offensive, but because the subject matter will not be understood by children."

On "Stamboul Quest," this member was successful in putting over the international spy contest with one of his local papers, the series being planted prominently on the classified page.

King Promotes Co-op Page In Less Than Two Hours

His original date being switched on 24 hours' notice, Manager J. C. King, Arcadia, Harlingen, Texas, had very little time to put over "Shoot the Works," which replaced his regular booking. In spite of which he managed to secure congratulatory wires from the stars in the picture, copies of which were made up and placed in many windows.

Still working fast, King went out and sold a page of cooperative ads in a few hours and states for the information of other managers that he found the title a natural to put over for this kind of advertising.

Mason Ties In War Vets On "All Quiet" Showing

For his return date on "All Quiet," Manager L. J. Mason, Palace, McAllen, Texas, obtained the cooperation of his local Veterans of Foreign Wars post to sell tickets for the engagement. After a designated amount, the gross was split 50-50, and Mason reports very satisfactory business as a result.

Featured in the campaign was a co-op page in which over 40 local merchants paid for all the space. Top of page carried theatre ad and copy plugging tieup with Vets.

Local Paper Runs Page One Story on Warren's Lobby

Manager B. V. Warren, Rialto, Denison, Texas, evidently created an out of the ordinary front on "Tarzan and His Mate," for the flash was good enough to land a front page story in his local daily, describing how Warren and his house staff obtained a number of trees and bushes from the nearby river bottoms and arranged them to simulate a jungle scene. Local taxidermist supplied stuffed monkeys, pelicans, etc.

Still another excellent teaser idea was that employed by this member for "Let's Talk It Over," shown during the period of local elections. Small throwaways were printed addressed to the local citizenry requesting them not to vote wrong and to be on hand Saturday night—the opening day of the picture, to "talk it over." Warren states that the printer received many phone calls from the candidates, wanting to know what it was all about.

Work For a Quigley Award!

Ensor Asks Patrons To Criticize Pictures

In an effort to get his patrons' reactions to the kind of pictures shown at the Ensor Theatre, Little Rock, Ark., J. M. Ensor ran an announcement in his theatre ad that passes would be given to the first fifty adults writing criticisms of his pictures. Second ad, run several days later, included copy thanking patrons for their letters and expressing pleasure that all agreed Ensor's pictures "offered entertainment of the highest type." Incidentally, "J. M." probably added a few names to his mailing list.



Fanning's "Wild Cargo" Bally

START THE DAY OFF RIGHT—JOIN!

WILBUR M. PETERSON

is the owner manager of the Orpheum Theatre, Somerville, Mass. and we would certainly be delighted if all of our members could join the way he did. Wilbur or Pete, as he is called, came into Club headquarters with his delightful wife, paid us a nice visit and "jerned up." Pete has had a hectic career, he started as usher at the Thompson Square Theatre in Charleston, Mass., stayed there about a year and then joined a local stock company. Organized the New England Players, playing around Boston and other towns; left showbusiness awhile and went into the insurance game, however, the old lure must have been too strong for we find him back again as assistant at the Broadway in Somerville and then to various other houses until he acquired his own house where as he says he "expects to remain for some time" and so do we.

▽

GEORGE HEELEY, JR.

is another new member in our midst from Roxbury, Mass., where he handles the Dudley Theatre as manager. We number quite a few members from your town, George, but they aren't all as active as we'd like them to be, so how about taking the responsibility on your shoulders? Maybe if you start the ball a rolling, there'll be a little action up around your way. Are you on?

▽

TRUMAN MOULDER

joined us from the Biscayne Plaza in Miami Beach, Fla. and since he has already contributed to our pages scarcely needs an introduction, however, all who enter have to do so through these portals, so here goes, Truman. Mouder has managed the Picadilly, now the Century in Rochester, N. T. and started in show business as doorman at the Toledo Paramount, after "barking at the door" as Truman puts it he was promoted to treasurer. Later to the State in Youngstown, Ohio, then to the Vendome in Nashville and on to his present assignment.

▽

CHARLES T. LEHNING

is house manager at the Jackson Theatre in Cairo, Ill., having started his career as program boy in the Cairo Opera House after one season he was given job as gripper back stage and then promoted to stage carpenter there. Charlie held this job until vaude and road shows were discontinued about two years ago, at which time he started in his present assignment.

▽

VAUGHAN MANN

acts as assistant manager at the Ashland Theatre in Kansas City, Mo. The last assistant in your fair city that we welcomed, was made a manager shortly after and we are rooting for the same good fortune to visit you, Vaughn. Mann previously managed theatres in Manhattan, Kansas for the Dickinson Theatres. We haven't had any contributions from you yet, but we won't give up hope and shall look for something from you soon.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

ALEXANDER OTTO

is the manager-lessee of the Lincoln Theatre in Stanford, Ky. Al has worked for the Ackerman and Harris outfit and on the West Coast. Started in as usher, doorman and then in the display department. With your general knowledge and interest as expressed in your biography, don't make a stranger of yourself, but join in at the Round Table and show a little activity.

FRANK B. SITTON

is no stranger to these pages, he manages the Virginian and Colonial Theatres in East Radford, Va. Frank started as ticket taker, through to operating room into assistant manager's job and then left showbusiness for twelve years, back to it again and expects to remain "from now on." Before his present houses, rank, was connected with the Elton, Star and Elks Theatres in Talladega, Ala., working in every capacity. His present assignment includes vaudeville with pictures, so it's small wonder he "knows what it's all about." Haven't heard from you in a while, Frank, and we don't like it. Drop us a line and tell us the news.

▽

DON A. MALLOY

manages the Orpheum in Hammond, Ind., and we're a little late welcoming Don, in fact all of you boys remember, we can only get so many "welcomes" on a membership page and the new applicants come in so fast, we can't catch up! Don has attended the Loyola Academy in Chicago and the University of Notre Dame. Certainly has fortified himself for showbusiness, hasn't he. Malloy started as assistant at the Grove in Chicago, later the Hamilton, Highland, Shore, Jeffrey and Shakespeare in Chicago and then on to his present house. Welcome Don, and we haven't heard from you in a few weeks, how come?

▽

GEORGE SOFIA

manager of the East End Theatre in New York City is another new member who was proposed for membership by Paul Renaud and, needless to say, we extend the same invitation to you George as we did to Damaini. Why don't the two of you come up some day, if you're not already acquainted, it's a good chance to get that way.



M & P PUBLIX REGIONAL MEET. Held in Portland, Maine, a few weeks back, where plenty of newspaper space was grabbed by Harry Browning, assisted by Harry Botwick, who can be noted in above group of conventioneers. Others attending included Martin J. Mullin, Sam Pinanski, Ed Cuddy, Armand Moreau, C. J. Russell, Sr., Phil Seletski and Al Bevan, in addition to M & P regional managers.

THE BOX OFFICE CHECK-UP of 1934

● Thousands of people—writers, artists, actors, masters of cameracraft and directors—contribute daily to the making of America's motion pictures.

In Hollywood and in New York their artistic and executive labors have made America synonymous with the greatest achievements in the world of motion picture entertainment.

Box Office Check-Up of 1934 undertakes an extensive analysis of their work . . . an annual record and reference book published in the interests of those who have participated in the making of notable pictures of the year.

The comprehensive facilities of Quigley Publications are providing a meeting ground for showmen and the creative talent of the screen.



An annual produced by the combined editorial and statistical facilities of

MOTION PICTURE HERALD

MOTION PICTURE DAILY

1790 Broadway, New York City

QUIGLEY PUBLICATIONS

WABASH AVENUE

CHICAGO

Keen interest in the Code Authority's disposition of the Balaban & Katz appeal on a Clearance and Zoning decision prompted Jack Miller, James Coston and Walter Immerman to take a train for New York to be on hand when the board acted.

▽

Tom Mitchell, who has been managing the Irving theatre, has joined Henri Ellman's Capitol Film exchange and is covering the north side territory.

▽

Julius Porter, who operates the Cozy theatre in LaPorte, Ind., has opened two theatres, one in St. Joseph and the other in Benton Harbor.

▽

H. Emma is the new general manager of the Deerpath theatre, Lake Forest.

▽

Fred McConnell, sales manager of Van Beuren Pictures, spent several days in town.

▽

Louis Rudolph of the Emmett theatre and an Allied director was valiantly fighting a siege of pneumonia at a local hospital as this was written.

▽

Essaness is now operating the Vic theatre with Ed Kennelly as manager.

▽

Sidney Spiegel of Essaness is the proud owner of a new Stinson plane. Spiegel has been a licensed pilot for some time.

▽

Mark J. Wolf, buyer for Theatre Managers company of Indianapolis, was a visitor along Film Row last week.

▽

Henri Ellman of Capitol Film Exchange has a fine press agent in the person of Wilbur Glenn Voliva of Zion, Ill., who regularly over many years has predicted and announced a date on which the world would come to an end. Voliva's predictions always rate first page in the newspapers. Ellman has a picture called "The End of the World" and as long as Voliva's predictions continue failing to materialize Ellman sees publicity value in his prognostications. Should Voliva call his next shot right Ellman still doesn't see how he can lose.

▽

Mr. and Mrs. Ludwig Sussman of the Adelphi theatre, who were confined to the Rogers Park hospital following an automobile accident, have recovered sufficiently to be removed home.

▽

Max Sachs, former manager of the Irving for Essaness, has taken over the Lexington theatre. George Moyen succeeds Sachs at the Irving.

HOLQUIST

Sulzer, Mees, Sievers Advanced in Eastman

Albert F. Sulzer has been elected vice-president of Eastman Kodak, at Rochester, N. Y., in charge of Kodak Park, the company's largest plant, of which he has been manager. Dr. C. E. Kenneth Mees has been moved up from director of research and development to vice-president in charge of that division, and Herman C. Sievers, former general sales manager, is now vice-president in charge of sales and advertising, succeeding the late Lewis B. Jones.

Wesley Eddy Dies At Parents' Grave

Wesley Eddy, 31, musician and master of ceremonies at the Roxy theatre in New York and at various other motion picture theatres, was found dead last week at the grave of his parents in St. Michael's Cemetery, Stratford, Conn., with a bullet wound in the head.

The death was attributed to suicide, although a revolver was found many feet from the body only after a long search. The medical examiner's verdict, however, failed to satisfy David Garrison Berger, the dead player's New York attorney, who left for Connecticut to demand reopening of the case. The verdict called despondency the cause of the death, an assumption questioned by the attorney.

Eddy, whose real name was Edward Gargiulo, had posted two letters to his brother, Joseph, who lives in Bridgeport, which, according to police, substantiated the opinion of suicide.

The player had ended a three-weeks engagement at the Roxy August 23, earlier in the year having acted as master of ceremonies at the theatre for 12 weeks. On the stage he sang barytone and played the violin, in addition to his duties as master of ceremonies.

Surviving, besides his brother, are his wife, Mrs. Margaret De Marco Gargiulo, and a son, Frank Gargiulo, 12.

Reinhardt Sees Religion As New Force in Screen, Stage

The next great force in stage and screen drama will be religion, last week in Hollywood predicted Max Reinhardt, famous producer, there to produce "Midsummer Night's Dream." "The spiritual longings of the world must be satisfied through the theatre," he declared, saying the motion picture should take leadership in creating "this religious manna."

SHORT PRODUCT PLAYING BROADWAY

Week of September 15

MAYFAIR
Screen Snapshots No. 13 . . . Columbia
Back to the Soil . . . . . Columbia

PARAMOUNT
Madhouse Movies No. 2 . . . Paramount
Pictorial No. 3 . . . . . Paramount
Betty Boop's Little Pal . . . . . Paramount

RIALTO
Betty Boop's Little Pal . . . . . Paramount

RIVOLI
Good Luck—Best Wishes . . . Educational
Stranger Than Fiction . . . . . Universal

RKO MUSIC HALL
Decks Awash . . . . . Columbia
Hello, Sailors . . . . . Educational

ROXY
She's My Lilly . . . . . Educational
The Flying Mouse . . . . . United Artists

STRAND
Good Morning, Eve . . . . . Vitaphone
Art Trouble . . . . . Vitaphone
Buddy's Bearcats . . . . . Vitaphone

TRAVELERS

KAY FRANCIS, Warner player, is due in New York from Europe en route to Burbank.

WILLIAM CLARK, Educational's assistant sales manager, and HARVEY DAY, sales manager for Educational's Terry-Toons series, left New York for Fox exchange tour to the south.

NAT LIEBESKIND, Warner manager in Singapore, arrived in New York.

CARL LAEMMLE, president of Universal, returned to New York from three months' vacation and business tour of Europe. Accompanying him were JOE WEIL, his assistant, and JACK ROSS, secretary.

E. W. HAMMONS, president of Educational, returned to New York from a cruise.

ROBERT TRILLO, RKO's Central American branch manager, was due in New York from Panama en route to Spain to take over the new RKO exchange there.

L. P. WILLIAMS, art director in London for British and Dominions, arrived in New York en route to Hollywood.

JAMES DUNN and JOHN BRADFORD, Fox players, arrived in New York from Movietone City.

SOL LESSER was due in New York from Hollywood en route to Europe.

ERICH VON STROHEIM arrived in New York from the coast to appear in "Crime of Dr. Crespi" for John Auer at Biograph studio.

MICHAEL BALCON, Gaumont production chief in London, sails for New York Saturday.

HARRY COHN, president of Columbia Pictures, was due in New York from Hollywood.

ETHEL MERMAN returned to New York from United Artists studio on coast.

JULES BRULATOUR, Eastman film distributor and his wife, HOPE HAMPTON, returned to New York from Europe.

ADOLPH ZUKOR, president of Paramount, will arrive in New York Monday from the studios in Hollywood.

SYDNEY HOWARD, English player, arrived in New York from United Artists studio in Hollywood, returning to London at the end of the week.

RAY NOBLE, English song writer for British and Dominions arrived in New York from London.

ROBERT FLAHERTY, director of Gaumont's "Man of Aran," arrives Friday in New York from Isle of Aran, off Irish coast.

EDWARD L. KLEIN, English importer and exporter, arrived in New York from London for product, stopping at the St. Moritz.

PERCY PHILLIPSON, of General Register, returns to London from New York on September 28th.

CAROLE LOMBARD arrived in New York from Hollywood, where she worked for Columbia.

LUCIEN HUBBARD, MGM producer, returned to New York from Europe and left immediately for the coast.

MORDAUNT SHAIRP, British playwright, arrived from England under contract to Metro in California.

MARSHALL NEILAN, director, arrived in New York from California.

LYNN FARNOL, Goldwyn representative, arrived in New York en route to Europe.

MARY EATON arrived in New York from the coast.

LARRY DARMOUR arrived in New York from Hollywood.

N. L. NATHANSON was scheduled to return to Montreal from Europe.

JOSEPH WEBER, president of the American Federation of Musicians, returned from Europe.

BOB GILLHAM, Paramount's advertising and publicity director, returned to New York from Hollywood.

KARL BRENKERT, of Brenkert Optical Company, was in New York from Detroit.

A. C. BLUMENTHAL returned to New York from Hollywood.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtain Falls, The	Henrietta Crosman			
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	72	Sept. 15
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life, The	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Broadway Bill	Warner Baxter-Myrna Loy	
(See "In the Cutting Room," July 14.)		
Captain Hates the Sea, The	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 10
(See "In the Cutting Room," July 7.)		
Criminal Within	Charles Sabin-Shelia Manners	Oct. 25
Feud	Tim McCoy	
Georgiana	Ann Sothern	
Girl Friend, The	Lupe Velez-Jack Haley	
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner - Mona Barrie	Oct. 20
I'll Love You Always		
Jail Breaker	Edward G. Robinson	
Part Time Lady	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15
(See "Orchids and Onions," "In the Cutting Room," Sept. 1)		
Police Ambulance	John Mack Brown-Sally Blane	
Song You Gave Me, The	Bebe Daniels-Victor Varconi	Oct. 21,'33
Spring 3100	Nancy Carroll-Donald Cook	
Sure Fire	Gene Raymond-Ann Sothern	
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Sept. 15
Wolves of Catclaw	Tim McCoy	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Death of L'Aiglon		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

Coming Attractions

Blue Light	Leni Riefenstahl	Oct. 15	90	
Old Bill	Anatole France story	Nov. 1	70	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Babbitt	Aline MacMahon-Guy Kibbee	
(See "In the Cutting Room," Sept. 15.)		
Earthworm Tractor	Joe E. Brown	
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien	
(See "In the Cutting Room," June 30.)		
Gentlemen Are Born	Franchot Tone-Jean Muir	
(See "In the Cutting Room," Sept. 15.)		
Happiness Ahead	Dick Powell-Josephine Hutchinson	Oct. 27 85
(See "In the Cutting Room," Aug. 18.)		
I Am A Thief	Mary Astor-Ricardo Cortez	
I Sell Anything	Pat O'Brien - Ann Dvorak - C. Dodd	
(See "In the Cutting Room," Sept. 15.)		
Lost Lady, A	Barbara Stanwyck	Oct. 20 61 Sept. 8
Maybe It's Love	Gloria Stuart-Ross Alexander	
Singer of Naples	Enrico Caruso, Jr.	
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 20
(See "In the Cutting Room," Aug. 18.)		
What New York Wants	Joe E. Brown	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Dude Ranger	George O'Brien			
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Bachelor of Arts	Tom Brown-Anita Louise			
Bright Eyes	Shirley Temple			
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8
Charlie Chan in London	Warner Oland - Drue Leyton	Sept. 14		
(See "In the Cutting Room," Aug. 18.)				
East River	Edmund Lowe-Victor McLaglen			
Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams-G. Roland	Oct. 12		
(See "In the Cutting Room," Aug. 25, "The State vs. Elinor Norton.")				
Gambling	George M. Cohan			
Hell in the Heavens	Warner Baxter			
Helldorado	Spencer Tracy			
Judge Priest	Will Rogers	Sept. 28	79	Aug. 11
Lottery Lover	"Pat" Paterson - Lew Ayres	Nov. 30		
Love Time	"Pat" Paterson - Lew Ayres	Sept. 21		
(See "Serenade," "In the Cutting Room," July 28.)				
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
(See "In the Cutting Room," Sept. 15.)				
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomery	Nov. 2		
(See "In the Cutting Room," Sept. 15.)				
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11.)				
365 Nights In Hollywood	Alice Faye-James Dunn	Nov. 9		
(See "In the Cutting Room," Sept. 1.)				
24 Hours A Day	Rosemary Ames			
When a Man's a Man	George O'Brien			
White Parade, The	John Boles-Loretta Young			

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Just Smith	Tom Walls		69	May 5
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Strike!	Leslie Banks-Carol Goodner		63	
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson-C. Starrett	Sept. 15	66	
Port of Lost Dreams				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct. 26	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
Without Children	Marguerite Churchill - Bruce Cabot	May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
(Reviewed under the title, "I Spy.")				
Unknown Blonde	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

Coming Attractions

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept. 22	*65	
(See "In the Cutting Room," Sept. 8.)				
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	*65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 13	68	
Young and Beautiful	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza			
In Old Santa Fe	Ken Maynard			
Marines Have Landed, The	William Haines			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chained	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	80	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes in Toyland	Laurel and Hardy-C. Henry			
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4
Biography of a Bachelor Girl	Robert Montgomery-Ann Harding			
(See "In the Cutting Room," Sept. 8.)				
David Copperfield	All Star Cast			
Death on the Diamond	Robert Young-Madge Evans	Sept. 14	72	
(See "In the Cutting Room," Aug. 18.)				
Evelyn Prentice	William Powell-Myrna Loy			
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	
(See "In the Cutting Room," Aug. 4.)				
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald	Oct. 12(T)	*110	Sept. 8
Night Is Young, The	Ramon Novarro-Evelyn Laye			
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	76	Sept. 8
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
(See "In the Cutting Room," Sept. 15.)				
Sequoia	Jean Parker-Russell Hardie			
(See "In the Cutting Room," Sept. 1.)				
Student Tour	Charles Butterworth - Jimmy Durante			
(See "In the Cutting Room," June 23.)				
What Every Woman Knows	Helen Hayes - Brian Aherne			
(See "In the Cutting Room," Sept. 1.)				
Wicked Woman	Mady Christians			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenillian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	

Coming Attractions

Flirting With Danger	Robert Armstrong-Marion Burns			
Girl of My Dreams	Mary Carlisle-Creighton Chaney			
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Healer, The				
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15
Lawless Frontier	John Wayne-Sheila Terry			
'Neath Arizona Skies	John Wayne-Sheila Terry			
Reckless Romeo	Robt. Armstrong-Wm. Cagney			
Redhead	Bruce Cabot-Grace Bradley			
Stratosphere	June Collyer-William Cagney			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The	John Wayne-Verna Hillie	Oct. 22	55	

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	80	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28

Coming Attractions

Back Porch	W. C. Fields-Baby LeRoy			
(See "In the Cutting Room," Sept. 15.)				
Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25
College Rhythm	Joe Penner-Lanny Ross			
(See "In the Cutting Room," Sept. 8.)				
Enter Madame	Elissa Landi-Cary Grant			
(See "In the Cutting Room," Sept. 8.)				
Kids on the Cuff	Max Baer			
Here Is My Heart	Bing Crosby-Kitty Carlisle			
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28		
(See "In the Cutting Room," Sept. 8.)				
Limehouse Nights	George Raft-Jean Parker			
(See "In the Cutting Room," Sept. 8.)				
Lives of A Bengal Lancer	Gary Cooper-Franchot Tone			
Menace	Paul Cavanagh	Oct. 26		
(See "In the Cutting Room," Sept. 1.)				
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor Evelyn Venable	Oct. 19	73	Aug. 25
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept. 28	72	Sept. 15
Ready for Love	Richard Arlen, Ida Lupino	Oct. 12		
(See "In the Cutting Room," Sept. 1.)				
Red Woman, The	Sylvia Sidney-Cary Grant			
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles			
Wagon Wheels	Randolph Scott-Gail Patrick	Sept. 14	57	Sept. 8
You Belong to Me	Lee Tracy-Helen Mack	Aug. 24	65½	
(See "In the Cutting Room," July 28.)				

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Down to Their Last Yacht	Sidney Blackmer - Sydney Fox	Aug. 3	64	
(See "In the Cutting Room," May 19.)				
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART—CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables	Anne Shirley-Tom Brown (See "In the Cutting Room," Aug. 18.)	Oct. 26		
By Your Leave	Genevieve Tobin-Frank Morgan (See "In the Cutting Room," Aug. 25.)	Nov. 9		
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel (See "In the Cutting Room," Aug. 18.)	Oct. 5		
Gay Divorcee, The	Fred Astaire-Ginger Rogers (See "In the Cutting Room," July 7.)	Oct. 12		
Green Mansions	Dolores Del Rio-Joel McCrea			
Gridiron Flash	Eddie Quillan (See "The Kick Off," "In the Cutting Room," Sept. 1)	Oct. 19		
Kentucky Kernels	Wheeler & Woolsey (See "In the Cutting Room," "The Kick Off," Sept. 8.)	Nov. 2		
Lightning Strikes Twice	Ben Lyon-Pert Kelton			
Little Minister	Katharine Hepburn-John Beal	Nov. 30		
Portrait of Laura Bales	May Robson			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny	Sept. 21	76	Sept. 15
Sea Girl, The	Steffi Duna-Regis Toomey			
Silver Streak, The		Nov. 30		
Wednesday's Child	Karen Morley-Frank Morgan	Nov. 16		
West of the Pecos	Richard Dix-Martha Sleeper			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Title
Golden Head
Souls in Pawn
Special Duty
Unlimited

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray (Reviewed under the title "The Firebrand")	Aug. 24	79	Apr. 21
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	113	Sept. 8
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10

Coming Attractions

Title	Star
Brewster's Millions	Jack Buchanan-Lili Damita
Broken Soil	Anna Sten-Gary Cooper
Call of the Wild, The	Fredric March-Edward Arnold
Cardinal Richelieu	George Arliss
Clive of India	Ronald Colman
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney
Folies Bergere de Paris	Maurice Chevalier
It Had To Happen	Clark Gable
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman (See "In the Cutting Room," Aug. 25.)
Last Gentleman, The	George Arliss
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce
Nell Gwyn	Anna Neagle-Cedric Hardwicke
100 Years From Now	
Our Daily Bread	Karen Morley-Tom Keene
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon
Queen's Affair, The	Anna Neagle-Fernand Graavey
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny (See "In the Cutting Room," Aug. 18.)
We Live Again	Anna Sten-Fredric March (See "In the Cutting Room," Aug. 25.)

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 28,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 18	61	May 5
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea (Reviewed under the title "Doomed to Die.")	June 11	65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Cheaters	Cesar Romero-Fay Wray			
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Good Fairy, The	Margaret Sullavan - Herbert Marshall-Frank Morgan			
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes (See "In the Cutting Room," Aug. 25.)	Oct. 22		
Great Ziegfeld, The	William Powell	Oct. 29	Oct. 22	
Imitation of Life	Claudette Colbert-W. William (See "In the Cutting Room," Sept. 15.)	Oct. 29		
I've Been Around	Chester Morris			
Man Who Reclaimed His Head	Claude Rains			
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes (See "In the Cutting Room," July 28.)	Sept. 17	67	
Night Life of the Gods	Alan Mowbray (See "In the Cutting Room," Sept. 8.)			
One Exciting Adventure	Binnie Barnes-Neil Hamilton-Paul Cavanagh (See "What Ladies Dream," "In the Cutting Room," Sept. 1.)	Oct. 15		
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secret of the Chateau	Claire Dodd-Clark Williams		*68	Sept. 15
There's Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes (See "In the Cutting Room," June 9.)	Sept. 10	87	
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 6	*60	Aug. 25
Border Town	Paul Muni-Bette Davis-Margaret Lindsay			
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Concealment	Barbara Stanwyck - Warren William			
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Firebird	Verree Teasdale-Ricardo Cortez (See "In the Cutting Room," Sept. 1.)			
Irish In Us, The	James Cagney-Pat O'Brien			
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 13	64	Aug. 18
Madame Du Barry	Dolores Del Rio-Victor Jory	Oct. 13	79	Aug. 18
Murder in the Clouds	Lyle Talbot, Ann Dvorak			
Perfect Week-end, The	James Cagney (See "In the Cutting Room," Sept. 15.)			
Sweet Adeline	Irene Dunne			
Sweet Music	Rudy Vallee			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello - Fay Compton	Associated Talking Pictures			Apr. 14
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Gay Love	Florence Desmond-Sophie Tucker	British Lion			Sept. 15
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Jack Frost	Nov. 31	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come		
Plumbing for Gold Sidney and Murray	June 29	2 rls.
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough Sidney and Murray	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers Sidney and Murray	Jan. 26	2 rls.
COLUMBIA TWO REEL COMEDIES		
Men in Black Howard, Fine & Howard		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
MARCH OF THE YEARS		
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance Lou Holtz	Jan. 31	2 rls.
No. 4—Love Detective Frank Albertson	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump Hal Skelly	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Miro Unga	Aug. 15	9
Prisoner George Sarl	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Sept. 21	21
4—Dream House	Oct. 5	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
Second Hand Husband	Oct. 12	2 rls.
Super-Stupid	Sept. 14	19
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
MARRIAGE WOWS SERIES		
Domestic Bliss-ters	Sept. 29	2 rls.
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Oct. 5	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
She's My Lilly	Sept. 7	22
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 31	1 rl.
Time on Their Hands	Sept. 14	1 rl.
Trav'lling the Road Alexander Gray	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
Gold Ghost, The	Mar. 16	21
STAR PERSONALITY COMEDIES		
His Lucky Day	Sept. 21	2 rls.
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Irish Sweepstakes	July 27	6
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
See the World	June 29	6
Slow But Sure	June 15	6
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Elli Elli		1 rl.
What's In a Name		1 rl.
SPECIAL		
She Whoops to Conquer ZaSu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. COBB		
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland in Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		9
HAPPY HARMONIES (Technicolor)		
1—The Discontented Canary		9
2—Old Pioneer		8
3—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise	Mar. 10	18
(Color)		
Gentlemen of Polish		2 rls.
Grandfather's Clock		
Sneetable Maker, The		20
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		9
Rugby		10
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 3	10
(Color)		
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers		
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Good Scout		7
Hell's Fire	Feb. 17	7
(Color)		
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Viva Willie		

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Little Dutch Mill	Oct. 26	
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	9
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
Club Continental Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry		
International Cafe (T.) Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game Alexander Woollcott	June 8	10
New Deal Rhythm "Buddy" Rogers	Apr. 13	9
Radio Announcer's Review The	Sept. 14	
Society Notes (Test.)	Aug. 3	10
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	1 rl.
No. 3—	Oct. 12	
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	1 rl.
Madhouse Movies No. 2	Oct. 19	1 rl.
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
I Done My Duty	Sept. 28	
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Lazybones Borrah Minnevitch	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor Mary Small	July 29	7
She Reminds Me of You Eton Boys	June 22	7
This Little Pig Went to Market Singin' Sam	May 25	7
Tune Up and Sing Lanny Ross	Mar. 9	7
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	1 rl.
TWO-REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16	21
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rassiin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinistor Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
Knife of the Party Lillian Miles	Feb. 16	20
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)		20½
So This Is Harris	Jan. 19	28
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa		
SILLY SYMPHONIES		
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	1 rl.
9. Goddess of Spring, The		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	1 rl.
County Fair	Feb. 5	7
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Park in the Spring	Oct. 29	1 rl.
Robinson Cruso, Jr.	Oct. 15	1 rl.
Sky Larks	Oct. 8	
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful Herbert Corthell	June 6	21
Born April First Sterling Holloway	Mar. 14	21
Ceiling Whacks Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters Eddie Nugent-Gray Sutton	July 3	2 rls.
Good Time Henry Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
A Night In a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils Sterling Holloway	July 18	21
Pleasing Grandpa Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice Corthell and Hurst	May 23	19
World's Fair and Warmer	Oct. 3	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 13—Very Close Veins Ben Blue	Apr. 14	20
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Henry Gribbon	June 23	20
No. 19—My Mummy's Arms Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare Ben Blue 1934-35	Aug. 11	19
All Sealed Up Ben Blue	Sept. 15	19
Oh Sailor Behave El Brendel	Sept. 29	17
Smoked Hams Shemp Haword-Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
BROADWAY BREVITIES		
No. 18—Look for the Silver Lining Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office Jean Sargent	Mar. 31	21
No. 20—Story Conference Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day Bill Robinson	June 30	19
No. 29—The Song of Fame Ruth Etting	July 7	19
No. 30—The Winnah Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	19
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails 1934-35	Aug. 11	20
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeane Aubert	Nov. 19	20
What, No Men? El Brendel-Phil Regan	Nov. 24	21
Nothing But Vera Van and the Yacht Club Boys		2 rls.
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Vincent Lopez	Mar. 17	10
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony Abe Lyman	June 6	10
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Polleck and Band 1934-35	Aug. 4	10
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	11
2. Boston Tea Party	Oct. 27	11
3. Hail Columbia		10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 15—Pure Feud Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks 1934-35	Aug. 11	9
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes Jack Mulhall-Lola Lane-Frankie Darro	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer		
Lost Jungle, The Clyde Beatty	Apr. 1	20 (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls.
UNIVERSAL		
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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BELLE OF THE NINETIES

MOTION PICTURE
HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

33 MILLION DOLLARS IN GOVERNMENT LOANS NOW OBTAINABLE TO REPAIR AND MODERNIZE THEATRES

Recognizing in the government's application of the National Housing Act to theatres, an extraordinary opportunity for the motion picture industry, Better Theatres begins with this issue a special program of aid to those taking advantage of it. It seems that theatre rehabilitation has needed just such an impetus, for in response to the inquiry, "Do you think there must be considerable replacement and repairing to restore theatres to proper appearance and operating condition," which was contained in a questionnaire recently addressed to exhibitors in every section of the United States, 99.4% replied "Yes." ¶ Typical comment accompanying the answers is represented in statements like, "Practically all theatres I am acquainted with need many repairs and new equipment." . . . "Very much repairing needed—practically all smaller theatres run-down the past four years." ¶ Meeting needs thus extended are the established editorial and personal services of Better Theatres, to which are now added special articles of timely information and instruction on remodeling, beginning in this issue and developing into a comprehensive body of practical guidance in the issue of October 20—the annual Fall Buyers Number.

SEPTEMBER 22, 1934
In 2 Sections—Section 2



THERE'S ONLY ONE WAY TO *Keep them Coming*

KEEP THEM COMFORTABLE WHILE YOU ENTERTAIN THEM

It's the repeat business week after week that brings the real profit through the box office —YOU know that. Worry and plan about how to get more business through better or longer programs if you like, but don't let this important fundamental fact get by you:— ALL ELSE BEING EQUAL IT'S REAL **COMFORT** THAT BRINGS PEOPLE BACK AGAIN AND AGAIN.

When you consider what increased comfort can do for you in an added appeal to your public, and when you consider that skilled planning by H-W engineers can **increase** your seating capacity, then reseating presents itself in a new light. It becomes not an expense, not a luxury, but an important profitable investment that for years will pay a good return.

Without any obligation, our nearest representative will be glad to give you sound advice on reseating **your** theatre. Shall we have him call?





HEYWOOD-WAKEFIELD

THEATRE SEATING

SALES OFFICES: Baltimore, Md.; Boston, Mass.; Buffalo, N. Y.; Los Angeles, Calif.; New York, N. Y.; Philadelphia, Pa.; Cleveland, Ohio; Richmond, Va.; Tampa, Fla.; Pittsburgh, Pa.; Savannah, Ga.; Raleigh, N. C.; Houston, Texas; St. Louis, Mo.; Birmingham, Ala.; Minneapolis, Minn.; Indianapolis, Ind.; New Orleans, La.; Oklahoma City, Okla.; San Francisco, Calif.; Seattle, Wash.; Chicago, Ill.; Spokane, Wash.; Portland, Ore.; Denver, Colo.

MILLIONS to IMPROVE THEATRES

$33,000,000 in Government-guaranteed loans are available, under the National Housing Act, for modernization of the nation's motion picture theatres.

Because this money can be secured easily and because the need for improvement is so great, thousands of theatre owners will call for Government credit, beginning the greatest period of remodeling, repairing and re-equipping in the history of the motion picture industry.

Alert to the importance of the time, BETTER THEATRES, acknowledged authority on theatre maintenance, has placed its staff and resources wholly in the service of its thousands of readers.

All its departments will be amplified to meet quickly the demands for immediate information—answers will be published to give them the widest currency—the work of the regular staff will be supplemented by contributions of authoritative leaders in all fields of theatre design and operation.

Peter M. Hulsken, J. T. Knight, Jr., and F. H. Richardson—all of whom have greatly influenced the physical operation of the theatre in America—will concentrate their efforts in support of the Government's theatre restoration program.

BETTER THEATRES has begun the campaign with this issue. The Fall Buyers' Number, out in October, will give emphasis and direction to the movement. Succeeding issues will carry on the work of restoring the motion picture theatre to the level of greatest usefulness.

The Fall Buyers' Number (October issue) will contain the following notable features among others:

PLANNING THE THEATRE. A service conducted by PETER M. HULSKEN, A.I.A., a question and answer department dealing with practical remodeling problems.

MAINTENANCE TABS. Conducted by J. T. KNIGHT, JR., a department devoted to the efficient operation of the physical theatre.

COMMENT ON PROJECTION. Conducted by F. H. RICHARDSON, leading authority on projection in America.

BETTER THEATRES

1790 Broadway New York City

Better Theatres

September 22, 1934
Vol. 116, No. 13

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

GENERAL FEATURES

Inspecting Your Theatre for U. S. Remodeling Loan 6
New Schemes in Modern Remodeling: *By Eugene Clute* 9
Fitting Out the Theatre Rest Room: *By J. T. Knight, Jr* 11
Maintenance Tabs 12
Tubular Lighting in a New British Auditorium 13
Chattel Mortgages : Sales Contracts: *By Leo T. Parker* 14

DEPARTMENTS

Modern Projection 17
Hooking Up Loudspeakers in Extended Frequency Reproduction: *By James Frank, Jr* 17
F. H. Richardson's Comment 19
Planning the Theatre 27

MISCELLANEOUS

Editorials 5
Law Affecting Use of Checks: *By M. Marvin Berger* 15
Checking Your Lighting: A Series of Forms 16
Equipment Affairs: *Equipment News and Comment* 26
Index to Advertisers 32
Better Theatres Catalog Bureau 33

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Better Theatres
SEPTEMBER 22, 1934

OBSERVATIONS

The motion picture industry, as much as any industry, should welcome the opportunity represented in the application of the Housing Act to theatres. Primarily intended to lift the building industry out of stagnation and to stimulate employment in the building trades, the housing program can well mean to the motion picture theatre business as a whole a potent aid to its own recovery, and to many an individual theatre, salvation.

First theatre operators watched their properties deteriorate from negligence that was utterly unavoidable. Not in the most inveterate optimist was there enough hope to warrant going into debt for proper maintenance and replacement.

When hope finally did return, along about the summer of 1933, there was indeed a renewal of interest in normal maintenance, and reconditioning did assume substantial proportions. But by general acknowledgment the job due has been only fractionally done. Shabbiness, technical mediocrity, obsolescence are still widespread. What are we waiting for now?

If, particularly among those theatres outside of the large circuits, we have been waiting for a chance to charge higher admission prices, then the borrowing facilities now placed at the disposal of theatre owners achieves, for all practical purposes, quite as much, and does so far more quickly.

And time is very important, we believe. One may readily conceive reasons why we should not spend money to make our theatre properties worthy of our public. The public, however, is not the least interested in excuses.

One trouble is that it is too easy to convince ourselves that we are "getting by." We observe nothing to the contrary for a long time (especially when we do not want to contemplate the unpleasant), therefore "getting by" seems sufficient. So thought industry and finance until the great awakening of 1929. So thinks the man who, abusing his physical constitution throughout the day, drinks a glass of hot water before breakfast and says he feels fine! Money and talent and zeal have been expended in prodigious amounts for many years to make the motion picture what it has become, with the development of a finer theatre playing a leading part. Let our efforts now become less than this achievement and we doubtless shall learn—with the irreparability if not the suddenness of a collapse—what so many others have learned about the foolish practice of just "getting by."

Incredible though it may seem, one of the functions of the theatre most subjected to a policy of "getting by" remains projection. Even the more affluent circuits have retrenched in this department out of all proportion to its importance in the whole motion picture scheme, while elsewhere, by the very admissions of projectionists, an emergency is frequently the only excuse for a major repair.

There is yet another source of projection deficiency, one which has been least considered and which can be noted now with special timeliness. This is the continued use of antiquated equipment. Advances in design, perfecting the technique by which motion picture entertainment is ultimately produced, have brought about a profoundly new projection system in recent years. In this projection has kept pace with the development of the modern motion picture in other phases, including sound, superior panchromatic raw stock, a more dynamic cinematography, finer printing, more competent acting. Yet in hundreds of theatres the ultimate achievement of all these refinements is dependent upon projection equipments that represent only the growing pains of an infant art. Most of them were bought second-hand, and we are inclined to agree with those who have said to us, "It would have been better if the industry had bought them up and thrown them on the junk heap."

It so happens that a large number of these relics are to be found in projection rooms which are themselves ill suited to the tasks that have to be performed there today. Here is a job worthy of the Housing Act's great purpose. The loan can more than start it. It can achieve a projection room that gives patrons greater safety, and projectionists greater efficiency. Then may each such improvement be turned into an occasion on which the industry shall be rid of antiquated projection equipment by one batch more.—G. S.

Inspecting your theatre for U. S. remodeling loan

NHA insigne

HOW HOUSING ACT LOAN CAN BE OBTAINED

1. A sum up to $2,000 may be borrowed on each theatre, except that no owner may obtain loans on more than five properties without the special approval of the Federal Housing Administration in Washington.

2. Money must be used to make new improvements which will become a permanent part of the building. It cannot be applied to purchase of "movable" equipment.

3. Only a credit standing acceptable to the lending agency is necessary. Loan is made on promissory notes secured only by borrower's signature. No liens on property, or endorsers required.

4. Loans are obtained from local banks, loan associations, etc., that have qualified under the Housing Act provisions. If local institution is willing to loan more than $2,000 without government protection, an additional amount may be obtained.

5. Loans must be repaid in monthly installments. Borrower may pay as many installments at one time as he chooses, and total loan and interest must be repaid in a period of no longer than five years.

6. Rate of interest is determined in each case by the local lending agency, but cannot be higher than 5%.

7. Purposes of loan must be reviewed and approved by the lending agency, and provisions for carrying on the work are also subject to the bank's approval.

8. Borrower must show that his yearly income is at least five times what the annual payments would be on the loan he seeks.

HUNDREDS, AND potentially thousands, of owners of motion picture theatres will take advantage of the opportunity to rehabilitate and modernize their properties offered by the federal government through the provisions of the Housing Act now in effect. Housing Administration officials are confident of hundreds. Thousands are indicated by the relative ease with which loans may be obtained, and by the unfitness recognized as existing generally in consequence of several years of neglect and increasing obsolescence of the theatre.

With at least $33,000,000 available in loans for the remodeling of the industry's 16,800 houses, it is considered certain that the rehabilitation movement begun rather tentatively late last year, will now be accelerated, extended and intensified. During the last twelve months the level of operating conditions has been perceptibly raised above that low plane which had become a peril to the industry by the end of 1932, but in general reconditioning has remained greatly restricted, thousands of houses still being denied anything like proper attention pending further increases in admission prices. The $2,000 which may now be readily borrowed for each theatre will represent in many instances an immediate substitute for a surplus in net income not yet realized, at least in a measure permitting substantial remodeling.

Already statements like, "We intend to do this work with money borrowed through the government housing board," have begun to appear in requests to BETTER THEATRES for architectural and allied technical advice.

The extent to which a loan that is entirely secured under the provisions of the Housing Act, can be applied to equipment, depends upon the kind of equipment and the requirements for its installation. Official opinion will go little further than that no *removable* equipment comes within the meaning of the Act. Seats and carpeting, for example, have been officially adjudged *removable*. At the same time, loans for sound "and other equipment if actually built into the theatre" will be approved. In sound equipment circles, however, opinion has been expressed that this ruling eliminates soundheads and allied apparatus from the provisions of the Act. Thus with the possible exception of unique relationships requiring specific decision, the law is to be interpreted as follows:

Loans are to be applied only to remodeling of the building and its permanently attached parts. The money cannot be used directly for the purchase of movable equipment, although in many instances structural remodeling will substantially involve new equipment—(1) provide for proper installation of new equipment, (2) require new equipment because the tearing-away process impairs the efficiency of the old, (3) advise modernization of apparatus while other modernization is being done, and changes in fixtures and furnishings to harmonize with structural changes. A check-list of the improvements which may be financed with money borrowed under the Housing Act accompanies this discussion. In general these improvements relate to the following:

Acoustic Treatment	*Plastering*
Redecorating	*Masonry*
Structural Renewal	*Concrete Work*
Building Additions	*Brick Work*
Painting	*Marquees*
Tiling	*Facades*
Carpentry	*Roofs*
Sheet Metal Work	*Walls*
Elevators	*Lighting*
Doors	*Fire-Proofing*
Fire Escapes	*Foundations*
Stairways	*Basements*
Electrical Conduits	*Insulation*
Windows	*Hardware Fixtures*
Boilers	*Gutters*
Heating Facilities	*Chimneys*
Ventilating Facilities	*Ceilings*
Piping and Plumbing	*Sanitation*

Services of Architect

This list is only partial, but indicates the range of improvements which may be made, most of them directly involving a large variety of materials and supplies.

It has been suggested by the Housing Administration that the theatre owner should carefully inspect and check his property, then consult an architect or contractor. The Administration especially advises care in the selection of those who are to do the work and furnish supplies. Competitive bids are urged whenever they would be practical.

"No item," continues the Administration statement, "of repair, alteration or improvement should be an attempt to conceal building defects which are fundamental. If the work involves a large expenditure or major changes in a building—that is, if it involves alterations and new construction rather than mere repairs—it is wise to consult an

architect or engineer. Your saving will be much greater than the fee of the architect, which may itself also be included in the loan."

The Housing program, for which the federal government has appropriated one-and-a-half-billion dollars, has been enthusiastically received by banks and other lending agencies. The number of institutions which have subscribed to the program and thus become eligible to make loans under the provisions of the Act, protected by the government fund, has already grown to 3,000. Almost any theatre owner will find one of these lending agencies in or conveniently near his community, and commonly he will find the prescribed facilities at an institution with which he has previously done business.

Because of the importance of a methodical, careful inspection of the property even before applying for the loan, so that the amount may not be any larger than conditions warrant, a detailed inspection guide and check-list, every item of which is within the provisions of the Act, is given below.

In most instances, such an inspection will be found to be necessary in order that the theatre owner may be enabled to make out an itemized list of intended improvements and what they will require in labor and materials, for submission to the lending agency. Although the following check-list is not offered as being *absolutely* complete, it is sufficiently comprehensive to serve as a helpful guide.

INSPECTION GUIDE AND CHECK-LIST

ELECTRICAL

- All electrical circuits re-arranged for more efficient results ☐
- Fuse boxes, distribution boxes installed so that the electrical load of the theatre is properly distributed for maximum protection ☐
- Same for power circuits ☐
- Temporary or open wiring replaced by ridged conduit ☐

EXTERIOR

Front:

- Secure all vertical signs ☐
- Coping stones be replaced or reset or secured ☐
- Metal copings repainted, repaired, put in condition ☐
- Metal or stone cornices repaired or re-conditioned ☐
- Brick or masonry can be pointed up, or painted or cleaned with acid or sandblasted ☐
- Windows in front closed up ☐
- Stone or metal ornamentation may be added plus a paint job to create an entirely new front ☐

Sign:

- The sign rewired ☐
- New signs built and installed and painted ☐

Marquee:

- New roof ☐
- Fix drainage ☐
- New end and front signs ☐
- Rewire ☐
- New soffet (ceiling) ☐
- Rewire existing soffet ☐
- Dead sockets replaced ☐

Side and Rear Walls:

- Point up ☐
- Paint ☐
- Waterproof ☐
- Paint and repair fire escapes ☐
- Waterproof all outside electrical equipment ☐
- Pave with concrete and properly drain all exit ways on either side or rear ☐
- Repair coping on side walls ☐
- Renew down spouts and insulate and/or connect them with sewers ☐
- Repair and paint any iron grille outside of the windows for protection or install new ones ☐
- Clean and paint the exterior of all exit doors ☐
- Paint signs on sides of theatre advertising theatre ☐
- Weather proof walls ☐

Roof:

- Repair and renew flashings, and install drains ☐
- Build pent house to house fans or equipment ☐
- Paint, repair, renew gravity ventilators ☐
- Paint and waterproof all brick work ☐
- Install or eliminate skylights ☐
- Install steel ladders for approach to roof ☐
- Build or eliminate trap door including hardware ☐
- Install a roof sign ☐
- Repair, paint water tanks and insulate supply and drains against freezing ☐
- Install float gauges ☐
- Paint, strengthen, or repair supporting structures for tanks or signs ☐

Entrance:

- Refloor vestibule in tile, marble, composition ☐
- Build in permanent display frames ☐
- Put in wall mirrors ☐

Box Office:

- Paint and decorate interior ☐
- Paint and decorate outside ☐
- Buy new one ☐
- Install lighting around top of box ☐
- Install new marble wainscotting around it ☐
- See that box-office is properly ventilated and heated ☐

INTERIOR

Auditorium:

- Paint and redecorate walls and ceilings ☐
- Repair faulty or dangerous plastering ☐
- Additional heat through unit heaters or additional radiation ☐
- Paint all floors ☐
- Correct dangerous step construction ☐
- Re-wire for lighting fixtures and install needed heavy permanent lighting fixtures ☐
- Wire for aisle-lights ☐
- Install rubber, cork or other type of composition permanent floor covering or stepping and in aisles ☐
- Install hand rails where needed for safety ☐
- Wire for all directional signs and exits ☐
- Wire for instruments for deafened people ☐

Inspection Guide and Check-List continued

- Put doors on all entrances to auditorium to eliminate drafts, etc. ☐
- Put draft deflectors (of glass) in rear of standee rail ☐
- Put up permanent standee rails ☐
- Treat walls and ceiling for acoustics (use tile, wool, plaster) ☐
- Insulate side walls and ceiling for heat and cold ☐
- Weatherstrip exit doors, etc. ☐

Lobbies and Foyers:

- Refloor ☐
- Walls repaired and painted ☐
- Wire for fixtures ☐
- Install permanent display frames ☐
- Draw pipes and install drinking fountain installation ☐
- Create a telephone booth ☐
- Architectural and structural changes such as arches, etc. ☐
- Wire for all directional signs ☐
- Install signal and buzzer system throughout the house ☐
- Additional base plugs for lamps and vacuum cleaners ☐

Lavatories and Lounges:

- Install up-to-date toilet partitions ☐
- Re-arrange lavatories ☐
- Install new standard toilet fixtures ☐
- Repair and paint the walls and the ceiling ☐
- Ventilate properly ☐
- Eliminate objectionable windows ☐
- Put in sink and other washing facilities ☐
- Sanitary floor of tile or composition ☐

Auxiliary Rooms:

- Build office for manager ☐
- Install basin in manager's office ☐
- Install closet or storage closet ☐
- Put up janitor's closets ☐
- Install slop sinks ☐
- Put permanent cabinets and shelving in storage rooms ☐
- Wire for light ☐
- Repair or replace building hardware throughout theatre, such as door checks, push bars, door stops, locks, door pulls, etc. ☐
- Create dressing rooms for employees ☐

Projection Room:

- Ventilation ☐
- Wiring for more light ☐
- Paint ☐
- Repair walls, ceiling or floor ☐
- Make bigger ☐
- Up-to-date fire shutters ☐
- Create toilet and washroom ☐
- Permanent closets or partitions for storage, etc. ☐
- Fire-proof thoroughly ☐
- Re-wire ☐
- Fix approaches to projection room, make safe ☐

Ventilation:

- Install modern system ☐
- Repair, overhaul and improve all air-conditioning equipment ☐
- Install new fans and have old ones repaired ☐
- Buy new belting or change old type flat belt for multi-V type which gives silent operation ☐
- Change, renew and sound proof all duct work ☐
- Install baffles, grilles and deflectors ☐
- Repair or install air washers and renew parts ☐
- Clean and paint and scrape air washer tanks ☐
- Repair or install fresh air intake louvers ☐
- Install remote control equipment for starting and stopping ☐
- Install oil cups, oiling systems in old types of fans, motors and other rotating equipment ☐
- Recondition and weatherproof pent house on roof containing ventilating equipment ☐
- Sound proof ventilating equipment ☐
- Install mechanical refrigeration ☐

Mechanics:

- Permanent hardware—repair or replace door checks, knobs, locks ☐
- Grille work on box office, windows or ventilation delivery or exhaust points ☐
- Steam piping and system-repair, make additions, cover pipes ☐
- Return pipe or steam system replaced ☐
- Repair boiler or install new one ☐
- Repair or install oil burner ☐
- Replace gauges ☐
- Install thermostat ☐
- Put on gadgets for economy such as CO_2 recorders, forced drafts, damper controls ☐
- Repair or replace breechings ☐
- Install low water cut-offs on boilers ☐
- Correct and improve water proofing and drainage ☐
- Install or repair pumps for removal of surface water or sewage ☐
- Repair or replace vacuum pumps ☐
- Install filters in air intake duct ☐
- Repair or install new organ blowers ☐
- Repair built-in vacuum cleaning systems ☐
- Install recording thermometers ☐

Stage:

- Replace old types of grid irons with steel types ☐
- Install steel cables and pulleys replacing hemp ropes and wooden sheaves ☐
- Install counter weight systems eliminating wooden pin rails ☐
- New stage switchboards or recondition old one ☐
- Renew stage floor ☐
- Install floor plugging boxes ☐
- Create new dressing rooms or at least one dressing room ☐
- Install toilets back stage ☐
- Install or repair orchestra and organ lifts ☐
- Paint everywhere ☐
- Floor lights (the wiring and socket) ☐
- Install additional radiation (heat) ☐
- Put up partitions to create work rooms, store rooms, shop ☐
- Build scene dock ☐
- Stand pipes with necessary valves ☐
- Sprinkler system ☐
- Ventilators repaired or install new ones ☐

NEW SCHEMES IN MODERN REMODELING

By EUGENE CLUTE

Commencing a descriptive discussion of forms, methods and materials developed for or highly applicable to the modern film theatre

THE MARKS of age are to a theatre as crow's feet and sagging facial muscles to a woman—as anything significant of age and decrepitude to something that is supposed to be of Today. Maybe your theatre needs to have its face lifted. And a theatre's face, of course, takes in more than the front of the building. It includes every part that is seen by the public.

Unless you have a perfectly new theatre, or one that has just been thoroughly modernized, it will be well to look at your theatre with a critical eye, to see just how it must look to others. Possibly you are losing business to some up-to-date house not far away, and will find the reason in your theatre's need of renovation or modernization.

Maybe your theatre is not very old. It may not have antiquated columns, arches and window caps on the front, and a profusion of moulding panels and heavy plaster ornament inside, dating it as having been built for the last generation; nevertheless it may be out-moded. Changes in taste have been rapid, and buildings often age quickly. It may not cost much to modernize it, or it may. In any case, it is worthwhile to find out. Usually it pays, if properly done. Ideas are more important than materials, though the latter must be right if satisfactory results are to be obtained.

ADVANCED IDEAS

If you modernize, it is worthwhile to try to use ideas that are *ahead* of the style prevalent in the general run of motion picture theatres today, so that your theatre will have the advantage of immediate distinction and will not look old-fashioned later on. Care should be taken, however, not to mistake mere freakishness, which is short-lived, for *sound* ideas.

Many matters are involved in the modernization of a theatre besides improving its appearance, such as, perhaps, securing better sightlines, a better angle of projection or the utilization of waste space. But they are outside of the scope of this article, so, with this tribute to their importance, we pass them by.

STYLE AT LOW COST

A really clever architect is able to give style, distinction and attractiveness to a theatre while keeping the cost down and at the same time using good materials. He can do wonders with plain plaster, ingenious lighting and some effective materials well used. Cheap imitations of better materials are, as a rule, not only inferior in appearance, but they usually deteriorate rapidly. It is safe to say that the public does not like pretentious effects as much as many architects and theatre owners seem to think, so materials should be chosen with discretion and used with imagination and good taste.

A LOBBY SCHEME

For the entrance foyer, from which patrons gain some of their most important impressions of the theatre, it may be well



A design by Ben Schlanger, New York architect, for a semi-permanent lobby treatment. See text.



One of the later lobby treatments exhibited in the Midtown theatre in New York, designed by Boak & Paris. See text.

to use a semi-permanent wall treatment that can be completely changed without great expense in another year or so, giving the theatre an appearance of newness.

This is a brand new idea. The scheme is to line the walls with built-in features of striking, but simple design, constructed of frankly inexpensive materials, *as a seting for lobby displays which are incorporated in the wall treatment.* This glorifies the advertising of the attractions into decoration for the theatre. It is novel; it can be very effective; and it costs little enough, so that it can be changed oftener than the usual wall decoration. Also the constantly changing displays give it an air of freshness.

One of the many ways in which this idea can be worked out is shown in the accompanying sketch of a semi-permanent treatment by Ben Schlanger, New York architect, a pioneer in modern theatre design who built the St. George Playhouse in Brooklyn, N. Y., in a modernistic style in 1927, when modernism was something very new in this country. In this sketch are seen display pylons, or shadow boxes, projecting about a foot from the wall. Each of these features is about 8 feet wide by 12 feet, 6 inches high, and has in its center a circular opening back of which is an advertising display with photographs representing the next or some future motion picture attraction.

These pylons may be made of plywood, or where fireproof material is required, of Sheetrock. In either case, they would be built on a frame work of furring attached to the structural walls. When plywood is used it can be finished simply by painting it any desired color. The rounded tops of the pylons would be made from shaped pieces of wood. If Sheetrock is used, the curved tops can be made by soaking the material in water to render it pliable, and bending it to the required shape. Sheetrock should be covered with canvas before paint is applied.

Between the display pylons are large wall panels covered with a rich damask fabric in modern style design, upon which are applied cut-out letters in colors and metallic effects, announcing attractions. The fabric should be stretched over a panel of soft wood into which nails to hold letters may be driven easily.

Above the row of doors that give entrance to the auditorium, is a wide wall panel that might be covered with a maroon suede leather fabric, which is very effective as a background for any cut-out lettering applied against it.

LOBBY LIGHTING

The lighting indicated in the Schlanger sketch is designed to provide a soft general illumination of the room while the ceiling is kept rather dark. This would make the brightly lighted displays appear very brilliant by contrast, playing them up as the chief notes in the decoration of the room and attracting attention to them.

To accomplish this, lamps in reflector strips are concealed along the top of each of the side walls, just below a plaster cove. Unlike most coves, this curved surface is *not continuous* with the ceiling, but is so designed as *to reflect the light out into the room* and at the same time keep it off the ceiling. The cove might be covered with Salubra patterned very faintly in a light gray-and-yellow modern conventional design on a white background. To light the displays there would be lamps in reflectors concealed above and below the circular openings. The cove lighting would have lamps in colors as well as white so that various color effects might be produced. The wall treatment could be effectively painted

(*Continued on page* 34)

FITTING OUT THE THEATRE REST ROOM

By J. T. KNIGHT, JR.

Planning, equipping and maintaining facilities that are fundamental to the attractiveness of the modern motion picture playhouse

THE EXPENSES in connection with the operation of motion picture theatres are many, and various attempts have been made to classify them. Apparently some believe that the solution lies in a proper *classification* of them, others feel that *controlled expense means minimum expense,* and further, some think that *budgeted expense means economic operation.* All of these ideas are only partly right. Taken singly, each is in a large measure absolutely in error—and this for one basic reason: the attitude of the men in the business toward expense, *plus* the lack of specific knowledge of proper maintenance of buildings and equipment.

Huge sums are gambled yearly on pictures and other entertainment, exploitation and publicity, and nothing is thought of it. But the expense for the proper upkeep of buildings and equipment is always begrudgingly approved, because in general opinion there are no direct box office retures from such expenditures! Wear and tear, on both buildings and equipment is so regular, consistent and positive, and the loss of patronage due to a dilapidated, shabby and dirty theatre is so gradual that not many accept the physical condition of theatre and equipment as one of the important causes of declining box office grosses.

The ability of the manager at infrequent intervals, on an outstanding picture, to pack the theatre, leads executives to believe and say that "all we need is good pictures." They seem to forget that in the days when business was regular and consistently good, we were then too showing good, bad and indifferent pictures—*but* in those days every operator and manager prided himself on the condition of his theatre. Every effort was made to make it attractive and pleasing. He was alert to the fact that the smallest detail counts.

Today, generally speaking, the motion picture theatres of this country are in the worst physical condition in the history of the industry. The conditions even appear to the public as being much worse because the public has watched fine properties become dilapidated and run down right before its eyes. That a well-kept theatre, clean and up-to-date is a silent salesman for you in your community, is truer today than ever before. Decadent theatre operation is Exhibition's greatest hazard in its efforts to attain profitable returns.

From 1922 to 1930 we educated the public to expect a certain high type of theatre operation regardless of whether or not the theatre was large or small. In 1934 we apparently expect them to revert to the "shooting gallery" calibre of operation. What's more, we expect them to like it! The whole attitude on the part of the industry is shortsighted, illogical, bad business and doesn't become *showmen.*

WELL FITTED RESTROOMS

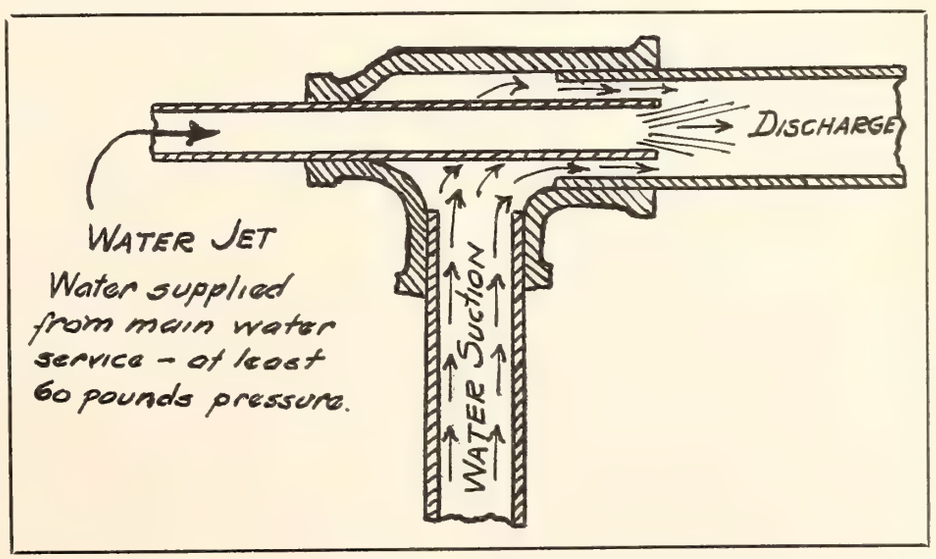
TOILET ROOMS are about the most personal element in the facilities of a theatre today. Knowing this, if a theatre can afford to stay open and operate, that theatre cannot afford to neglect proper maintenance of the toilet facilities. The foregoing statement sounds like a paradox should anyone take the trouble to investigate twenty or thirty theatres at random. Nevertheless, the theatres that neglect the restroom facilities are driving patrons away from the box office. Parents won't let their children attend theatres with the possibility that they may make use of the rest rooms, where the toilet facilities are badly kept, are frequently unsanitary and may possibly be the means of spreading disease. As for adults—well, they most assuredly feel no good will toward a theatre where restroom facilities are repulsive.

I heard the mother of a young woman who had taken her daughter and a party of young friends to one of the ace Broadway theatres, state that she had gone to that theatre for the last time because of the conditions she observed in the women's room. This is hard to believe, I know, but the information came to me first-hand, so I must believe it. My remarks have never been directed primarily to the "super" deluxe houses, for it is the condition existing in the neighborhood and small town houses that needs immediate attention. The foregoing remark only indicates that the managers of the large theatres, too, can well afford to check up.

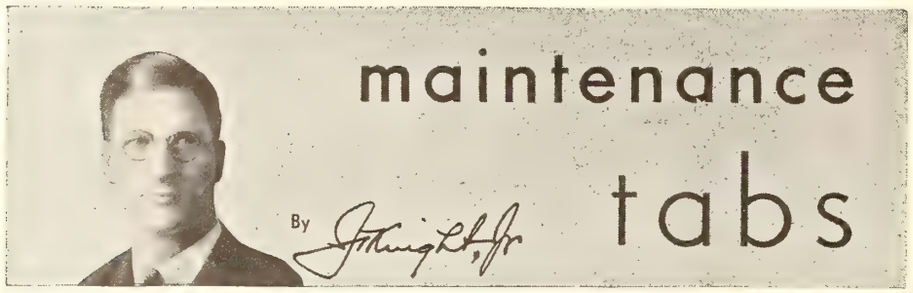
The federal government, through the National Housing Act, has made available a huge sum of money that may be used by theatres for reconditioning, and I cannot think of a better way of using money thus obtained than in the modernization of the toilet facilities, especially in the smaller theatres.

FIXTURES

All fixtures, such as lavatories, slop sinks, urinals and toilet bowls should be set or fixed to an impervious floor. Many kinds of tile and composition flooring offer a wide variety to meet all requirements of price, color and texture. Where the floor joins the baseboards of the wall, be sure *the joint is curved* so that there will be no



Illustrating method of jet principle water pump.



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CRUDE OILS: The crude oils found in this country are generally of but two classes—the paraffin base oils from the Appalachian mountain regions, and some from the Central West; and the non-paraffin base oils of Texas and California. The paraffin base oils have a much higher boiling point, which makes them valuable for high-grade lubricating oils. Such oil is dark brown in color with a greenish opalescent tinge. We all have used these oils in our automobiles. The Texas and California oils, after having had removed the gasoline, kerosene and naphtha, provide the great bulk of the fuel oil used.

•

HAZARDS: The terrible fire aboard the Morro Castle with its great loss of life, should remind every theatre manager and theatre executive that we are responsible for protecting the lives of the theatre-going public. Each manager should personally conduct a fire drill and assure himself that each employe has a definite idea about his responsibilities under fire or panic conditions. Each manager should check the fire equipment to see when extinguishers were refilled, whether the heads are firmly on fire axes, whether pike poles are in the most advantageous locations, whether fire hose is old, dried out or rotted. In brief, go over your theatre with a fine tooth comb and be sure that every piece of equipment, and every employe is prepared to meet any emergency.

•

LAMP LIFE: Unsatisfactory lamp (electric bulb) life, which may represent costly operation, might be the result of fluctuating voltage. Check this with your lighting company. Or it may be low voltage—check this with a **voltmeter at the lamp socket.** Or it may be inadequate wire size—check this with a capable licensed electrician. Or it may be that you are buying lamps of the wrong voltage. The result of the first three investigations should indicate the answer to the last.

When the voltage supplied to a lamp is less than the voltage that the lamp was manufactured for the actual light given by that lamp is greatly lessened. If the voltage supplied is too high the life of the lamp is very much shortened.

Maybe most of your trouble is just dirty lighting fixtures. Soap and warm water may be used to good advantage. In the case of crystals, alcohol might be more satisfactory.

•

LADDER SAFETY: Are the ladders used around your theatre safe? A good ladder should be constructed out of straight-grained spruce rungs and steps should be mortised into side rails and anchored there. Every ladder should be strongly braced. On marble, concrete or slippery floors all ladders should be lashed in place so they can't slip, or else a man should be stationed at the bottom to prevent slipping. When did you personally inspect the ladders in your theatre? Don't send an employe up a ladder that you, personally, would not climb. An injury might cost the theatre a substantial sum of money in damages or Compensation Act claims.

•

RUBBISH: The careless accumulations of rubbish, dust and dirt, especially oily rags or rags that have been used for certain polishing processes all indicate bad housekeeping. But most important, such conditions are real fire hazards. The possibility of spontaneous ignition of rubbish is lessened by cleanliness.

angle to catch dirt that retains germs and odors. Marble, tile, composition or metal is far superior to wood for the baseboard in toilet rooms.

Toilet fixtures with exposed piping have today been outmoded by new designs where unsightly pipe connections are concealed from view. All first-class fixtures are made of enamelled iron or vitreous material, therefore non-absorbent material. The glazed finish retards any kind of mechanical obstruction because of the difficulty of anything adhering to it. The next important consideration is to supply each fixture with a sufficient *volume* and *velocity* of water so that the entire bowl is certain always to be flushed and refilled with clean water.

TYPES OF BOWLS

Toilet bowls are of three general classifications: (a) syphon jet, (b) syphon action, (c) hoppers. Of these the syphon jet and the syphon action are proper for theatre installations, hence we won't discuss the hopper type.

SYPHON JET TYPE BOWL

SYPHON JET types are the best because they have the most positive and sanitary flush action. This type gets its name from the fact that at the moment of flushing a small jet of water is discharged from the bottom of the bowl trap into the discharge arm of the bowl. The outlet arm is so constructed that the water of flushing is held back sufficiently long, until the entire outlet arm is filled, which starts a syphon action which clears the bowl completely. This syphon action, combined with the force of the jet of water from the bottom of the bowl, makes this type best for theatre use. This type can be connected to either a high or low flush-tank, or may be flushed by a direct-connected flush-valve of the slow-closing type. Four to 6 gallons of water are required to properly flush this type of bowl.

The syphon action bowls work on the same principle of syphonic actions as described above for the syphon jet type, except that they do not have the jet of water emitted up into the discharge arm.

FLUSH-VALVES

All toilet fixtures which are flushed may be operated with flush-valves directly connected to the water supply lines. Flush-valves are far more up-to-date equipment than flush-tanks, and are much better from the standpoints of efficiency and appearance. It generally requires water at from 50 to 60 pounds pressure to operate flush-valves properly. Volume of water is also important, so large-sized pipe is necessary. Fifty pounds pressure with 1¼-inch pipe will operate a flush-valve better than 100 pounds pressure in a ¾-inch pipe. A separate system of water supply should be planned for the proper operation of two or more flush-valves. To arrive at proper pipe sizes for the water supply, figure each valve needs the equal of 1-inch pipe.

COMPARTMENTS

In many theatres toilet compartments are entirely too small or badly arranged. Absolutely the smallest space to be tolerated for compartments *where the doors open out* is 2 feet, 4 inches by 3 feet, 3 inches. Even these minimum dimensions depend to a very great extent upon the particular type of toilet bowl in use. Toilet bowls that sit far out from the wall could not be housed in a compartment of these minimum dimensions. The compartments are more comfortable if larger, but don't waste your time or money in trying to make them smaller. If the door to the compartment opens *in,* the dimensions in the clear inside must be at least 3x5 feet.

WALL TYPE FIXTURES

URINALS are generally manufactured in three types, classified (not as to the principles by which they function

(*Continued on page* 29)

TUBULAR LIGHTING IN A NEW BRITISH AUDITORIUM



An illumination note on the Regal theatre recently opened in Southampton, England, as a unit of the County Cinema's provincial circuit

SITUATED ON the site of the old Alexandra theatre, the Regal at Southampton, England, is an addition to the rapidly growing circuit of ultra-modern theatres which is being built up by County Cinemas, Ltd., under the direction of C. J. Donada. It is in many respects typical of the trend of theatre planning in Great Britain, where medium capacity houses (the Regal has 1,756 seats) are often commercially sounder propositions than 3,000-seaters. In the case of the Regal, the planned capacity has been achieved by a skilful use of every inch of site space, and a spacious and dignified modern building has arisen in the place of an obviously "dated" legitimate house.

Erected to plans by Messrs. Frank T. Verity, F.R.I.B.A., and S. Beverley, F.R.I.B.A., who planned the Plaza, Carlton and Shepherd's Bush theatres in London, and the Paramount theatres in Paris, Manchester, Leeds and Newcastle, the Regal has a stage of 40 x 20 feet, and an auditorium of 76 x 153 feet.

The stalls (main floor) capacity is 1,078, and there are 678 balcony seats. The general plan is rectangular, and a feature is the relative height of the building, giving a notable sense of spaciousness with an uninterrupted view of the whole stage from every seat.

The longitudinally coved ceiling, illuminated with tubular lighting, carries out and amplifies a scheme noticed in the entrance foyer, where the illumination is by means of battens set in a plaster coved ceiling. Here a striking note is achieved by the use of strongly contrasting colors which are modified in the theatre itself to shades of copper, of which the highlights are provided by the proscenium and the ornate organ grills which flank it on both sides.

Externally a stone facade is used with a lower story of marble, the upper part being broken by the broad windows of the first floor cafe lounge, in which the roof lighting and general color scheme is on the lines already described.

CHATTEL MORTGAGES : SALES CONTRACTS

By LEO T. PARKER

Analyzing recent higher court decisions pertaining to equipment purchase paper and other points of theatre law

THE COURTS have consistently held that under ordinary installment sales contracts, a theatre operator may be compelled to pay the full amount due if he fails to make one installment payment in violation to the contract. However, this rule of the law is not applicable particularly with respect to talking machine and other theatre equipment which is sold under a contract by the terms of which the seller agrees to keep it in operating order.

EQUIPMENT INSTALLMENT CONTRACT

CASE

For instance, in the late case of RCA Photophone v. Sinnott (30 P. [2d] 761, Portland, Ore.) it was disclosed that a seller entered into a written agreement whereby it agreed to lease to a theatre owner certain electricical sound-reproducing equipment for a period of ten years. The rental was to be paid in weekly installments of $47.60 for a period of 104 weeks. The sum of $48.35 was paid upon execution of the contract.

The contract contained the following clause: "In the event of default in the payment of any installment of this note, the holder thereof may at its option declare the remaining installments not then due hereunder immediately due and payable. The maker and endorsers do hereby waive presentment, protest and notice of dishonor and protest as well as the benefit of any homestead, exemption or insolvency law."

The contract also provided that the seller would from time to time inspect the equipment and supervise such repairs and adjustments thereto as may in its opinion be necessary for the operation and maintenance of the equipment. Also, the contract contained numerous other provisions, the breach of any one of which entitled the seller, at its option, to terminate the agreement, *repossess the equipment,* and retain payments made as a rental charge. Furthermore, any breach upon the part of the theatre owner made him liable for the balance due under the contract and for any damages sustained by the seller by reason thereof, as specified in the above mentioned clause.

After the theatre owner had made 36 weekly payments of $47.60 each, he defaulted in payment and the seller repossessed the equipment. Immediately thereafter the seller filed suit to collect the entire balance due from the theatre owner on the original contact price. However, in view of the fact that this contract contained the usual clause by which the seller agreed to permit the theatre owner to utilize the equipment and by which the seller agreed to keep the equipment in operating order, the higher court held the theatre owner not required to pay the balance due on the original purchase contract, and said:

DECISION

"In the instant case the agreement to make the weekly payments was based upon consideration of the use of the electrical equipment and the service which plaintiff (seller) was to render in keeping the equipment in operating order during the first two years of the contract term. The covenant to pay was dependent upon the covenant of the plaintiff (seller) to permit defendant's (theatre owner's) use of the equipment and to render the service above mentioned. When plaintiff repossessed the equipment it was not entitled to the unpaid balance, for it was not in a position to allege or prove performance upon its part."

WRITTEN CONTRACT NOT VARIED

THE LAW is well established that the contents of a written contract, note, or chattel mortgage cannot be varied by testimony introduced with respect to verbal agreements. In other words in order that the meaning of a written contract shall be varied or changed it is necessary that a written memorandum or other signed written agreement shall be presented by the complaining party showing that such modification was authorized in writing.

CASE

For example, in Lippman v. Pictures Corporation (157 Atl. 433, New Castle County, Del.), it was shown that a theatre operator purchased a motion picture machine under a contract of sale by the terms of which the seller took a chattel mortgage on the machine to secure payments due. The theatre operator signed a note for the balance due on the machine. Later litigation arose with respect to payment of the note. The theatre operator contended that he should not be required to pay the note, because he had made a verbal agreement with the seller of the motion picture machine to the effect that the latter agreed to look solely to the income from pictures to receive payment for the machine.

However, it is interesting to observe that the court refused to consider the testimony, with respect to this oral agreement, and held the theatre operator liable for payment of the note, saying:

DECISION

"Undoubtedly, the delivery of a written contract is necessary to give it binding effect, and delivery is a question of intent; and the character of the delivery, whether absolute or conditional, may be established by parol.....But, while it may be shown that a contract is not to be delivered until a condition is performed, yet it cannot be shown by word, that actual delivery was made under an agreement, that a condition should be performed, and that the contract should not be operative unless it was performed. In one case, the purpose of the proof is to show want of a legal delivery, but in the other case the effect of the proof is to contradict an instrument, absolute on its face, by showing, contrary to its terms, that it is not absolute, but only conditional."

WHAT IS A CHATTEL MORTGAGE?

CONSIDERABLE discussion has risen from time to time whether an instrument is a chattel mortgage by the terms of which a purchaser agrees to pay a specified amount at the time of the purchase, and a stipulated amount each month thereafter until the article purchased is fully paid for. Generally speaking, the courts have held that an agreement of this character is a chattel mortgage, notwithstanding the fact that it contains a clause intended to be otherwise.

CASE

For illustration, in Malchoff v. Austin-Morris Company (52 S. W. [2d] 682, Austin, Tex.) it was disclosed that an operator purchased a musical instrument for the sum of $1,288, $100 on delivery and $54 per month, with 10 per cent. interest on past-due payments. The contract further provided that when the aggregate sum was paid the instrument was to belong to the purchaser and that the monthly payments were as "rental" payments and that default as to one would mature all of such payments.

Later litigation arose over the question whether or not the contract of sale really is a chattel mortgage and, also, whether the purchaser was bound to pay for the instrument.

It was contended by the purchaser that

the musical instrument was not satisfactory, and that it did not perform as it was supposed to for the purposes intended.

It is interesting to observe that the Court held the contract to be a chattel mortgage and, although the lower court held the purchaser liable for payment, the higher court reversed the verdict, saying:

DECISION

"In addition to and notwithstanding the terms of the instrument, the testimony of all parties clearly shows that they considered the transaction a sale of the merchandise; and that the monthly payments, though recited as rentals, were in fact but installments due on the purchase price of the merchandise. The undisputed testimony of the parties, in addition to the terms of the contract, showed that appellant (purchaser) was to have title to the property when the amounts named in the contract had been paid.....A contract very similar to the one before us was held to be a mortgage.....There was no express warranty of fitness in the contract, and appellant's (purchaser's) defense was predicated upon an implied warranty by appellee of fitness of the machine for the purposes for which it was sold to him.....Since the adoption in many states of the Uniform Sales Act, the distinction between the liability of a dealer who does not produce or manufacture the article sold by him and that of the manufacturer himself has been largely eliminated, and the trend of decisions..... is to limit the doctrine of 'caveat emptor' and to extend that of implied warranty of fitness of the article to perform the services for which it is sold."

SELLER LIABLE IN DAMAGES

A SELLER WHO breaches a contract of sale may be liable in damages to the purchaser. Another important point of the law is that where a seller performs a breach, the purchaser is entitled to recover from the seller all expenses incurred, as a result of the breach, plus the damages sustained.

CASE

For instance, in Deiter v. Frick Company (169 S. E. 297, Columbia, S. C.), it was disclosed that a purchaser and a seller entered into a contract of sale by the terms of which the latter sold to the former a machine and guaranteed to replace defective parts within a specified period of time. Before this time had expired the machine required repairs and the purchaser requested the seller to replace the parts. The seller refused to do so and the purchaser was unable to operate the machine. He sued the seller to recover the cost of the parts that should have been replaced, plus a considerable amount of money for damages sustained as a result of being unable to operate the machine. In holding the seller liable, the court said:

DECISION

"When the machine showed defects within the time limit fixed by the contract, plaintiff (purchaser) had the right to have the defective parts replaced free of charge. . . . He (purchaser) notified defendant (seller) of the special and peculiar damages he would suffer if his machine continued to be shut down and idle for lack of these parts. . . . In this case there is evidence of definite and concrete losses of a special nature which plaintiff suffered. . . ."

WHAT IS LEGAL ACCEPTANCE?

CONTROVERSY HAS existed from time to time with regard to the legal meaning of the term "legal acceptance" of purchased merchandise. Generally speaking, purchased merchandise is not legally accepted by a purchaser until the latter performs some act which definitely indicates that he intends to keep and pay for the merchandise.

CASE

For example, in Kaminsky v. Levine (161 Atl. 741, Pittsburgh, Pa.), it was shown that a buyer and a seller of a machine had a legal controversy with respect to the right of the purchaser to rescind the contract after the machine has been installed in his place of business.

The evidence in the case shows that the seller first offered to sell the machine to the purchaser as it was and without responsibility for putting it into running order for $150. This was not satisfactory to the purchaser whereupon the seller offered to install the machine and put it into running order for $200. This offer was accepted. The buyer paid the full purchase price and the seller gave him a receipt in full and written guarantee for sixty days.

The machine was installed in the purchaser's place of business but it did not operate properly, and the seller sent an employe who was instructed to repair it. However, the employe failed to make the necessary adjustments before the expiration of the sixty-day guarantee and the purchaser demanded the seller to return the full purchase price. When the seller refused to refund the purchase price the purchaser filed suit to recover the pur-

LAW AFFECTING USE OF CHECKS

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

BEFORE LEAVING the subject of negotiable instruments, it is necessary to touch upon some legal aspects of the most commonly used form of negotiable instruments; namely, checks.

A check may be defined as a bill of exchange drawn upon a bank and payable on demand. By its wording it directs payment by the bank of a certain amount to the person to whose order it is drawn.

There are several special rules relating to checks. One of the most important is that a check must be presented for payment within a reasonable time after it is issued or the maker of the check will be discharged from liability on the check to the extent of the loss caused by such delay.

Another important rule affects the certification of checks. When a check is certified by the holder, the effect is to discharge the maker and the indorsers from liability on the check. In other words, by obtaining the certification, the holder agrees to look to the bank alone for payment. However, when the check is certified by the maker, he still remains liable as if the check had not been certified.

In connection with certification of checks, it must be noted that a bank is under no obligation either to the maker or holder to certify a check and the bank's refusal to certify does not amount to refusal to pay. A bank is however under a duty to the maker of a check to pay the check if it is properly presented and if there are funds on deposit to the maker's credit to pay it. If a bank refuses to pay a check when it can pay, the bank is liable in damages to the depositor, but is not liable to the payee who must look to maker of check for payment.

A bank may pay out its depositor's money only on his genuine order. And so if a bank makes payment of a check, the signature or indorsement of which is forged, or the amount of which is raised, the bank becomes liable to the depositor for the amount paid under the forged or raised check. In some states, there is a limitation of one year on the bank's liability to the depositor. In other words, if within one year after the bank returns to the depositor a cancelled check, the signature to which has been forged or the amount of which has been raised, the depositor fails to inform the bank of the forgery or raising, its liability comes to an end. The one year rule does not apply to cases of forgery of indorsements, the bank remaining liable in such cases even after the expiration of one year.

If the depositor has been negligent in failing to discover the forgery, he cannot hold the bank. The courts have said that in order to be considered free from negligence, a depositor, upon the monthly return of his cancelled vouchers, must, at the very least, do the following:

1. He must compare the cancelled checks returned by the bank with the check stubs of his book.
2. He must compare balance in bank's statement with stub book balance.
3. He must compare returned checks with list of checks in bank's statement.

chase price contending that he had not accepted the machine, although it had been installed and was being tested.

DECISION

It is interesting to observe that the lower court held the purchaser entitled to recover back the amount of money paid for the machine and the higher court upheld this verdict, saying:

"We think it is clear that the plaintiff (purchaser) never accepted the machine. . . . The evidence all points the other way, and indicates a sale on trial. . . . The use of such a machine by the buyer pending attempts by the seller to make it work satisfactorily does not constitute such an acceptance, nor is the buyer bound to rescind the contract as long as there is a reasonable likelihood of the seller being able to overcome the defects and make the machine work satisfactorily."

WHEN PURCHASER RESCINDS CONTRACT

MANY PERSONS believe that when a theatre operator writes to a seller and states that purchased equipment is entirely satisfactory, that such purchaser cannot later rescind the contract although later the purchaser discovers that the equipment does not meet with the requirements of the guarantee. However, this is not the law.

For illustration, in the late case of Griffith (165 S. E. 209, Atlanta, Ga.), it was shown that a seller and a purchaser entered into a contract of sale. The contract contained a clause guaranteeing the equipment.

After the seller had shipped the apparatus and the purchaser had time to inspect it, he wrote to the seller a letter stating that he was well pleased with the machine.

After the purchaser had more experience with the equipment he found that it did not or would not meet with the requirements of the guarantee and he attempted to rescind the contract. The seller contended that by writing the above mentioned letter the purchaser had forfeited his right to rescind the contract. However, in reaching its decision the court held otherwise.

CONTRACT IS HELD DIVISIBLE

ALTHOUGH ONE or more clauses in a contract may be invalid, the remainder of the contract is enforceable providing the various clauses in the contract are not dependent upon the ones held void. In other words, where a contract is written in such a manner that different clauses are divisible, and independent of each other, the valid portions of the contract may be enforced. Therefore, the fact that a portion of the contract may be void does not relieve the contracting parties from liability for failure to fulfill the obligation expressed in the valid clauses. So held a higher court in the recent case of Walker Theatre Company v. R. K. O. Distributing Corporation (189 N. E. 162, Indianapolis, Ind.)

CASE

In this case it was shown that a theatre owner and a film distributor entered into a contract containing various clauses. Some of the clauses were held void but these clauses were independent of other clauses. The legal question arose whether the valid clauses of the contract were enforceable. In holding in the affirmative, the court said:

DECISION

"If said clause is invalid, then each party is excused from a compliance therewith. But if said clause is held invalid, then is the entire contract invalid and unenforceable by the appellee herein? We think not. . . . The contract sued upon is not as to its other provisions rendered invalid for the reason that the remainder is lawful."

RIVAL UNION PICKETS THEATRE

VARIOUS COURTS have held that a theatre owner, who is threatened in his business life by the violence of the unions, or by other wrongful acts, may have the aid of the Courts to preserve himself from damage threatened by recourse to unlawful means.

On the other hand, the right of the workmen to organize to better their con-

(*Continued on page* 31)

CHECKING YOUR LIGHTING: A SERIES OF FORMS

The third of a group of forms for use as inspection guides and report blanks is offered below. The two previous forms concerned the front of the theatre, as seen from distant and from nearby points. The lobby is covered in the present form, which will be followed by one for foyers, and one for the auditorium. These forms, which have been prepared by the Engineering Department of the General Electric Company, may be easily copied on a typewriter for use in inspection whenever occasion arises.

LOBBY

ITEM	CONDITION FOUND	SUGGESTIONS
18. Price Signs Prominently Displayed?		Lighted signs attract attention. They should be placed where they are in the field of view of prospective patrons.
19. Box Office Well Lighted?		Adequate light should be provided on ticket ledge. A 75-watt lamp is suggested in a concentrating reflector above and in front of ticket seller's head.
20. Posters Bright and Appealing?		Posters should be lighted. Spotlights concealed in ceiling, behind beams, etc., recommended. Handy floodlights effective for temporary job.
21. Fixtures Bright and Sparkling?		Remove heavy dark shades and lamps of dark colors. Use inside-frosted white, ivory and flame-tint lamps.
22. Decoration Light and Cheerful?		Light colors are best. Redecorate dark walls and ceilings.
23. Crystal Fixtures Sparkle?		Use clear lamps in crystal fixtures where crystals partially conceal lamps. The bright filaments provide sparkle.
24. Interesting Lobby Displays?		Motivated displays, attractively lighted, interest patrons and promote feeling of welcome.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

HOOKING UP LOUDSPEAKERS IN EXTENDED FREQUENCY REPRODUCTION

By JAMES FRANK, JR.

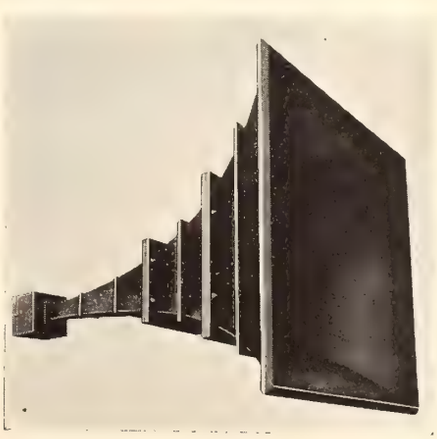
Some recent developments in arrangement of speaker systems as represented in late RCA Photophone installations

SINCE THE introduction of theatre reproducing equipment of the extended frequency and volume range type, two years ago, a number of interesting developments have taken place in loudspeaker systems. The requirements of a good theatre reproducing equipment designed or adapted for the reproduction of an extended frequency range necessitate a loudspeaker system which will, when used with a suitable amplifier system, reproduce sound uniformly in the audible frequency range of from 40 to 10,000 cycles; and the reproduced sound must be without distortion over the entire range.

The first thought that may occur to you is, "Why should I be interested in sound equipment for my theatre which will reproduce extended frequency and volume range?" In simple terms, here's the reason: In order to bring out the full entertainment values of present-day film programs, which is what every theatre exhibitor wants, it is necessary to reproduce the recorded sound as nearly as possible like the sound actually created in the modern recording studio. The introduction of artificial or mechanical sounds, or the elimination of any of the desired sounds by the reproducing equipment, detracts from the original rendition and is therefore undesirable.

On this basis let us see why the range from 40 to 10,000 cycles is necessary. The human voice from the lowest bass to the highest soprano, has a fundamental range of 96 to 1,152 cycles, while musical instruments go from 40 (lowest bass viol) to 4,608 (highest piccolo) cycles. The frequencies below 96, and above 1,152 cycles for human voices, and above 4,608 cycles for musical instruments up to 10,000 cycles, are those that enable us to distinguish the *individuality* of various sources of sound. If we were to reproduce only up to 4,000 cycles it would be harder to distinguish between male and female voices and those of various individuals. Likewise, a violin would not sound very different from a piccolo. That is why it is so important to reproduce *all* of the frequencies from 40 to 10,000 cycles uniformly.

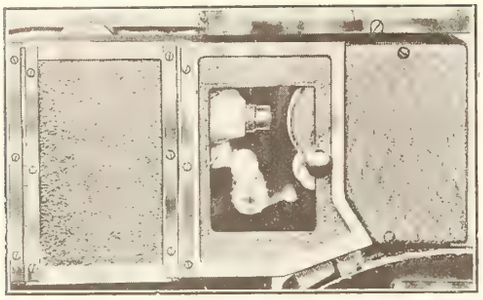
The acoustic conditions of the auditorium in which the equipment is to be installed is of great importance in determining the type of loudspeaker most suitable. The proper type of loudspeaker should be of such design as to obtain a maximum of efficiency and a minimum of interference from reflecting surfaces that would cause unintelligibility. A directional type of horn loudspeaker is, therefore, necessary to direct the sound most efficiently to the audience and to prevent the sound from striking undesirable reflecting surfaces and causing unintelligibility of speech. The use of this type of loudspeaker would then reduce to a minimum the amount of reflecting surface in an auditorium that might require acoustical treatment for satisfactory sound reproduction. It has been found that the fewer sources required for proper distribution of the reproduced sound to the audience areas, the better the illusion and the better the sound. Furthermore, the fewer number of types of loudspeakers required for reproduction of the desired frequency range, the better the sound. Where the response characteristics of two or more types of loudspeakers overlap, interference occurs. From the practical point of view, the fewer types of loudspeakers employed, the simpler the installation and the lower the cost of maintenance.



Ten-foot directional baffle loudspeaker.

Two years ago, the engineers of the RCA Victor Company developed a loudspeaker of the straight exponential horn type with dynamic cone speaker unit designed to permit equal reproduction of sound from 40 to 10,000 cycles. To accomplish this it was necessary to design a baffle horn. The rate of flare and size of mouth were determined by the required performance. The use of a 4-inch square throat results in a reduction of overall length and improves low frequency response. The directional characteristics and the uniformity of distribution of sound are governed by the length of the horn. The low frequency at which uniform reproduction ceases also depends on the length. Directional effect and response at low frequencies were emphasized in an effort to make low frequency reproduction as independent of the acoustical properties of the auditorium as possible.

A 10-foot *directional baffle loudspeaker* employing a 6-inch dynamic cone speaker unit, was introduced with RCA Victor Photophone "High Fidelity" reproducing equipment in December, 1932. But a large proportion of the theatres were not built to permit the use of this 10-foot loudspeaker. Because of this, loudspeakers were developed to be used where only a



Syncrofilm
SOUND EQUIPMENT

This Name Certifies
SATISFACTION

SO thoroughly satisfactory has Syncrofilm proven that just that name on sound equipment is as good as a written certificate of perfect performance. Not a single Syncrofilm owner has ever asked for his money back, although he knew when he bought that any dissatisfaction would be cause to return it.

Syncrofilm sound heads produce perfectly every sound that is registered on the sound track—and no others. You'll hear no "background" or "outlaw" noise when Syncrofilm puts on your programs. That's the way to please patrons so they will come back again.

You may have the satisfactory, business-bringing performance certified by the name Syncrofilm. Your money back if you don't get it. Tell us what projectors you use, so we can quote. Write now.

WEBER MACHINE CORP.
59 Rutter Street, Rochester, N. Y.
Export Office: 15 Laight Street, New York City
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Representatives in all principal cities



"HANDY"
MOTION PICTURE RECTIFIER

Tested by projectionists for 15 months, before being offered to the general public. Produces steady, no-flicker arc. Has adjustable arc current; 15 to 30 amperes. Very economical. Constant arc voltage.
We are an old, well financed manufacturer of quality electrical apparatus and this rectifier has our unqualified guarantee for one year.

30 Amperes } $84.00 with Ammeter
50-55 D.C. Volts } $72.00 Less Ammeter
(Prices do not include bulbs)

WRITE FOR FULL PARTICULARS
BALDOR ELECTRIC CO., St. Louis, Mo.

limited space is available behind the screen.

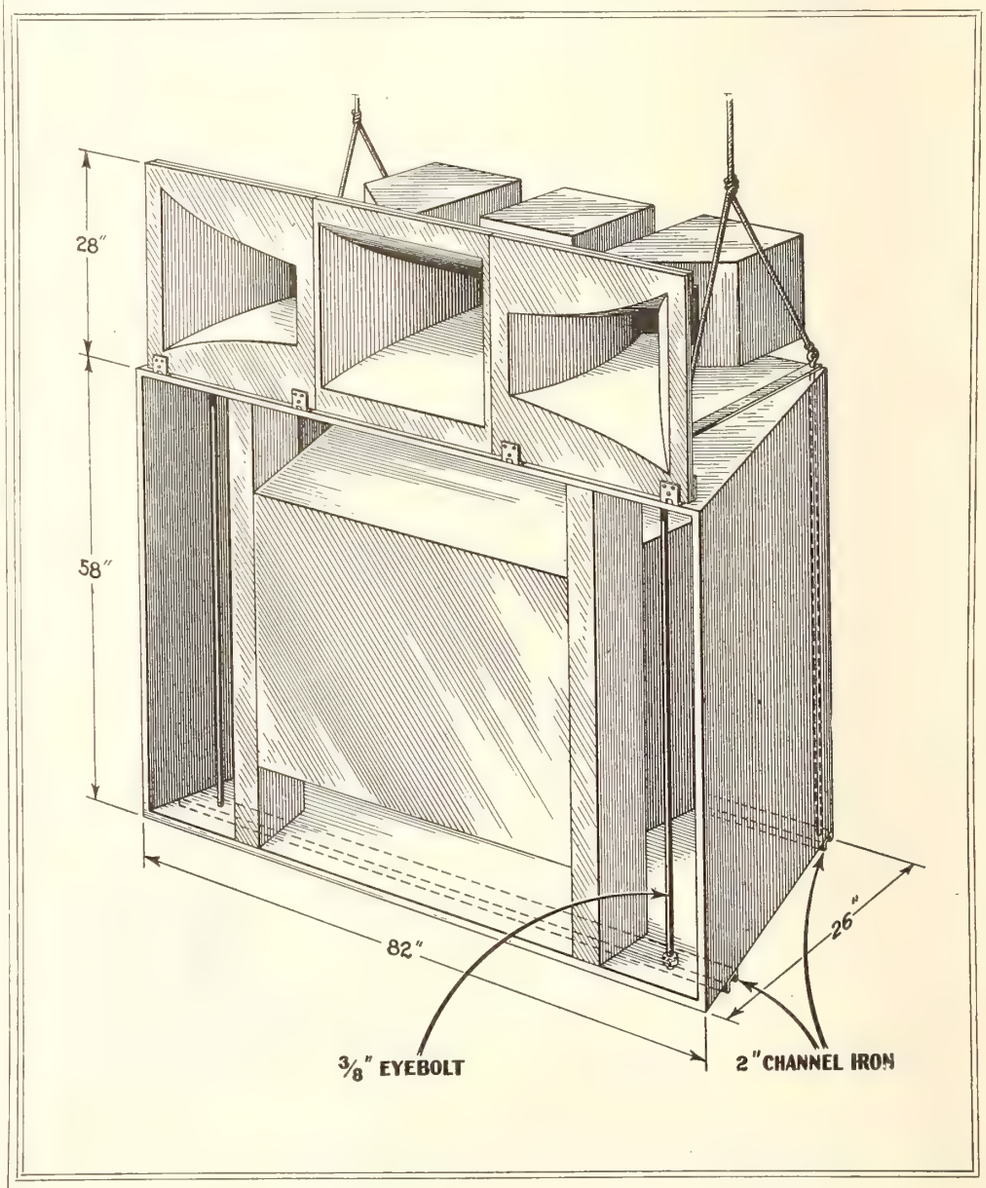
Three shorter types of *directional baffle loudspeakers* use the same 6-inch dynamic cone speaker unit, and attain the same frequency range for the "highs," but the low frequency cut-off point is somewhat higher than for the large loudspeaker. In conjunction with these loudspeakers, a low frequency directional baffle loudspeaker is used.

In such a combination (a short directional baffle loudspeaker—37-inch or 25-inch—with a low-frequency loudspeaker) both types of loudspeakers are directional and the latter type loudspeaker does not reproduce up into the fundamental speech frequencies (100 to 300 cycles).

In smaller theatres where the proximity of reflecting surfaces to the loudspeaker increases the reproduction of low frequencies, there should be used only a minimum number of loudspeakers as large as 60-inch or 37-inch, as may be required for suitable coverage. A 60-inch speaker actually requires a minimum space of 63¼-inch behind the sound screen, and a 37-inch speaker requires a minimum of 40¼-inch.

Where permanent installation of loudspeakers behind the sound screen is desired, the speakers may be mounted on inexpensive wood or channel iron racks, or, if possible, hung on chains from the ceiling. The low-frequency loudspeaker should be set on the floor. The small loudspeakers should be located at approximately two-thirds the height of the screen. When a low-frequency speaker has been designed to meet the necessary conditions, it can be assembled with 25-inch speakers as a single large unit by hinging the mouths of the 25-inch loudspeakers to the top of the low-frequency loudspeaker and permanently fastening the speaker boxes at the correct height to the back of the low-frequency speaker. This entire unit can then be flown, either with the screen, or alone, with an overall depth of 26 inches. In some cases it may be desirable to place such a unit in a mono-rail cage.

Where a 10-foot loudspeaker is used, it must be either permanently installed or split into two sections and hinged. In the Radio City Music Hall, where stage space is at a premium, the combination of 10-foot loudspeakers and 60-inch speakers, are split and hinged so that they can be folded into a mono-rail cage, which carries them off-stage and then up into the fly.

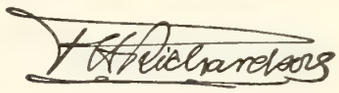


Method of flying low-frequency baffle and triplet baffles.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





THEATRE MANAGEMENT AND THE PROJECTIONIST UNION

I TALK WITH a great many exhibitors and theatre managers on various topics connected with theatre work, and almost without exception, somewhere in the course of the conversation the exhibitor or manager will drag in the union and proceed to lay at its door every ill he can think of. He complains that he cannot hire the men he desires to, he is not permitted by the union to do this, that or the other thing. In fact, the union is, it would seem, running things to the everlasting bow-wows at a fast gallop.

Freely granting that some union officials over-step their authority, freely granting that unions not infrequently do things they might better not do, freely granting that unions make rules that might very well not be made—still, looking back through the years to the time when what few unions there were had next to no power, I find myself quite unable to blame the union too much.

Fifty years ago the employer was in absolute control insofar as had to do with the treatment of his employes. Take projectionists, for example: Even as late as 1910 projectionists in the best theatres in great cities — Chicago, for instance — received only $16 or $18 a week, the latter being a top-notch wage paid in only two or three downtown theatres. In outlying theatres the wage was from $8 to $14 a week, with hours ranging from ten a day down to the number prevailing at theatres with performances only in the evening.

But that is not all the story. He must hand-crank the projector, and in the all-day theatres, usually eat his supper with one hand while "grinding them out" with the other. That's not hearsay, mark you well. I did it myself! But his day began long before the show did and lasted long after, for in the morning he must trek down to an exchange, perhaps miles away, paying his own carfare, wait his turn, pick up his "show," lug it to the theatre, look the reels over and make any needed repairs. Then when the show closed he must hand-tote the films back down to the exchange, paying his own carfare again, whereupon the day's work was done as soon as he got back home. Not infrequently I started for the exchange at 8 a.m. and had to hustle like the very devil to be ready to open the show at 1 o'clock.

Outrageous, unreasonable treatment such as that brought the union into existence and built it up. It now has very real power, and the exhibitor, in view of the past, perhaps hasn't too much ground to stand on when he, in his turn, complains of abuses.

But that is not what was in mind when I started this discourse. Many union officers have in their official position the first taste of power. It is perhaps nothing more than a natural reaction that they "feel their oats" and very often are not inclined to temper power with quite as much judgment and common sense as they might. That is unfortunate, but rather inevitable, just as it is inevitable that many theatre managers are obsessed with their sense of power and importance as employer to such extent that they are really unable to deal fairly or even sensibly with employes. The employe of the old days was expected to "do as he was told," regardless. He was not presumed to have brains, self-respect or much of anything else except ability to do a routine more or less effectively. Such a situation of course made invariably for poor, inefficient service.

And now let us get down to brass tacks. What this rambling prelude has led up to is this: The union, Mr. Exhibitor and Mr. Manager, is here. It is a firmly established fixture. It has very real power. It must be dealt with, regardless of whether or no that fact is pleasing to you. The point is, it *is* fact, and fact that cannot be side-stepped.

And, Mr. Union Officer and Mr. Union Man, the situation is by no means a one-sided one. The exhibitor and manager have certain well defined *rights*. You are not the only one possessed of that article. There are limits to the wages the exhibitor can pay. There are limits to the extent to which his authority can be defied without smashing the whole works. He is and *must* be the boss. To many cooks spoil the broth, and one man *must* have the general direction of any institution for success.

The union was founded (I was one who worked actively and hard to build it up long years before some of you were born) on the rock of justice and fair dealing between man and man, which same "rock" has, I am bound to admit, been very seriously cracked on many occasions by the unions themselves.

Now, gentlemen, don't you really think it might be very much better to meet together as friends, seeking to ascertain by honest investigation, just where right and justice lies, with both sides prepared to make concessions, if it appears that concessions should be made, and try thus to reach an agreement, rather than to approach such discussions with both sides seeking to gain every possible advantage, regardless of justice and right? In the nature of things you must work together. Neither side holds a patent on all the rights. Because a theatre does not pay well it is not up to the projectionist to work for nothing to make it do so. If it cannot be made to prosper while paying reasonable wages, then it should, it seems to me, be closed. Because a theatre pays large returns, however, it is not up to its management to "whack up" with the projectionist. Payment of a good wage and supplying good working conditions are all that can be justly demanded.

It is up to both sides to reach a friendly

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Plain Case of Negligence	Page 20
Eliminating Exciter Lamp A-Batteries	Page 20
Rewinder Hub	Page 20
Handling of Equipment	Page 21
Straightening Film Trap	Page 22
Projection in Dayton	Page 23
When a Projector Needs Overhauling	Page 25

understanding as to what is fair and equitable, everything considered—a hard thing to do on a friendly basis so long as each side approaches the argument determined to secure every last bit of advantage, regardless of right and justice. However, knowing the matter *must* and *will* be settled, would it not seem sensible and sane to approach the argument with a smile, prepared to "look at the other fellow's side" as well as your own, and make such concessions as seem based upon right, reason and common sense? If your contention is wrong, but can be and *is* forced through, as often is the case, you may depend upon it, sooner or later the pendulum will swing back and hit you a crack on the dome that will produce at least a severe headache. History will confirm that.

A PLAIN CASE OF NEGLIGENCE

FROM A North Dakota projectionist comes a letter which I shall let you read, in part. He says, "I have read your *Comments* for a long while. I now will make a few myself. I am a projectionist just arrived at man's estate (21). Have been in the profession since I was 14.

"I note you have stressed the advantage of having two men on duty in projection rooms because of the fact that one might remain constantly beside the working projector. That is true—very true—but does it work out that way in all cases?

"As a matter of fact, Mr. Richardson, I have visited many two-man projection rooms and in every case both men would talk with me, neither of them remaining beside the working projector. Often the conversations would be at some distance from the working projector. Also, when changeover had been attended to, instead of remaining at the working projector, one man would thread and the other carry reels or do something else.

"I happened into a one-man theatre over in a small city in Minnesota. It was a large Publix house. I noticed the shutters on both projectors were not properly timed, but made no remark about it. However, the defect was not remedied several shows later, so finally I casually mentioned it to the projectionist. 'Yes,' said he, 'I know the shutters need setting. I had them off a few days ago and have neglected to set them exactly right.' They were late model Simplex. A few steps and a twist of the wrist would have remedied the matter, but he made no move to do it while I was there. That was months ago, and when I was there recently those shutters were still 'out.' I might add that this man is a member of the union. Might I inquire why he is permitted to pull such rotten stuff?"

I may be criticized for printing this on the ground that I haven't verified this report. Well, as to the shutters, I have only this correspondent's word. But as to the other matter, I have my own experience to go by. I have myself, times almost without number, seen exactly the same thing. I have visited many projection rooms and found neither of the two men on duty at the projector. I have had them both do just as this man says they did with him, talk with me for minutes with neither of them near the working projector.

But whose fault is it? True, the projectionist who pulls such stunts ought to be thoroughly ashamed of himself. But after all, in a two-man room it should be an *iron-clad rule* that one man shall be beside the working projector at all times, save possibly in some emergency requiring the presence of both men elsewhere. The supervisor of projection or manager who does not make and enforce a suitable rule in this respect is himself derelict in his duty.

As to the shutter fault described, it seems incredible that any manager would permit it. If it is true, there was a travel ghost on the screen of that Minnesota theatre for days at a time. If the manager has no pride in what is placed before the audiences of his theatre, certainly the union should have some pride in the excellence of the work produced by its members.

ELIMINATING EXCITER LAMP A-BATTERIES

FROM Francis E. Hersey, projectionist and service man of Elsinore, Cal., comes a most interesting suggestion. It is commended to your very careful consideration. Friend Hersey says, "Dear F. H.: In the May 5th issue of BETTER THEATRES I made note of the letter from R. J. Castelli, Ladd, Ill., concerning elimination of A-batteries in exciter lamp setups. Possibly my own experience may help.

"More than a year ago I was myself faced with the problem of either replacing my batteries or finding something else that would serve their purpose acceptably. This is a small theatre and money is not too plentiful. It therefore was up to me to scheme out the method that while giving acceptable results, would at the same time cost the least.

"Remembering that results, to be acceptable, must equal that produced by the batteries, I got busy and after three weeks of careful investigation and testing, including the use of a charger for current source, I finally decided that step-down transformers and a 7.5-ampere, 10-volt exciter lamp would do the trick. I installed the set-up, which has been functioning perfectly for more than a year, therefore I feel justified in declaring it successful.

"Remember this, though. The exciter lamp sockets must be well and thoroughly insulated from the soundhead, which may be done by means of fiber bushings and plates. The exact method will of course vary with different equipments, but the projectionist who finds himself unable to do so simple a job will do well to get a good job on a truck and let the man who can think for himself and apply very simple rules of electrical and magnetic procedure have his job.

"The standard sockets that come with the regular outfit should be replaced with heavy duty sockets, since these lamps operate at much higher temperature than do those using lower amperage. To obtain non-interference at changeover time there must be a transformer for each lamp. Be certain that *all* a.c. is thoroughly insulated from the soundhead.

"The filament used in the proposed type of lamp is very heavy, and the current fluctuation [Presumably meaning ripple.—F. H. R.]so slight that no noticeable hum is present unless the amplifier gain and fader are both wide open. I use no filtering of any sort, and there is no perceptible hum from the stage speakers when film is passing through. In fact, so far as I am able to discern, there is none even with no film in the soundhead.

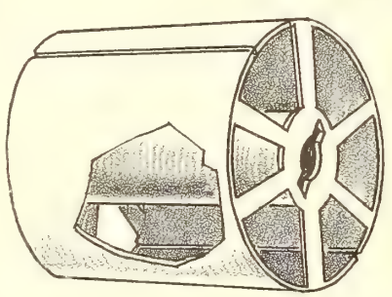
"The transformers (10 volts, 7.5 amperes) cost about $7.50 for the two. Be sure to order a transformer with a 110-20-volt primary. Connect the primary to the a.c. lines, and the two outside leads of the secondary to the positive and negative of your present circuit. It will be noted that this transformer is center-tapped—i.e., the secondary has three leads. Disregard the center tap, except to tape it up to avoid a possible short. If wiring from the battery is not in conduit, or is not BX, it must be shielded; also, the wires of such lead should be twisted, as that tends to reduce a.c. hum.

"Should you wish to place the transformer between the projectors, it must be set on a metal box and well grounded so that the pre-amplifiers will not pick up any hum. In this case use only shielded wires for all connections and be sure it is grounded.

"The negative lead of your exciter lamp circuit is no doubt already grounded to the soundhead. When a.c. is used, it must be connected directly to the lamp socket, and the socket insulated from the soundhead, as already stated, or a short will be caused. There is of course a chance that the sockets are already insulated, but that cannot be depended upon.

"Heavy-duty sockets are hard to find, but you probably can get them at an auto

REWINDER HUB



Submitted by Thomas E. Foley, Kelowna, B. C.

To make a handy hub for rewinding trailers, leaders, screen advertisements, etc., take a 1,000-foot reel, cut off the sides, then smooth off with a file. The sketch above shows how the hub will look when this has been done, and it is then ready for use.

equipment store. The ordinary sockets will serve for a time, but eventually their contacts will burn. If they are used, an extra must be kept on hand.

"Due to the very heavy filament of the lamp, it cools but little at the dead period, which of course tends to reduce hum and gives a light that is almost constant. The gray background of the film sound track also tends to filter out any fluctuation that might otherwise reach the P. E. cell.

"Caution: Should you try this out, be very certain not to permit film to contact with the lamp when it is lighted, or you will have a swell film fire. I know!

"The system works just fine, but I would not try it if my main amplifier was developing its full rated output. If you are obliged to use all the power available to obtain necessary house volume there doubtless would be a hum.

"I hope this will help our friend Castelli fix 'er up, and under the limitation above set forth he can depend upon it, for mine has been in use more than a full year.

"Say, F. H., why not make a small charge for various types of report blanks needed by projectionists. In my opinion it is an excellent plan to keep daily records of all work performed. I have been doing so for a long while. Don't say everyone keeps a record, for they don't, especially the men working in the smaller theatres, and I believe the main reason is the high cost of printing suitable blanks. Costs me $6.75 for 500 of them, and that's plenty. Am sure were the blanks available at a small cost there would be a demand for them as soon as projectionists became acquainted with their use and advantages. Incidentally, would it be possible to purchase a copy of Volume 2 of the Bluebook. A 'friend' walked off with mine. In closing I will say: Keep up the good work."

As to the blanks, believe it or not, there have not been nearly enough requests for them to justify them. Queer, surely, but nevertheless that is the fact.

I make no comment on Friend Hersey's exciter lamp plan, except to say that a sound man of high repute to whom it was submitted for examination declared it to be quite feasible. I would appreciate reports from those who try it out. In the name of our thousands of projectionist readers I thank Brother Hersey sincerely for submitting the plan in such detail.

As to Volume 2 of the Bluebook—certainly. Write the Quigley Bookshop, 1790 Broadway, New York City. The price of a single volume is $3.20.

PROPER HANDLING OF EQUIPMENT

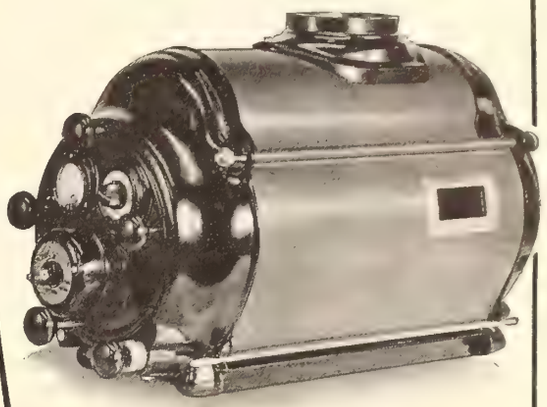
FROM A CERTAIN Southern city comes this letter: "We are building a 600-seat theatre. The projection distance will be 95 feet, and the maximum viewing distance 100 feet. The picture will be a 16-footer. What we wish to know is this: (1) Will the Simplex-Acme sound system be ample for this size of auditorium? (2) Will the Strong lamp provide sufficient light?"

NOW AVAILABLE!

STRONG

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Through long and careful experimenting we found a wooden horn with a smooth inner surface gave far better results on voice and music than a horn made of any other material. There was only one objection, the wooden horn had a resonant point.

We realized that if we were able to kill this resonant point and still maintain the many advantages of the wooden horn we would have the most perfect sound projector it was possible to manufacture. This we finally accomplished by gluing, under pressure, a deadening material to the exterior of the veneer wood. The result was a horn with a smooth wooden inner surface having no resonant point.

The fact that we were able to completely cover this horn with patents proves conclusively that it is a revolutionary improvement in Sound.

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Model No. 309 Horn

WRIGHT - DE COSTER, INC.

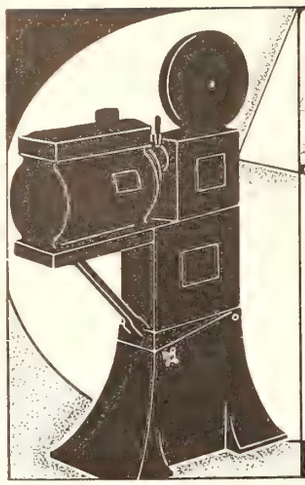
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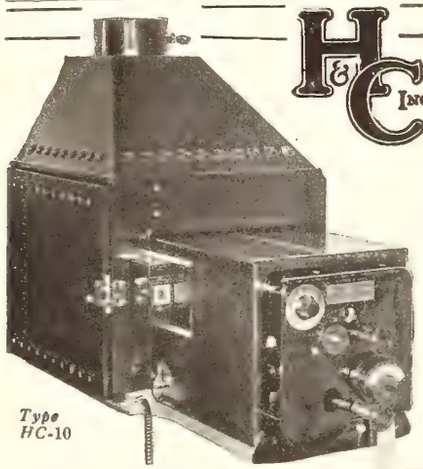
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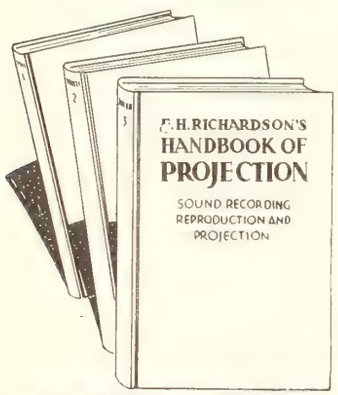
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QUIGLEY BOOKSHOP

1790 Broadway New York

That, my friend, depends upon how intelligently and efficiently the equipments are handled. The Acme will give ample sound provided it be kept in proper condition and adjustment. If it is not, it will not. The same is true of the Strong lamp. It will deliver plenty of light for the 16-foot picture if it is properly adjusted, properly taken care of and properly handled. If it is not it won't and neither will any other light source.

STRAIGHTENING BENT FILM TRAP

COMES A TIME when a projector mechanism should no longer be subject to the brand of repairs known as "home made." It instead should be sent to some *approved* repair shop—"approved" meaning one upon which the projector manufacturer has set his seal of approval. It is the poorest kind of poor business to entrust a complicated mechanism, vital parts of which are fitted in ten-thousandths of an inch and must function with all the fine accuracy of a high grade watch, to hit-or-miss repair shops, too many of which exist and thrive only because they are "cheap." Exhibitors and managers apparently too often fail to understand that the low price in all human probability means poor work and low grade replacement parts, which latter the exhibitor will be charged for at the good-part rate. Here is a letter from Oklahoma:

"Dear Mr. Richardson: "Upon assuming the duties of projectionist at the above named theatre and checking up on equipment, I found it to be in very bad condition. There had been a 2,000-foot film fire on each projector. What was not either injured by the fire or worn out was badly out of adjustment. Here, however, is something I feel I must consult you about.

"I found the lower edge of the aperture plate (film trap) to be out of line with the face of the intermittent sprocket by about one-sixteenth of an inch on both projectors. The 'out' is toward the screen. Presume they were warped by the fire. The question is: Is it possible, using a rawhide mallet, to straighten these traps without breaking them, or would you recommend getting new ones? Could they be put into a press and bent back without breaking them?"

I fully realize that particularly in bad times, exhibitors and managers are anxious to avoid any unnecessary expense. However, assuming the projector mechanisms to be as bad as you say, I could not honestly advise your manager to permit you to attempt patching them up. Whether it might be possible to straighten those traps or not, I would not undertake to say, but I can tell you it probably would not. In any event you would be dealing with parts which it won't do to have "almost" or "pretty nearly" right. They must be *exactly* right, "exactly" in this case meaning much less than one-thousandth of an inch. Are you equipped to undertake such a job? The film must lay *perfectly* flat over the projector aperture, remember.

I am not one who holds the projectionist should make no repairs at all. That's an

extreme. I hold he should make those repairs he may reasonably be expected to have experience, ability and tools to accomplish perfectly. But when it comes to dealing with ten-thousandths of an inch, common sense tells us few if any projectionists are equipped to deal competently with such minute measurements. They have neither the experience nor the tools to do it. It is unreasonable to expect them to be so equipped.

My advice to your manager is to have you borrow a head from some competent repair shop and send the mechanisms in, one at a time, for a thorough overhauling. In the end it will pay him to heed that advice.

PROJECTION IN DAYTON

FEELING THE need of a rest I recently loaded friend daughter into our gas bubble, clambered in myself, pointed her (the bubble's) nose west by sou'-west, and in the early afternoon of the second day arrived at the home of our old and valued friends, Mr. and Mrs. Otto Nelson of Dayton, Ohio, where I fully intended to squat me down and rest until I was rested.

Otto Nelson is, as doubtless many know, in charge of all motion picture activities of the National Cash Register Company, and these are by no means small.

While in Dayton I called at the RKO Keith theatre, met and chatted with Manager James L. Weed, a live-wire, affable gentleman with more than twenty years of experience selling motion pictures to the public. Harold Lloyd's "The Cat's Paw" was on the Keith screen, so one evening, in company with friend daughter and Mrs. Nelson, I purchased three tickets and entered, prepared, as a paying patron, to roast the tar out of any projection faults observed. After all the years of work, much of it work that did not fall within line of my duty to the paper, from which many a theatre has reaped direct benefit, I somehow feel that I am entitled to enter a theatre's sacred precincts without crossing the cashier's palm with silver. However, there is an advantage in being a paying patron, since under that condition one need feel no compunction about putting up any kind of a yelp one may feel like if projection faults appear. And that is why I felt swindled! I had paid more than one perfectly good dollar to Miss Cashier, and there was not one thing wrong!

"The Cat's Paw" was a corker. Several times I almost fell off the chair from laughing. The projection work, both picture and sound, was all any reasonable man could ask for. My compliments to the projectionists, Charles Wall and Leslie Bowman, and also to Manager Weed.

In conversation with Mr. Weed I quickly realized that he regards projection as a purely mechanical job, which is very far from the fact. He still calls his projectionists "machine operators" and the projection room a "booth," which represents an old habit ill calculated to encourage in the men

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Greatly improved form of strip lights for concealed lighting. Flexible, highly efficient light source, with many practical advantages. Have rhodium first-surface metal reflectors, with glass color roundels in hinged frame. Each unit universally mounted permitting independent adjustment to suit conditions. No loose parts — everything secure, requires but one hand for relamping or cleaning. Wired for any number of colors to produce strikingly beautiful changing color lighting effects. Made to accommodate 100- or 150-watt lamps, in straight or curved sections.

DOWN LIGHTS

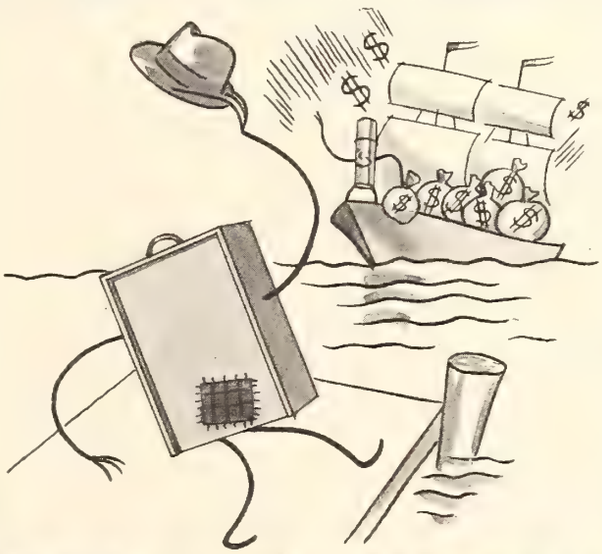


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fall buyers number

- the motion picture industry's standard guide to the theatre equipment market.
- featuring articles, plans and pictures chosen to aid the theatre owner in his remodeling project.

Publication date: October 20



HOW TO MAKE CUTOUT ENTRANCE DISPLAYS

The surest and easiest method of increasing your box office receipts is to advertise your attractions with striking cutout characters, scenes and wording placed attractively on your theatre front.

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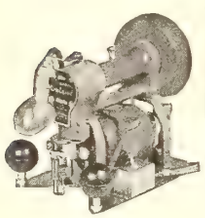
Cutawl

the tool used for making these cutout decorations. The Cutawl will cut any design, any size, from any display material quickly and economically. Cuts all pierced work without boring holes or changing blades. No experience is needed to operate it.

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how the Cutawl can be used to produce advertising that will *immediately* increase your business.



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a feeling of pride in their work. But he demands good work from his men and apparently gets it.

I am especially pleased to bear witness to excellence in projection in the Keith, for the reason that I have recently viewed some very poor projection in RKO theatres.

I feel most kindly toward Dayton for the further reason that I received an invitation from Manager Martin Burnett and Assistant Manager H. W. Reisinger, to visit Loew's Dayton theatre, where I viewed the work of Projectionists Howard Sharritt and Torrence Suman, which was wholly without perceptible fault. The picture was of correct dimensions, the screen was well but not too highly illuminated, and its lighting was well distributed. The effect was, on the whole distinctly good. The effect was doubly pleasing owing to the location of the projection room at the front of the balcony, hence there was no distortion of the screen image. If the projection and managerial work witnessed in the Keith and Dayton theatres is a fair sample of that in other Dayton theatres, then I can easily name some cities that might benefit by sending their managers and projectionists to Dayton to make observations.

I might add that I fully expected to find excellent projection in the Loew theatre, for the reason that the Loew organization has, under the leadership of Lester Isaac, built up a most excellent projection department, which has on file in New York City up-to-date knowledge of the exact kind and *condition* of every piece of projection equipment contained in every theatre bearing the Loew name. The exact condition of every piece of equipment must be reported to Mr. Isaac every thirty days.

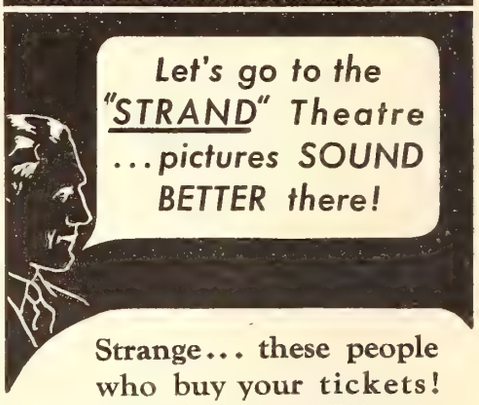
While I was in Dayton, Fred R. Rawson, president of Local 248, invited Mr. Nelson and myself to his residence, where he demonstrated a most remarkable short-wave broadcasting set which he himself built, even to most of its parts. He thinks nothing of talking directly with Honolulu. He tells me many projectionists have short-wave sets and he is able to talk with them, and he invites projectionists who have sets to contact him. Incidentally, Mrs. Rawson more than amply demonstrated her skill as a mixologist.

Another thing we saw in, or rather near, Dayton, will linger long in our memory. Our hosts loaded us into their gas wagon and took us near Cincinnati, where is located the new WLW radio station with its steel antenna tower 831 feet high. This weighs 135 tons and rests on a hollow porcelain dingus not much more than 1 foot in diameter. I also saw one set of amplifying tubes in operation that cost approximately $34,000. The station develops 500,000 watts.

Responding to the invitation of President Rawson, I made a short talk before the members of Local 248. Two-forty-eight is a fine body of men.

On the way back, at the urgent invitation of two Marion projectionists, Messrs. Seckle and Slagle of the Palace theatre, we stopped over night as the guests of these

NO. 1 OF A SERIES, "WHY EVEN FEATURE SHOWS DON'T DRAW FOR SOME THEATRES."



Strange... these people who buy your tickets!

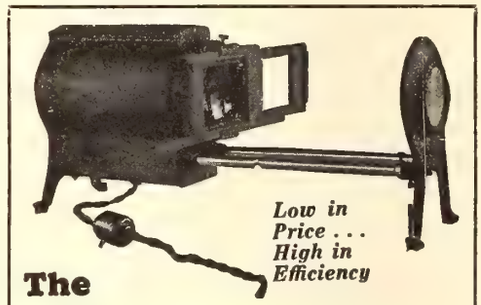
They seem to think you can HEAR a picture—but sometime ago we all learned that high illumination, sharp lenses, and a good screen could "bring 'em back often." Now those ticket buyers have discovered that pictures SOUND better at some theatres—which isn't bad sense. Wide-Range High Fidelity SOUND adds to enjoyment—and people buy tickets for enjoyment.

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CLOUGH-BRENGLE 1935 WIDE-RANGE Sound Equipment may cost less than the up-keep on your old installation. Certainly far less than the patronage that poor sound will lose for you this fall. WHY? Drop us a postcard and get the full story.

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gentlemen. I of course visited the Palace, in which projection was most excellent, except that a bit more screen illumination would be of benefit. However, that will be provided for.

In the projection room I saw a rewinder running along all by itself, rewinding film at the rate of 1,000 feet each six minutes. Watching it perform, I was impressed with the utter foolishness of the hop-skip-and-jump-shoot-em-through rewinding so often encountered, with the film slapping against the reel sides and getting Old Ned raised with it generally.

I had a long talk with Manager Tracy Barham, who in my opinion is one of the most understanding of motion picture theatre managers, insofar as has to do with projection at least. I can say the same for his assistant, Mr. Roy Peffely. The theatre is operated by the Midhio Theatres Corporation.

WHEN A PROJECTOR NEEDS OVERHAULING

FROM A SMALL town in western Oklahoma comes this letter:

"Please tell me how I can stop the film chattering when going through a Powers 6B projector. The intermittent movement is pretty badly worn. It has a loud clicking sound when the mechanism is run without film. Would appreciate any information you can give as to how to make a 6B Powers run quiet."

The answer seems simple: Write the International Projector Corporation, 92 Gold street, New York City, and obtain the name of the nearest approved repair shop. From this shop secure the loan of a mechanism for use while you send your own to it for a thorough overhauling.

It will cost considerable? Certainly! You can't expect to run a highly sensitive mechanism indefinitely without expending some money for repairs, and from what you say, the mechanism is rather sadly in need of repairs—a lot of repairs, probably.

To test its general "debility," hold its shutter stationary and see how far you can rotate its flywheel. If more than 3/16ths of an inch, measured at the face of its rim, then it needs an overhauling, and I suspect you can rotate it much more than that, remembering that each 1/16th of an inch additional means a lot of wear.

Of course it is possible the intermittent movement needs adjustment. You can test that by trying to rock the intermittent sprocket when the movement is on the lock. It should not rock at all, though a slight movement does not mean a bad condition —a *slight* movement I said, mark you well.

As to telling you what to do yourself, I cannot do that, for the reason that overhauling a badly worn intermittent movement or mechanism is not, in my opinion, a job that should be undertaken by home talent. If it should be, the chances are that the job will not be well done. The projectionist has neither the tools nor experience to undertake such a task with even a reasonable chance of doing a good job after he has gone to all the trouble of trying.



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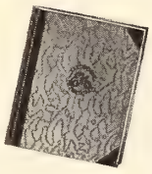
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Protect your profits. Know your daily income and outgo. But don't hire a bookkeeper. Do it yourself in half an hour a day. Avoid income tax troubles. End losses. Settle arguments. Make money. Send Check for $10 now—returned if Easy Method is not as represented. Act!

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Special D. C. Projection Lamps have been designed to use these new carbons developed by the Research Laboratories of National Carbon Company, Inc.

National SUPREX Carbons provide brilliant, snow white, High Intensity Projection for the smaller theatres using direct current.

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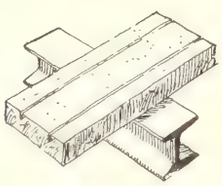
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All CORKANSTELE theatre buildings have a steel frame with walls and roof of pure CORINCO corkboard. The exterior finish can be stone, brick veneer, stucco or wood siding. They can be erected anywhere in six to ten weeks.

CORKANSTELE buildings can be adapted to your present plans or we will submit suggestions. For full details write CORKANSTELE, DIVISION of CORK INSULATION CO., Inc., 155 East 44th Street, New York, N. Y.

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THEATRE BUILDINGS



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EQUIPMENT AFFAIRS

Equipment News and Comment

LIGHTING TUBE GASES

● The increasing use of tube lighting by theatres makes some information concerning the gases employed not only interesting, but quite practical, and it is thus considered worthwhile to pass on to those in charge of theatre operations significant paragraphs from an article appearing in a recent issue of *Bright News,* issued by the Tube Light Engineering Company of New York.

Pointing out that the greenish blue fluorescence of mercury vapor was noted as early as the 18th Century, the article continues:

"Immediately after the inception of the present century it was found that if mercury is inserted in a high voltage discharge tube containing neon, it will be quickly vaporized by the heat of the conducting current. This mercury vapor, which is of a greenish hue, entirely dominates the characteristic red of the neon, producing a blue luminous tube.

"Tubes with neon and mercury are not entirely practicable for outdoor signs. Neon lacks the ability to support mercury at low temperatures. The result is that the mercury tends to recondense and causes a streaky tube, part neon color and part blue.

"Argon was found more suitable than neon as a supporting gas for mercury vapor, for two reasons: (1) It is a better carrier gas for mercury than neon. (2) Its color radiation is of a blue cast and effectively blends with the blue mercury vapor.

"The most popular gas mixture today for mercury tubes contains approximately 80% argon and 20% neon. The color radiation of this mixture is blue-lavender which satisfactorily blends with the mercury discharge and produces a blue tube.

"The neon in the mixture serves a definite purpose. A tube containing the argon-neon mixture will reach a higher temperature than a tube using argon alone. The purpose of achieving a hotter tube is to quickly vaporize the mercury globules and maintain this vaporization even in cold weather. The neon also improves the brilliancy of the tube. The argon in the mixture primarily acts as the supporting gas for the mercury vapor.

"Although the standard argon-neon mixture is capable of maintaining a very satisfactory blue color in practically all sorts of weather, during very cold spells it may take anywhere from one or two minutes to over an hour for tubes to come up to the proper blue color. In some cases the tube will be unevenly colored, depending upon where the mercury is located in the tube. . . ."

It is stated that care should be taken to have the mercury distributed as evenly as possible throughout the tube, to avoid spottiness. A special gas mixture is available containing argon, neon and helium, the helium acting as a very positive agent for the vaporization of the mercury in any weather. However, the helium mixture requires extra transformer equipment.

FIRM NAME CHANGED

● The name of the Imperial Electric & Manufacturing Company of Los Angeles, prominent maker of projection lighting equipment and also converters used with projector lamp systems of the new "Suprex" type, has been changed to C. S. Ashcraft Manufacturing Company. C. S. Ashcraft continues in charge of development work and production, and M. G. Ashcraft in charge of sales and service.

The company has also removed to larger quarters, now operating in its own building, which contains the plant and executive offices. The new address is 4214-16-18 Santa Monica Boulevard.

REPORT REPLACEMENTS

● A new group of sound installations, nearly all representing replacements is reported by the S. O. S. Corporation of New York. The installations, all involving this company's "Wide Fidelity" apparatus, were made for the following:

Columbia-Princess theatre, Shinnston, W. Va.; Stuart, Lakeville, Conn.; Glenn Nicholson, Indianapolis; Strand theatre, Sharon Springs, Kan.; LoNet, Wellington, Ohio; Gerhard Brothers, Thurber, Tex.; Rankin theatre, Bridgeville, Pa.; La Verne, La Verne, Okla.; Roxy, Billings, Okla.; Frank Forsey, Salt Lake City, Utah; Lyric, Flatonia, Tex.; R. B. Vail, Bay Minette, Ala.

BY WAY OF NEWS

● Max L. Robinson, formerly of Roth Brothers & Company, manufacturers of the Roth Actodetector, and now advertising and sales promotion manager for the Janette Manufacturing Company of Chicago, has also been appointed to an advisory capacity by the Baldor Electric Company, which recently put on the market its "Handy" rectifier for low-intensity arc lamps. Mr. Robinson assisted in the development of the rectifier.

James E. Francis has been appointed manager of the Photophone Division of the RCA Victor Company, succeeding E. O. Heyl, who has resigned. The company also announces that its recording activities have been consolidated with those pertaining to the sale of theatre reproducing equipment. Mr. Francis has been in charge of recording operations since RCA Photophone was consolidated with RCA Victor.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

ON ONE side of our theatre, we have a 2x6-inch plastered wall. By that I mean 2x6 studding, and lath and plaster on each side. We are bothered by a loud radio that the proprietor of the adjoining room uses. Would like advice as to sound-proofing this wall in as inexpensive a way as possible, as building a brick wall would include additional footing, loss of space, and almost prohibitive cost under present conditions.

My idea was to use ⅞-inch furring strips, putting building felt or roofing felt between the plastered wall and the strips, covering the outside then with masonite plaster board and then plastering with two coats of plaster. Would like your advice on this.—F. E. D.

The Answer:

THERE ARE several methods of remedying your troubles. In my opinion the least expensive way would be to fill the space between the studding with a light fluffy granulated wool. This is put in place by cutting holes in the top of the wall, then the material is forced into space by a pneumatic conveyor hose. The holes are rather small and can be easily patched. The only drawback to this method is that it requires a good mechanic and certain equipment, but if you are located fairly near a city you will not experience any trouble locating a concern that can do this kind of work.

The other method, which I believe to be more expensive, is to strip the wall on the inside with 2-inch stripping, then fill the space between the strips with sound deadening felt, cover strips with plaster boards, and give the surface a skim coat of plaster to match the present finish. Roofing or building felt, as you describe, will not give the desired results. Any building material dealer can advise you regarding the make and kind of material to be used.

Of the above two named methods, I sincerely believe that the first one mentioned will give you the most satisfactory results and can be done in the shortest time possible without disturbing the interior or closing up the theatre during the progress of the work.

The Question:

I WOULD greatly appreciate a few suggestions on some improvements now being considered. We are planning a marquee for our theatre, and due to the unusual design of the building front we are at loss as to what would be the most practical and inexpensive arrangement. We are enclosing an old post-card of the original front before it was divided, and also a photo of our theatre front as it is now. There are two canopies on each end of the building. These are the cause of our trouble. We would like to build a small marquee over our own front, but feel that it would throw the whole front of the building out of perspective, it would



Present front of F. M. M.'s theatre.

be too expensive to build completely between the two canopies, and would also be too large for our present theatre. We are now considering a marquee over our theatre front and extending to the right and enveloping the small canopy which we do not want to remove. We would like your advice and suggestions.

I am also enclosing a sketch of our theatre. We need an additional 100 seats and are considering renting the location next to us to acquire the necessary space. Our main problem here is the usual I-beam supports, three of which will be in the way. These supports are 3-inch in diameter. Just to what extent would they interfere with the screen image of the new 100 seats? In using these extra 100 seats mainly to handle the overflow on our heavy nights, would the three I-beam supports make the venture unpractical? The additional rent would be fairly high, compensated somewhat by a concession stand, which would be rented.—F. M. M.

The Answer:

THE ONLY WAY to solve your problem is to do just exactly what you do not want to do. Remove the small marquees on each end of the building and install a new one over the theatre entrance, or build a new section between the present ones. Building a new marquee over the theatre entrance alone and leaving the present ones in place, will give the building a lopsided appearance.

The *least expensive* way for you to construct a new marquee would be to place the two present ones together in one unit. According to the photographs, they appear to be wide enough to cover the theatre entrance if placed end to end. Erect attraction signs on top, front and sides, and by placing a few electric lights in the soffit I believe you would obtain a pretty good effect.

The nicest and most modern way would be to construct an entirely new marquee out of aluminum bars with flashed opal glass at front, sides and soffit, with concealed inside lighting and with changeable silhouette letters for attraction program. This method of construction is rather inexpensive, and the results obtained are very much up-to-date.

After looking over your sketch for the enlarging of the auditorium to obtain an additional 100 seats, I cannot advise you too strongly against your plan, unless it will be possible to remove the column nearest the stage. If this column must remain in place, only 25 persons out of a 100 will be able to see the entire picture on the screen free from obstruction, and the other 75 seats will be absolutely worthless, as no one could enjoy a picture with several obstructions in the line of vision. If it would be possible to remove this first column, then 80% of the seats would afford an unobstructed view.

Noticing the small diameter of these columns, I assume that they only support the second floor, and that the other floors are supported on partitions of the floors below, or girders. If this is the case, I do not think it would be very expensive to

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

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remove the first column and to insert an I-beam to support the load from above. Should this column extend through the other floors, I am afraid the change would be quite an expensive affair, and you then may just as well abandon this project, as any money expended would be thrown away, because you could not increase your revenue.

•

The Question:

I AM WRITING to ask how I could decorate my stage and screen with curtains economically so as to take away the cold appearance and make it more satisfactory to me and my patrons. I am enclosing the sketch and hope to get some real suggestions.

The building is 25 feet wide, and the stage front is built in from the walls about 5 feet on either side. This building was not made for a theatre, so the stage was built in after the building was made. The stage front is made mostly of wainscoating and is painted gray. There are two posts about 8 inches wide on either side of the stage opening, and the stage is not decorated at all. Those old wainscoating boards make the stage appear to be the entrance to Sing Sing. I would like to use some nice curtains around the stage opening and some on the wings at the side of the opening to give some color to the stage and make it look somewhat modern.—J. B. R.

The Answer:

YOUR PROBLEM is a very easy one to solve. Install a valance from the ceiling to a few inches below the wood beam of the proscenium arch, then cover the posts with side tabs about 24 inches wide. Place the projection screen in a cyclorama and you will have a very nice looking stage. The cyclorama should be of a very light color, and the valance and side tabs can be of a great deal darker tone.

•

The Question:

WE ARE GOING to remodel the front of our theatre, and while we have several rough plans in mind, we would like very much to have your advice and suggestions in this matter before we make a definite decision.

It will probably be of interest to you to know that we expect to get the money for this remodeling from the loans created by the National Housing Act.

The front of our building was constructed years ago and is made of concrete stucco. We are enclosing a rough drawing of the front as it now stands. The frontage of this building is 30 feet, and the height is 20 feet.

In rebuilding the front of this building we would like to make an attractive front without going to a great deal of additional expense, and believe that since we are going to make a new front on it, that we can incorporate a few minor changes in construction from the conventional type of plain square front that will cost but very little, if any, more than the plain type would cost.

We have roughly in mind something bordering on the Spanish type, or the Modernistic type of front. We would not like to go to extremes in either of these for more than likely the front will not be changed in several years and we want something that will not grow old quickly.

We would like to have two double doors, one on each side of the box office at whatever space would be proportional to the size of the building. We also believe that we can make a built-in one-sheet board on each side of the building, with the glass flush with the front, and lighted from the inside.

How to build the top of this building, from the marquee up is what puzzles us. We would like to square the front up and at the same time trim it in such a manner that it would look good.

The marquee, which now only extends to the edge of the openings, will extend across the entire front of the building.

We had first intended to rebuild the front of this building with stucco, but our local contractor who will do the work, has given us a rough estimate of the cost with stucco and with brick, and there is very little difference in the cost according to his figures. We would certainly be glad to have any advice or suggestions you can give us.—J. C. M.

The Answer:

BY ALL MEANS square off the top of the building, or use some form of step-ups in the coping. I believe that the shape of the front will be better adapted to a modernistic design, for a Spanish treatment will require a certain amount of ornamentation and this will increase the cost.

As I understand it, you plan to rebuild the entire front elevation, so by carefully designing and spacing the new windows above the marquee an interesting design can be worked out. The arrangement of the ticket booth, entrance doors and poster cabinets as according to your sketch, is satisfactory. However place each door about 9 inches from the ticket booth, and space the poster cabinets in the center of space left between doors and side wall.

Make each double door opening at least 5 feet wide, and the soffit of the marquee should be at least 8 feet 6 inches above the sidewalk.

To carry out a modern treatment you can insert alternating horizontal courses of brick, stone, tile or any other material. I suggest that you have your contractor obtain quotations on the different glass or composition materials to cover the present surface, as the application of some such material will require only from 1½ inches to 2 inches, and I doubt if this method will be much more expensive than rebuilding the entire wall. By using this material in different colors you will obtain a very attractive as well as a durable front.

Fitting Out the Rest Room

(*Continued from page* 12)

as were the toilet bowls, but as to design) as follows: (a) pedestal, (b) flat back or wall hung, (c) one-piece stalls.

The pedestal type is not recommended for theatres. It stands out away from the wall quite far and requires much more space than either of the other two types.

STALL MODEL

Stall urinals are really the best type for theatre use. However, they should be equipped with the fan-shaped flush inlet which should be so adjusted that water will wash completely the inside surface of the fixture at each flush. These urinals are of very heavy vitreous or earthenware construction with a thick base which is usually set slightly below the surrounding floor line so that it provides drainage for the floor. It should be carefully noted that stall urinals are manufactured without a trap being incorporated in the fixture. The drain or waste pipe must extend down and be connected to a trap and then to the soil line. Because of the great number of cigarette butts, matches, buttons and other insoluble articles that get into urinals, the traps should be exposed where possible and be provided with a brass cleanout plug. Stall urinals may be set side by side (with no space between), or may be separated. In either case they may have partitions installed between. If partitions are installed they should be from 24 inches to 27 inches, center to center of partitions. The depth of partitions should be from 20 inches to 22 inches, the depth of end partitions 24 inches, the height of partitions should be from 4 feet, 6 inches to 5 feet, 6 inches. Stall urinals are made in widths from 18 inches to 24 inches. Their height is about 40 inches above the floor.

WALL-HUNG MODEL

Flat back or wall-hung urinals are made with the trap cast into the lower portion of the fixture, with the waste outlet arranged to pass through the wall on which the urinal is hung. The fixture is held in place by screws at top and bottom of the fixture. These screws should bite into something solid or else arrangements should be made to use toggle bolts. This type is cheaper than the stall type and its installation is cheaper. However, it does not give the "class" of the stall type.

Wall-hung models should always have partitions separating them, and often they require a bottom slab of marble *or stone to protect the floor*. The height to install wall-hung urinals in theatres is always a problem, considering that toilets are used by adults as well as small boys. For this reason the stall type is far more desirable. Wall-hung urinals can only be considered a rather poor second-choice for theatres.

Urinals require about 4 gallons of water

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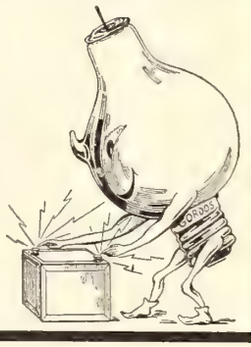
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for proper flushing. They may be flushed by means of a flush-tank, flush-valve, or automatic flush. The flush-tank and flush-valve are the same as described for the toilet bowls. The automatic flush is an arrangement whereby the fixture is flushed automatically at predetermined intervals of so many seconds. When such automatic devices are installed, be sure to arrange conditions so that the device is shut off at night and other periods when the theatre is closed. In towns and cities where water rates prohibit the automatic flushing device, the flush-valve should receive preference over the flush-tank.

LAVATORIES, TRAPS, PUMPS

LAVATORIES, or wash stands, as everyone knows, come in many sizes and designs in almost any price range. Generally such fixtures are of two classes: (a) types which have backs and are wall hung; (b) those without backs, supported on a pedestal, which conceals the trap and piping; or on legs. The wall-hung lavatories are by far the more numerous and present a great variety of shapes and sizes, with flat backs, recessed backs of 6 inches, 8 inches or 10 inches in height; and the bowls may be round, D-shaped or oval; and with or without aprons.

TRAPS

It is important to know that all fixtures in toilet rooms must have traps in the waste lines between the fixture and the main soil line. Traps for plumbing fixtures are bent pieces of pipe, or an assembly of fittings in the shape of the letter U, or in some cases shaped like the letter S, but as though the letter were lying on its side. These traps are so shaped that an unobstructed passage is provided for the flow of sewage to the soil pipe. In these traps, the U-portion of them always retains water, providing a seal in the pipe which prevents the backing up of drain or sewer gas into the toilet room.

The following points cover the important features of a trap: (1) It must hold sufficient water to withstand evaporation. (2) It must have sufficient depth to withstand the syphonic action in the waste pipe without draining it empty. (3) It should be so designed as to be self scouring and therefore always provide free passage for sewage. (4) It should be provided with a cleanout plug. (5) It should have no interior strainers or other obstructions that may become clogged up.

Most of the troubles in theatre toilets are the result of faulty traps or faulty trap installation. Further, many instances of foul odors result from old out-of-date and therefore faulty and possibly leaky traps. There are many cases where traps are buried in concrete or floors and there is no way to determine in what condition they are. Such installations are bad practice and generally cause no end of trouble.

PUMPS

Allied closely with the plumbing in a theatre are the pumps—the sump-pump for the removal of sewage, the water pump to lift water to fill the house tank, and the pressure pump on the air washer system, to mention only the important ones. Pumps generally are classified into four groups according to the principle upon which they operate: (a) piston pumps, (b) centrifugal pumps, (c) rotary pumps, and (d) jet pumps.

PISTON PUMPS

Piston pumps are frequently found in theatres, but used for only one purpose, that of fire pump, and generally located in the stage basement. Such pumps raise water to the house emergency tank and automatically start when the water in the tank falls to a predetermined low level. Likewise there is an automatic cut-out which stops the pump when the water has been raised to an established high level in the tank.

The simple piston pump consists of a cylinder in which a piston or plunger moves back and forth, drawing in and forcing out the water with positive pressure. Arrangements of valves, usually of disc design, is such that the inlets and outlets for the water operate automatically. Frequently piston pumps are designed with more than one cylinder, and are referred to as single, duplex or triplex pumps, depending upon the number of cylinders. Such pumps are driven by a rather small pinion gear on the motor shaft. This pinion gear meshes with the gear teeth on a much larger wheel, which in turn is keyed to the crank shaft. Through connecting arms from the crank shaft to the piston heads, the power of the motor is used in drawing the water into the cylinders and forcing it out. Because of the very positive pressure characteristic of these pumps, this type is best to perform this particular function in theatres.

CENTRIFUGAL PUMPS

Centrifugal pumps are usually specified where large volumes of water are to be handled against low pressure, particularly if some solid matter must be handled with the water. Sewage or sump-pumps generally all fall in this class. There have been some great improvements in centrifugal pumps. Some recently developed pumps of this type will perform under special conditions satisfactorily, in comparison with high-pressure pumps of the piston type. According to design, these pumps are referred to as volute or turbine centrifugal pumps. The volute type handles water in exactly the same way as air is handled by the coinoidal, multivane fan. The turbine type operates as the name would imply, on the turbine principle. Where centrifugal pumps must work against high pressure, the turbine type is best adapted, but for ordinary recirculating jobs the straight centrifugal or volute centrifugal pumps will prove highly satisfactory.

SUMP-PUMPS

Practically all of the sewage or sump-pumps in theatres are centrifugal pumps on a vertical shaft, directly connected to

a vertical motor. The motor operates from an automatic switch, which in turn is operated by adjustable stops, on a rod connected to a float. When the sewage rises high in the tank, the pump starts and continues to exhaust the tank until stopped at the low level by the float switch. The low limit is carefully set so that the pump never needs priming. The impeller of this type must always remain submerged, otherwise priming will be necessary to start the pump.

ROTARY PUMPS

Rotary pumps are positive-displacement or pressure pumps that seem to fall between the high-speed centrifugal and the positive-displacement piston types. The actual principle upon which this type operates is somewhat confusing to describe in words without the aid of drawings. Basically two main parts, of cycloidal shape, or two parts shaped like large pinion gears, rotate in opposite direction, building up pressure on one side and reducing pressure on the other. This type does furnish positive displacement, and the principle is used for pumping gases as well as liquids. Some of these pumps are installed in theatres and perform very satisfactorily. Managers operating theatres with this type of pump on their air washer water system should write to the manufacturer of the pump for full descriptive matter. I believe that the centrifugal turbine type pump is more frequently encountered in theatre work than the rotary pump. Both types can be used for identical purposes in a theatre.

JET TYPE PUMP

The jet type of pump really might be called a forced water syphon. There are actually pumps designed to operate on this principle, but they are not very efficient as pumps and are seldom prescribed for theatres. However, some ingenious theatre engineers have used the principle economically and effectively in removing seepage from low basins in boiler rooms and basement. The accompanying sketch shows the principle far more simply than it can be described in words. A homemade one may be of service sometime in draining a catchbasin or a flooded boiler room.

Pumps do form a part of theatre equipment, and having moving parts, they need attention from time to time, and oil at frequent intervals. The motors that drive them need constant attention. Pumps probably give less trouble than any other class of theatre equipment, and for that reason they are usually neglected. Most of the breakdowns in pumps could be avoided by just a little care and attention beforehand.

Great improvement at small expense can be made in existing toilet rooms if the fixtures are satisfactorily arranged and not discolored, cracked or otherwise unsightly. New toilet bowl seats and new flush-valve, eliminating flush-tanks, and new piping where piping is exposed, will make a wonderful difference. Add to these changes a planned lighting scheme (every toilet compartment should be brightly lighted), some paint, a mirror over each lavatory, new toilet paper containers, soap dispensers, a sand jar for cigarette butts, and an attractive toilet room will result.

In conclusion, this fact must be acknowledged: Wear and tear, physical, mechanical, electrical and structural depreciation and obsolescence go on day in and day out, whether the theatre operates or is closed, *and whether or not the manager or higher executive deliberately closes his eyes to it.* The only known method today of offsetting and reducing this rate of destructive and apparently ever mounting class of expense is to *spend wisely for intelligent maintenance.* "Getting by" is expensive operation in the long run.

Chattel Mortgages: Sales Contracts

(*Continued from page* 16)

dition has been fully recognized. Moreover, the fact that such action may result in incidental injury to the theatre owner does not in itself constitute a justification for issuing an injunction against such acts. In other words, the interests of capital and labor are at times inimical and the Courts may not decide controversies between the parties so long as neither resorts to violence, deceit, or misrepresentation to bring about desired results. This rule of the law is particularly applicable with respect to rival unions.

Notwithstanding the fact that the collateral result of the attempted persuasion of the public not to patronize a theatre, while it employs the members of the rival union, might make it unprofitable for the theatre owner, yet the courts restrain from interfering with lawful and quiet picketing by members of a rival union.

For instance, in Stillwell Theatre v. Kaplan (182 N. E. 63, New York, N. Y.), it was disclosed that certain theatre owners entered into contracts with the Empire State Motion Picture Operators' Union, Inc., by the terms of which it was agreed to employ none other than members of that union as projectionists.

Later members of Local 306 of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators' Union of the United States and Canada, affiliated with the American Federation of Labor, and a member of the State Federation of Labor and of the Central Trades, began picketing the theatres with signs which read: "Owners of this theatre refuse to employ members of Motion Picture Operators' Union Local 306, affiliated with the A. F. L."

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(*Continued on page* 34)



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D

Dayton Safety Ladder Co. 31
Da-Lite Screen Company 29
DeVry Company, Herman A. 22

E

Eastern Seating Company 30
Easy Method Ledger System 25
Enterprise Optical Mfg. Co. ..... Fourth Cover

G

Garver Electric Company 24
General Scientific Corporation 24
Gordos Products Company 29

H

Hall & Connolly, Inc. 22
Heywood-Wakefield Co. ..... Second Cover
Hygrade Sylvania Corp. 29

I

International Projector Corporation ..... Third Cover
International Register Co. 24
International Seat Corporation 25

K

Kliegl Brothers, Inc. 23

L

Langsenkamp Wheeler Brass Works 30

M

Moore, William N. 30

N

National Carbon Company, Inc. 25

P

Projection Accessories Co. 25
Projection Optics Company, Inc. 28

S

Supreme Heater & Ventilating Corp. 29
S O S Corporation 30
Strong Electric Corporation 21

W

Weber Machine Corporation 18
Wright-DeCoster, Inc. 21

Among Contributors to This Issue:

¶ *The material presented under the title,* INSPECTING YOUR THEATRE FOR U. S. REMODELING LOAN, *represents official information and opinion obtained from the National Housing Administration of the federal government, much of it in direct response to specific inquiries; and in the* INSPECTION GUIDE AND CHECK-LIST *itself, represents the insight into theatre remodeling procedure possessed by a practical theatre engineer of long experience in such matters. Directly related to this introduction to the National Housing Program as applied to theatres are the articles by Mr. Clute and Mr. Knight, and as stated elsewhere, these are the beginning of a program of data and guidance on remodeling which will be greatly expanded in the Fall Buyers Number of Better Theatres, the issue of October 20.*

¶ EUGENE CLUTE (NEW SCHEMES IN MODERN REMODELING) *is well known as a writer on Architecture and allied subjects, contributing to the leading publications in this field. He was formerly editor of the Architectural Review and of Pencil Points, and is the author of several books on Architecture, which have included discussion of the motion picture theatre. He has contributed previously to* BETTER THEATRES, *on the designs of the Radio City theatres.*

¶ J. T. KNIGHT, JR. (FITTING OUT THE THEATRE REST ROOM) *writes for each issue of* BETTER THEATRES *on theatre operation and maintenance, and also conducts the department, Maintenance Tabs. He is an accredited engineer in several fields, and has been in charge of the physical operation of motion picture theatres of all types for many years. He is associated with Paramount Publix.*

¶ LEO T. PARKER (CHATTEL MORTGAGES : SALES CONTRACTS) *is likewise a regular contributor to* BETTER THEATRES, *writing on legal phases of theatre operation. He is an attorney-at-law with offices in Cincinnati.*

¶ JAMES FRANK, JR. (HOOKING UP LOUDSPEAKERS IN EXTENDED FREQUENCY REPRODUCTION) *is an engineer associated with the Photophone Division of RCA Victor.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

Accounting systems
Acoustical installations
Adapters, mazda
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B

Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C

Cameras
Canopies for fronts
Carbons
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D

Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E

Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F

Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H

Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L

Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M

Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O

Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P

Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R

Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel and signals
Reel cases
Resonant orchestra platforms
Rheostats

S

Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T

Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Tranxsformers

U

Uniforms
Upholstery materials

V

Vacuum cleaning equipment
Ventilating systems
Vending machines

W

Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....
2 ..... 8 .....
3 ..... 9 .....
4 ..... 10 .....
5 ..... 11 .....
6 ..... 12 .....

Remarks: .....

.....

Name ..... **Theatre** ..... **City** .....

State ..... **Seating Capacity** .....

Chattel Mortgages : Sales Contracts

(*Continued from page* 31)

pass, or intimidation, and the sign truly stated the fact.

The owners of the theatres being picketed filed suit and requested the Court to grant an injunction to prevent the picketing. It was argued by counsel for the theatre owners that the picketing was illegal because it conveyed the idea that union labor was not employed on the premises and, also, that the purpose of the picketing was in part to destroy business of the theatres. Also, it was contended that the picketing was illegal because its purpose was to induce or cause a breach of the contract between the theatre owners respectively and the rival union.

DECISION

Although the lower court granted the injunction, it is interesting to observe that the higher court reversed the verdict, saying:

"Unquestionably defendant in picketing these three theatres was actuated by a desire to improve labor conditions as to wages, hours, number of employes, and conditions of work, although incidental disadvantage to the employer might result. . . . We would be departing from established precedents if we upheld this injunction. We would thereby give to one labor union an advantage over another by prohibiting the use of peaceful and honest persuasion in matters of economic and social rivalry. This might strike a death blow to legitimate labor activities. It is not within the province of the Courts to restrain conduct which is within the allowable area of economic conflict."

INJURY OF PATRON IN LABOR DISPUTE

THE LEGAL QUESTION often has existed whether a theatre owner may be liable for an injury sustained by a patron caused by members of a union, or other persons who are enemies of the theatre owner, exploding a bomb in the theatre building. This point of the law was discussed in the late case of Perkins v. Publix Theatres Corporation (171 S. E. 147, Atlanta, Ga.).

CASE

The testimony of this case indicated that certain theatre employes, who were dissatisfied with their employment, caused a bomb to explode in the theatre which resulted in serious injury to a patron. The patron filed suit against the theatre owner to recover damages. He alleged that the theatre owner was negligent in allowing patrons to come into the theatre when he had information that the dissatisfied theatre employes may perform acts dangerous to persons within the theatre building.

DECISION

Although this court did not hold the theatre owner liable in damages, yet it was held that the injured theatre patron had a legal right of action. This court said:

"It being the duty of the occupier of a building, who uses it for the purpose of operating a theatre into which the public is invited to come as patrons of the theatre, to exercise ordinary care to keep the premises in a condition safe for those lawfully thereon, where it is alleged that the bomb had been placed in the theatre by the employes and servants of the defendant (theatre owner) who were ushers in the theatre and had free access to the theatre, and that the defendant was negligent in not knowing that the bomb had been placed in the theatre by his agents or employes . . . and the plaintiff (patron) was injured as a result of such negligence, a cause of action is set out. . . ."

SPECIAL RIGHTS OF SMALL INTERESTS

A GREAT MANY litigations have involved the common legal question of whether or not persons who hold a minimum interest in a theatre or other amusement corporation, have special rights with respect to the conduction of the business and affairs of the corporation, when compared with the larger interest. This point of the law was discussed in the recent case of St. Louis Amusement Company v. Rosskopf (52 S. W. [2d] 178).

CASE

In this case it was shown that an order was issued appointing a receiver for an amusement company on the grounds that the owner of 92 per cent of the stock was guilty of misconduct. The owners of less than 2 per cent of the stock tendered a $150,000 bond, believing this to be a sufficient amount in view of the fact that the corporation was worth about $1,000,000. Certain stockholders who owned 8 per cent of the stock in the corporation contended that the Court should approve the $150,000 bond. However, after the case was taken to a higher court it was held that refusal to approve the bond was not abuse of discretion. This court said:

DECISION

"The suit was instituted by plaintiffs for themselves and in behalf of all other stockholders having like interests. It is therefore a class suit, brought by representatives of the class. . . . The judgment that will be rendered therein, if on the merits, will be binding and conclusive on all members of the class whether they intervene or do not . . . In this connection it should be added that a stockholder's interest in a corporation cannot be fairly measured by his pro rata share of the assets, as upon dissolution; he is entitled to have the corporation continue as a going concern, engaged in the prosecution of the business for which it was incorporated."

Therefore, it is quite apparent that a judgment with respect to corporation difficulties will be rendered on its merits and is binding on all the stockholders.

New Schemes in Modern Remodeling

(*Continued from page* 10)

a light warm gray with touches of strong bright colors, black and silver for accent.

While semi-permanent decoration, as described above, is often admirably suited to the inner lobby or entrance foyer, the outer lobby or vestibule usually requires treatment with more permanent materials, partaking somewhat of the nature of exterior architecture. This part of the theatre is next to the outdoors and is commonly open and exposed more or less to the weather. Here strong, easily cleaned materials of dark, rich coloring enlivened by vigorous contrast are often best.

Such a treatment is seen in the photograph of the lobby of the Midtown theatre in New York City, of which Boak & Paris were the architects. This is one of the newer theatres which afford suggestions for the modernization of older theatres.

In this lobby, the walls are covered with Formica sheets in horizontal bands of rich red inlaid with 2 inch strips of black at the edges. The horizontal joints are covered with heavy wooden mouldings painted black. Frames for advertising displays, with hinged covers of glass, are built into the wall treatment. The cornice is in dull orange.

The ceiling is divided into narrow panels by aluminum-finished mouldings and is painted in graded tones of delicate blue. The perforated black rubber mats are relieved with touches of orange that recall the color in the cornice. They are set in sinkages that bring them flush with the framing bands, which are of dark gray terrazzo edged with gray metal strips which divide the floor into panels.

The horizontal banding of walls, as used in the Midtown theatre, is one of the newer fashions and in a lobby it has a psychological advantage derived from lines that lead into the theatre. But it should not be employed indiscriminately without regard for other conditions. Often the proportions of a room are such that some other treatment is better. *Horizontal banding tends to make a room look longer and lower,* and some rooms are already too long and low for good appearance. The main form of almost any wall surface is horizontal, therefore vertical division, instead of horizontal, affords good contrast.

[TO BE CONTINUED IN OCTOBER 20 ISSUE]

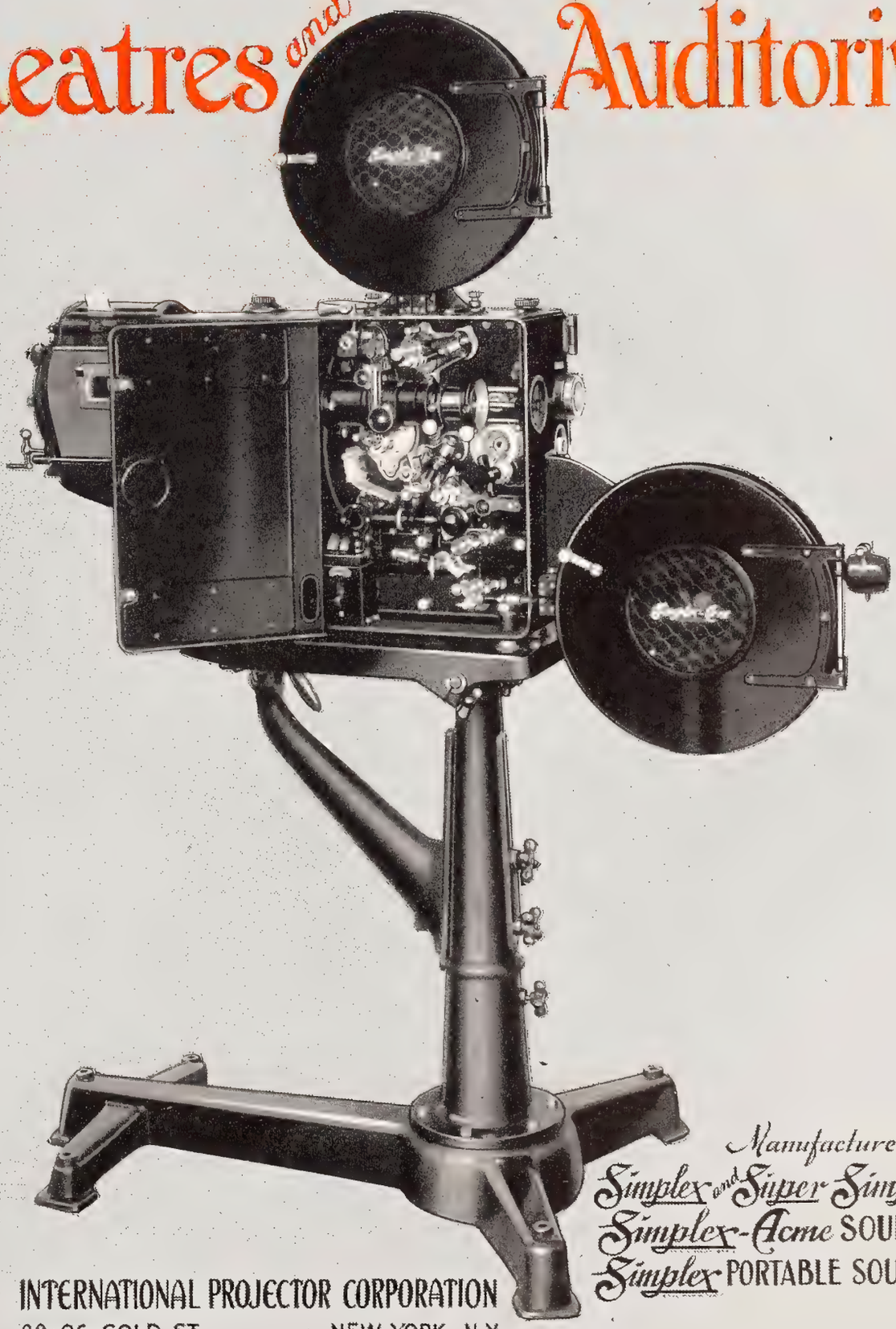
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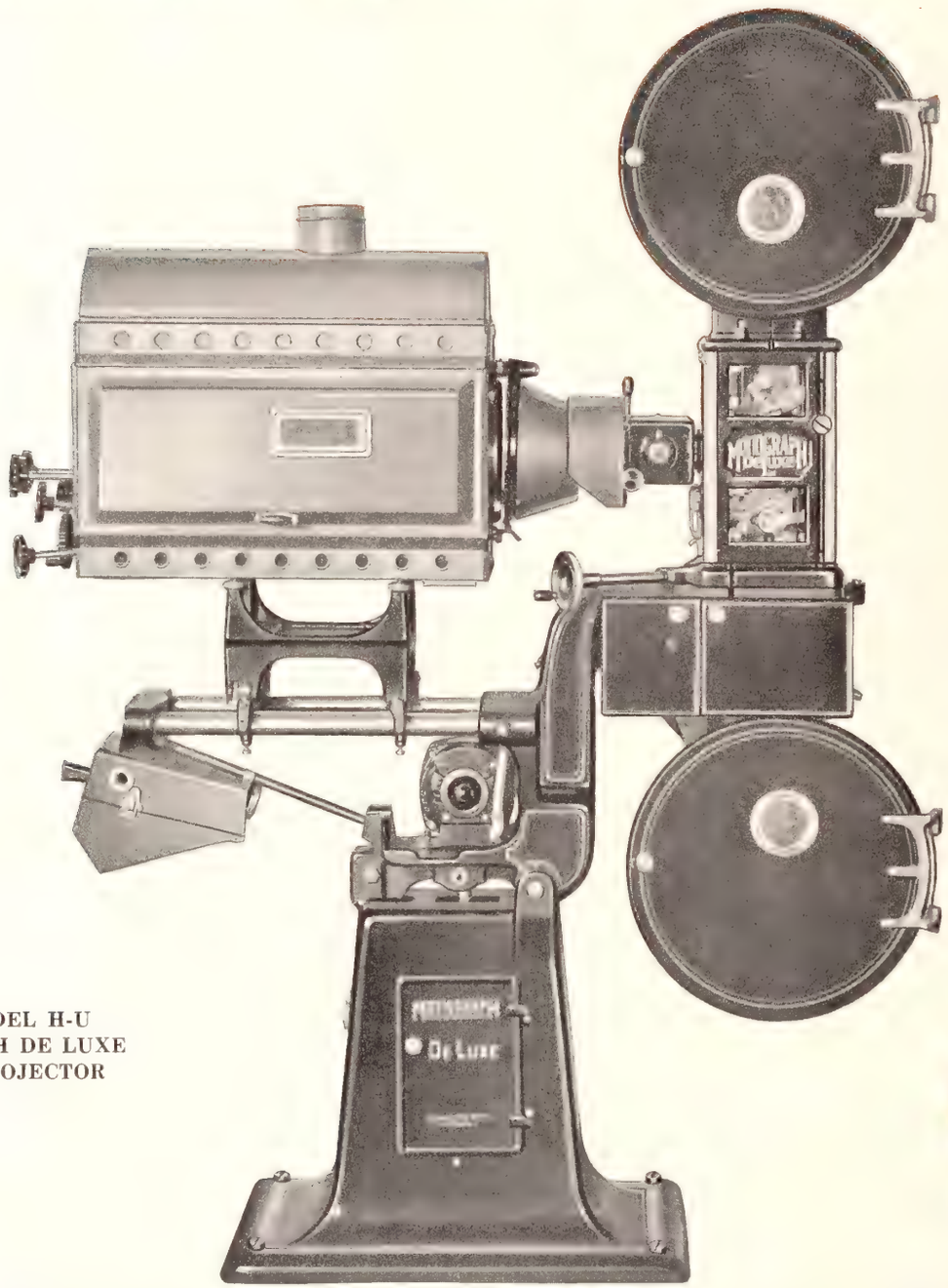
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THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

4431 WEST LAKE STREET — CHICAGO, ILLINOIS

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

EQUIPMENT LEADERS SEEK SHARE IN HOUSING PLAN

Manufacturers and Supply Dealers Propose That Exhibitors Be Permitted to Borrow from Fund to Buy Seats, Carpets, and Sound Apparatus

$73,331,000 IS GROSSED BY THEATRES IN 27 STATES

3,198 Theatres Pay $13,904,000 in Wages; 19 Per Cent of Gross Spent on Payrolls; Average Intake Per Theatre Found $441 a Week

VOL. 116, NO. 14 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* SEPT. 29, 1934

"BARRETTS"

BIG!



"Heigh ho the merry o'! We're dancing with joy. It's another 'Smilin' Thru'. Thank you NORMA SHEARER FREDRIC MARCH CHARLES LAUGHTON for 'BARRETTS of WIMPOLE ST."



(See Page 19)



Released

OCTOBER 13th

Dolores Del Rio

Madame Du Barry

Warner Bros.' Comedy with Reginald Owen, Verree Teasdale,

Victor Jory, Osgood Perkins. Directed by William Dieterle.

WORTH WAITING 3 MONTHS FOR

"WE'RE LOOKING FORWARD TO



Sept. 22
WARREN WILLIAM
in
"THE CASE OF THE HOWLING DOG"*
Introducing the New King of Crime-Hunters —Perry Mason

Sept. 29
BARBARA STANWYCK
in
"A LOST LADY"°
From the Famous Novel by Willa Cather, Pulitzer Prize Author

Oct. 6
GUY KIBBEE
ALINE MacMAHON
in
"BIG HEARTED HERBERT"*
From the Long-Run Stage Hit

Oct. 13
JOAN BLONDELL
GLENDA FARRELL
HUGH HERBERT
in
"KANSAS CITY PRINCESS"*
The "Havana Widows" in gay Paree

WARNER BROS.' HAPPIEST SEASON



Oct. 13
DOLORES DEL RIO
in
"MADAME DU BARRY"*
Warner Bros.' Royal Blush

Oct. 20
JOE E. BROWN
in
"6 DAY BIKE RIDER"°
Backed by $100,000 National Quaker Oats Promotion Campaign

Oct. 20
PAT O'BRIEN
in
"I SELL ANYTHING"°
A Riotous Comedy of Super-Salesmanship

Oct. 27
DICK POWELL
in
"HAPPINESS AHEAD"°
with
JOSEPHINE HUTCHINSON
The Season's Surprise!

*A Warner Bros. Picture °A First National Picture Vitagraph, Inc., Distributors



Ketti Gallian

who appears with Spencer Tracy
in "Marie Galante," a FOX picture

MOTION PICTURE HERALD

Vol. 116, No. 14 September 29, 1934

THE EAGLE'S KEEPER

THE termination of the service of General Hugh S. Johnson as the keeper of the NRA's Blue Eagle, announced from Hyde Park in a genial exchange of letters Wednesday, has been preceded by two weeks of press rumors that he was slated for "a $100,000 a year post in the movies."

As has been customary for several years, whenever a public figure of current name value has fallen out of employment and appeared at loose ends, some newspaper chatter writer has suggested that "it is reported that he is to succeed Will H. Hays as czar of the movies."

This is in a fashion perhaps flattering to Mr. Hays, but the process is getting a bit monotonous. In the natural order of events it would seem that possibly some day there might be a successor to Mr. Hays. There has not, since the establishment of his office, been any such probability or evidence of its consideration. Succeeding Mr. Hays is likely to prove a very wearing occupation.

And as to General Johnson for that or any motion picture post, may we not for a moment recall that day now about a year past when four or five of the highest executives of the industry sat waiting, on vital code issues, in the ante room while "The General and Robbie" listened to the world series on the radio? That was hardly to be taken as laying the foundation for chummy relations ahead, even in so forgiving an institution as the picture industry.

The motion picture industry will be found in the most hearty agreement with the expression of the President when he wrote in his letter: ". . . . I hope that during these next few months you will get a thoroughly deserved rest. . . ." In fact it might be well for the General to rest longer than that.

△ △ △

Anyway, the big currency clue in the Lindbergh case has given us the first understandable reason for the action of the New Dealers in taking us off the gold standard.

△ △ △

LOOKING FOR TROUBLE

APPROACHES to the American market from abroad might well be made with some cognizance that there has been a sort of movement hereabouts known as the Legion of Decency campaign. It has been mentioned in the papers now and then. Such cognizance might have led to refurbishing of the "Chu Chin Chow" lobby at the Roxy theatre in New York, with respect to anatomical details. The Paramount articulated and motorized presentation of the oscillating hips of Miss Mae West, a contemporary masterpiece, may be mentioned in the same category. The motion picture can get into enough trouble without advertising for it.

△ △ △

THE last planting of golden bantam is ripe. The hickory leaves are falling. The summer is over and that big bass under the overhanging rock at the dam has not been attended to yet—among many other things. Every summer is like that.

△ △ △

98.296 PER CENT OK.

BEFORE us is No. 13 of "A Moral Estimate of Motion Pictures Recently Released," which is issued periodically by the Chicago Council of the Legion of Decency. Also the evening finds us in a mood for research and figures.

The document represents the winnowings and findings of that indefatigable and eternally zealous militant of the commonweal, the Reverend F. G. Dinneen, S.J., member of the Chicago Legion and the barbed spearhead of its "black and white list" movement.

In this No. 13 listing the ardent researches and delvings of Father Dinneen have revealed that the 176 productions under consideration fall into classification thus: "Class A, 87; Class B, 68; Class C, 21." It is to be understood that "Class A" pictures are "considered unobjectionable and suitable for public entertainment." "Class B" pictures are "objectionable in spots," but "neither approved nor forbidden," while the bad, bad ones are "Class C", which are "considered indecent and immoral and unfit."

With a gentle note of exultation, Father Dinneen's leaflet thereby calculates that now "only 12 per cent are unfit for public entertainment."

And that leads us to more calculation and also to even bigger and better exulting. Scanning the list of twenty-one "Class C" pictures one finds only three which have been released under the seal of the Production Code Administration and the method of regulation which the industry instituted for itself effective July 15. Those three pictures represent 1.704 per cent of the total list. We submit that a dilution of iniquity on the order of seventeen parts in a thousand compares favorably with the bacterial content of the Chicago water supply and other embracing factors of the human environment.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

FAVORABLE EXCHANGE

Favorable foreign exchange rates reacted to the benefit of seven major companies engaged in large scale international distribution to the extent of $8,350,000, in the 18 months ended June 30, estimates indicate. The firms, their gains: Columbia, $560,000; Fox, $1,600,000; MGM, $2,100,000; Paramount, $1,500,000; United Artists, $870,000; Universal, $720,000; Warner, $1,000,000. . . .

PETTIJOHN HONORED

Dined at Portland in honor of his industry service last week was Charles C. Pettijohn, MPPDA general counsel, celebrating his 20th year in the business. Greater harmony between various branches of the industry was predicted by Mr. Pettijohn, speaking at a luncheon. Exhibitor-distributor coordination he hailed in addressing the ITO of Southern California later at Los Angeles. . . .

ANOTHER MARKS

Into theatre operation has gone a new generation of the Marks family, as Jerome Marks has become manager, one of the incorporators of the Rio, in Chicago. His father, Louis Marks, with Meyer Marks, operated several local houses until they were taken over by Balaban & Katz. Jacob Kahn, Harry Solomon and Irving Sevin are associated with Mr. Marks. . . .

GOOD STUNT

Completely satisfied was Manager George S. Baker, of the Newman, Kansas City, with his 23-hour continuous run to introduce Mae West in Paramount's "Belle of the Nineties" to the public. Estimated boost in the weekly gross for the run ot $2,000 is the reason for the Baker elation. In preparation is Miss West's novelization of the film. . . .

BALABAN TO COAST

Severing his theatrical connections, making a thorough study of film production, A. J. Balaban will then undertake his new duties as associate producer at RKO Radio, with whom he has just signed a contract. . . .

DE MILLE ELABORATION

Elaboration of production will again be a chief factor in two films to be made by Cecil B. DeMille at the Paramount plant on the Coast. The two: "The Crusades," and a screen dramatization of the careers of Benedict Arnold, Peggy Shipman and Major Andre, an episode in American history. . . .

CRITICISMS

As newspapers in other cities are discarding the "star" rating system by critics, the Kansas City Journal-Post has inaugurated that method, using as well, "family" and "adult" designations of films. The method: one star, mediocre; two, fair; three, good; four, very good; five, excellent. "A" or "F" will follow the star listing. The outcry concerning the screen's influence on children gave rise to the suitability ratings, said the paper. . . .

FAMILY FILMS

Favored by *Parents' Magazine,* national publication, is a family program as a weekly feature of every theatre policy. Furthering that end is the monthly medal awarded by the magazine to the producer of the film which best appeals to both children and adults. Monogram's "Girl of the Limberlost" took the October award, MGM's "Treasure Island" the September.

OLDTIMER RETURNS

To Universal's studio, for a small role, last week went Grace Cunard, once the company's serial queen of silent picture days, appearing in such films as "The Broken Coin." The present role is in "The Good Fairy," co-starring Margaret Sullavan and Herbert Marshall. . . .

In This Issue

Equipment manufacturers and supply dealers seek share in housing loan by permitting exhibitors to borrow from fund to purchase seats, carpets and sound apparatus — Page 9

$73,331,000 grossed by 3,198 theatres in 27 states — Page 11

Newsreels give speedy coverage on Lindbergh kidnaping arrest — Page 10

Exhibitors drop separate suit against American Society of Composers, Authors and Publishers on assurance their complaints will be included in federal action — Page 17

FEATURES

Editorial — Page 7
The Camera Reports — Page 13
J. C. Jenkins—His Colyum — Page 66
The Hollywood Scene — Page 45
The Cutting Room — Page 51
Asides and Interludes — Page 25
Code Question Box — Page 52

DEPARTMENTS

What the Picture Did for Me — Page 67
Showmen's Reviews — Page 32
Managers' Round Table — Page 71
Technological — Page 53
Chicago Notes — Page 54
Short Features on Broadway — Page 54
The Release Chart — Page 79
Box Office Receipts — Page 59
Classified Advertising — Page 84

BRITISH MONEY

Refuting statistically the oft-repeated statement that a large percentage of British theatre receipts comes to the U. S. as rentals, Simon Rowson, president of the British Film Association last week told a London meeting that of a $200,000,000 theatre gross last year, only $27,000,000 went to the U. S. British attendance runs to 20,000,000 weekly, he said. . . .

BOARD RULING

Ten years of continuous operation of the Miller and Jefferson theatres in Jefferson City, Mo., by the Dubinksy Brothers was indicated ended last week as the Kansas City grievance board dismissed a Dubinsky complaint against Harry Sodini, who recently leased the theatres before Dubinsky could negotiate purchase. Recognizing certain rights of the complainant, however, the board has referred the case to the Code Authority for review. . . .

GULICK AIRTALKS

Under contract for a series of broadcasts is Paul Gulick, advertising and publicity director of Universal, who tells of "The Human Side of Moving Picture Stars" under the sponsorship of Stylset. The first airtalk, last Sunday over WOR, concerned Universal's Binnie Barnes, new contract player. . . .

GANG FILMS SCORED

Supported enthusiastically last week by the McKinley lodge, Canton, Ohio, was the resolution passed recently by the Fraternal Order of Police convention, opposing underworld, gangster films as a handicap to police, especially as concerns the younger element. Vaudeville bookings of relatives of "public enemies" were also condemned. . . .

AUSTRALIAN FILMS

Fairly successful domestically are Australian films, the output of two Sydney studios, last week reported Arthur W. Kelly, United Artists foreign sales vice-president, from Australia. Sufficiently equipped for unpretentious productions, the Sydney plants warrant no comparison with Hollywood, he wrote, but in exhibition the ranking is high. . . .

BIGGEST GROSS

The highest gross for a two-week run yet recorded at RKO Radio City Music Hall in New York, was recently recorded when Columbia's "One Night of Love," starring Grace Moore, is reported by the theatre to have grossed $207,914.28. . . .

EQUIPMENT MEN SEEKING SHARE IN HOUSING LOAN

Hope Interpretation Will Permit Exhibitors to Borrow Funds for Purchase of Seats, Carpeting and Sound Apparatus

Manufacturers and dealers in motion picture theatre equipment will ask the Federal Housing Administration at Washington to interpret the Housing Act so that loans granted to owners for remodeling theatre structures under the Act may also be used to purchase new equipment—principally seats, carpeting, sound reproducing systems and the like.

With a possible $33,000,000 Government-guaranteed credit available for theatre modernization in the federal plan to underwrite $1,500,000,000 for "better housing," the industry has started to engage in one of the greatest periods of remodeling, repairing and re-equipping in its history. Already exhibitors have made application through local banking channels to obtain the permissible maximum of $2,000 per theatre for renovations.

Although manufacturers and dealers of theatre equipment appear to be in a favorable position to benefit anyway by a general "buying atmosphere" even though actual loans cannot under present interpretations be applied to any but permanent and unmovable improvements, the equipment interests hope to have the status of seats, carpeting and sound revised to permit of their classification as permanent fixtures.

The Housing Administration this week asked motion picture theatre owners everywhere to pledge the active support of their theatres and screens in furthering the "better building" program.

Precedent Already Established

Equipment makers and supply dealers decided to ask the Housing Administration to reconsider a previous decision by which seats and carpets were classed as removables and as such not eligible for purchase under the loan, after the administration had ruled that a refrigerator is a permanent fixture and, therefore, a part of the loan may be applied to its purchase.

The extent to which a loan that is entirely secured under the provision of the Housing Act can be applied to theatre equipment according to the present interpretation, depends upon the kind of equipment and requirements for its installation. Official opinion will go further than that no *removable* equipment comes within the meaning of the Act. Seats and carpeting, for example, have been officially adjudged *removable*. At the same time, loans for sound "and other equipment if actually built into the theatre" will be approved. In sound equipment circles, however, opinion has been expressed that this ruling eliminates soundheads and allied apparatus from the provisions of the Act.

Some equipment interests have even gone so far as to declare that screens, projectors, generators and the like should be eligible for purchase because no theatre could operate without them.

In any event there never before has been as much interest evidenced by equipment individuals in promoting a market for their product, with dozens of dealers and manufacturers contacting Washington on the issue independently and through the service organizations in their fields.

Regardless of whether the Administration will broaden its regulations to permit the use of government-guaranteed loans for financing new equipment along with the remodeling of theatre structures, it appears that the money that ordinarily would have been spent by the exhibitor for repairing his theatre property will now be available for new equipment, and because the need for new equipment of all kinds usually arises when the owner is engaged in a "sprucing up" process, the new theatre modernization plan is certain to open wide the market for theatre equipment sales.

Of significance to the efforts of equipment makers and dealers to pave the way for their participation in the theatre modernization movement was this statement from the Federal Housing Administration: "Immediate benefits will come to makers of building materials and equipment and to service organizations which adopt aggressive sales and advertising programs. But larger business returns will come swiftly to all other manufacturers who move alertly to their opportunities."

Some 16,000,000 buildings throughout the country need improvements and repairs, it was said.

Local Committees Planned

The Federal Housing Administration has set up an organization to cooperate with "Better Building Programs" of local communities.

The local committee is to be formed in every "progressive" community and will command, through its chairman, the cooperation of the regional, state or district director and through him the services and counsel of the Federal Housing Administration in Washington.

Technical specialists associated with *Better Theatres* will serve as consultants to exhibitors on all matters, technical and otherwise, pertaining to remodeling and to installation of new equipment under the modernization plan.

A typical reaction of exhibitors in the field to the possibilities offered by the loan program is reflected in a communication from Missouri Theatres, which said that the circuit is one of the first to apply for a loan to reconstruct the entire front of one of its properties at Senath, Mo.

One of the immediate effects of the modernization movement is expected to be the reopening of scores of theatres which have been dark for some time due to the inability of the owners to obtain the finances necessary for remodeling and new equipment. The rundown condition of many properties made it impossible to compete with more modern structures, and they subsequently were temporarily abandoned, though not dismantled.

The usual number of theatre reopenings at the beginning of each new show season in September has been increased considerably this year, according to daily reports from the field. Whether this development has any special significance to the government's modernization scheme is not definitely known.

All reports to the contrary, theatres now operating under a lease may be remodeled with a loan obtained under the Act. While loans are not made to lessees they can be obtained by lessors for improvement of their properties.

The Act provided (1) that each approved lending institution is insured against all loss up to an amount equivalent to 20 per cent of its total qualified loans (ten times the normal bad debt loss); (2) that a property owner may borrow from an approved institution up to $2,000 to repair, remodel and rebuild his property (not more than five such loans to one owner); (3) that loans shall be repaid in regular installments extending over periods of from 1 to 3 years, with provision for exceptional cases running to 5 years.

The financial institutions may not collect as interest and/or discount and/or fee of any kind, a total charge in excess of an amount equivalent to $5 per $100 of the original face amount of a 12 equal monthly payment note, deductible in advance. The cost for this new financing is extremely reasonable, lower than similar credit available in the past, and the arrangements are simple and direct, the Administration declares.

Because this money can be obtained easily and because the need for improvement is so great, thousands of theatre owners will call for Government credit to restore the motion picture theatre to the level of greatest usefulness.

A survey conducted by Quigley Publications indicates that thousands of theatres are ready to participate in long delayed renovation and alteration, with trade experts predicting a parallel wave of equipment buying to total over $50,000,000.

This, in addition to government credit for permanent improvements, may bring total expenditures by theatres during 1934-35 beyond $100,000,000.

Actors' Equity Association this week urged the owners of legitimate theatres to take advantage of the Government credit for improving their properties, pointing out that one of the basic reasons for the socalled "decline of the road" was the discomfort and unsightliness of many of the legitimate show houses.

The motion picture screen is one of the first mediums to be employed by the Administration in furthering its "Better Building Program" generally. Special short pictures will be pro-

(*Continued on page 18*)

SCREEN IS MEDIUM FOR BETTER BUILDING

Exhibitors speed cooperation with James A. Moffett, Federal Housing administrator.

Theatres to display special pictures and slides, one-sheets, booklets and pamphlets.

"Better Housing Week," conducted by individual theatres, is proposed.

Exhibitors urged to participate in community parades.

Slides with sound accompaniment detail rules in question-and-answer form.

Speakers will discuss program from theatre stages.

Theatre Owners Respond to Administrator's Request for Cooperation; Special Shorts, Slides, Posters To Be Shown

NEWSREELS GIVE SPEEDY COVERAGE OF LINDBERGH KIDNAPING ARREST

Quizzing of Hauptmann and Interviews Are Presented on Screens of Broadway Within a Few Hours After Capture

Moving with speed which was almost comparable to that of the newspapers' rotary presses, the five newsreel companies late last week brought to the screens one of the most dramatic stories of a decade—the breaking wide open of the mystery of the Lindbergh baby kidnaping case, which for two and one-half years had baffled the best police minds.

Official announcement of the arrest of Bruno Richard Hauptmann as the receiver of at least a considerable portion of the ransom money and as the possible kidnaper himself, was made Thursday afternoon. Within a few hours newsreel shots of the questioning of the suspect, interviews with police officials and neighbors of Hauptmann were being shown in theatres along Broadway.

The newsreels, like the newspapers, had been tipped off nearly ten days before about the impending capture, but the authorities had asked their cooperation in maintaining strict secrecy. This knowledge permitted the assembling and re-editing of the pictorial records of the original kidnaping, and when the Hauptmann arrest "broke," a complete background of the case was in readiness for assembly, together with the fast moving events revolving around the climax.

First showings of the suspect's grilling at police headquarters and other activities attendant upon his arrest reached Broadway theatres about 10 o'clock that night. Universal News reached the Strand and ten other houses at this time, while Fox Movietone News appeared in the Roxy and Trans-Lux theatre. These reels had complete New York circuit coverage Friday morning.

Universal News had a "break." Thursday night was its makeup night, so the regular issue was held 25 minutes and shipments were made to all accounts during the night by air express. The Universal "Special" showed the prisoner, the Lindbergh money found in his possession and an interview with the New York Police Commissioner.

Fox Movietone obtained equally complete records which were shown as far West as Kansas City at the Friday matinees.

Special Issues Rushed

Fox Movietone and Hearst Metrotone make up on Monday and Wednesday nights, and so these two put out special issues, which were rushed to Boston, New Orleans and Kansas City in time for the afternoon shows on Friday. These reels ran about 350 feet each.

Typical of the activities of almost all the newsreel companies in New York was a description of the coverage by Pathe News, by C. R. Collins, news editor:

"On Thursday, September 20, about 3 p. m,. we were officially advised of the arrest of Bruno Hauptmann and learned of his being held and questioned at the Greenwich Street Police Station. We immediately rushed two sound crews with an electrician and lights to the station house where, after considerable difficulty, we succeeded in inducing the authorities to permit us to photograph Hauptmann being questioned, to photograph the pile of ransom money found at his home, where we recorded a talk by Police Commissioner O'Ryan, who posed with J. Edgar Hoover of the Secret Service and Colonel Schwarzkopf of the New Jersey State Police."

"About 4 p. m.," Mr. Collins continued, "we learned where Hauptmann lived in the Bronx and had the first crew on the scene making pictures of the home, garage where the money was found, Hauptmann's Dodge car with its telltale license plates, policemen digging up the ground surrounding the home looking for more money, and so forth."

Record Attendants' Interviews

Pathe also recorded the only interview given the newsreels at the time by Frank Lyle and John Lyon, the two gasoline station attendants who took the ransom bill and wrote Hauptmann's automobile license number on it, thereby leading the police directly to Hauptmann's capture.

Said Allyn Butterfield, Universal Newsreel editor:

"In putting out the 'special' we made no attempt to rehash the kidnaping angles of the case and the finding of the child's body, or to bring the Lindbergh family into the picture. The hot news was the arrest of Hauptmann and the dramatic account of the events which led to his capture. So we put this together in a flash news screen bulletin and speeded it to the theatres of the nation. The resulting letters and wires of thanks and commendation indicate that exhibitors and their patrons appreciate this fast service."

Paramount News had a short Lindbergh reel on the screen of its Broadway theatre for its late show Thursday night while a print of the Paramount record was reported to have been in San Francisco by special plane Friday morning.

The speed records established by the newsreels in the Hauptmann capture are generally reported to have exceeded those of the original kidnaping in 1932. At that time, prints were being shown on British screens about three weeks later. Within two or three days after last week's happenings all companies had prints aboard ships bound for England and the Continent.

Every Angle Covered

Since the actual arrest, the newsreels have been covering every angle of the story, including Hauptmann in the police lineup, his arraignment in Bronx county court, developments in Hopewell and Trenton, N. J., the scenes of the kidnaping—photographing of all the original ransom notes, interviews with Mrs. Hauptmann and Dr. John F. Condon ("Jafsie"), who turned the ransom money over to the kidnapers for Col. Lindbergh.

Berner J. Rybak, vice-president of the Trans-Lux newsreel theatre on Broadway, saw the long-cherished dream of newsreel men come true, in "beating the daily papers at their own game." In a letter to the Universal Newsreel editor, Mr. Rybak said:

"I believe there was a greater demonstration from the audience when the title was flashed on the screen than there ever has been for any other subject we have played. There was considerable clapping of hands and stamping of feet. I would judge that the majority of the audience hadn't even seen this in the newspapers and it came as a complete surprise to them."

Fox Movietone and Hearst Metrotone Issue Last Specials as Joint Product, Metrotone Starting Independently Oct. 2

Movietone and Metrotone Independent

Another development in the newsreel field came this week when Fox Movietone News and Hearst Metrotone launched separate selling campaigns which will be well under way when the two reels cease to be produced jointly by Fox Movietone.

On October 2, Hearst Metrotone will start operating independently with its own news-gathering agencies throughout the world.

As the "big gun" in its campaign, Hearst Metrotone, which is distributed by MGM, is selling Edwin C. Hill, whose radio talks and newspaper articles on "The Human Side of the News" have brought him into the homes of millions. Mr. Hill has been signed as the Hearst "Globe-Trotter."

Fox Movietone has the team of Laurence Stallings, noted newspaper man and playwright, and Lowell Thomas, radio commentator-competitor of Mr. Hill, who will do the narration.

All Hearst newspaper delivery wagons and newsstands next week will start displaying Mr. Hill's picture as the new newsreel reporter and 36,000 billboard locations have been signed for special advertisements.

Paramount News and Pathe News now are the only reels which have no "name" commentators. Universal has its Graham McNamee, Hearst, its Hill, and Fox its Lowell Thomas.

Academy Technicians Resume Regular Sessions

The technicians' branch of the Academy of Motion Picture Arts and Sciences on the Coast plans a series of technical meetings during the next few months, beginning this week. The first session will be devoted to "Transitions and Time Lapses." Cecil B. deMille will be guest chairman.

Members of the directors' and producers' branches of the Academy have been invited to attend. Papers will be presented by Fred Jackson, Anne Bauchens, Slavko Vorkapich, Loren Ryder and Martin Cohen.

$73,331,000 GROSSED BY 3,198 HOUSES IN 27 STATES

Reports on earnings and payrolls in exhibition for ten additional states to be surveyed by the Government in its national investigation of business were made known this week at Washington and disclosed that 1,612 theatres grossed $40,098,000 during 1933, making total gross earnings of $73,331,000 for some 3,198 theatres in 27 states reporting to date.

The census, covering all so-called "service" industries, is now nearing completion for the whole country. It was undertaken by the Administration through the United States Census Bureau with funds supplied by the Public Works Administration and was announced early this year at Washington as being intended as a basis for future comparison to show business improvement.

The census to date shows that exhibitors operating 3,198 theatres in the 27 states completely surveyed to date spent $13,904,000 on payrolls last year, or 19 cents out of every dollar collected at the box-office. Average yearly payroll per theatre now stands at $4,348.

Theatres surveyed so far each gross on an average of $22,930 annually, with the weekly gross averaging $441 per house.

THEATRE GROSSES AND PAYROLLS IN 10 STATES

STATES AND CITIES	NUMBER OF THEATRES ON JAN. 1, 1934	GROSS THEATRE RECEIPTS FOR 1933	AVERAGE GROSS PER THEATRE FOR 1933	AVERAGE GROSS PER THEATRE PER WEEK	PAY ROLL FOR ALL THEATRES FOR 1933	AVERAGE YEARLY PAY ROLL PER THEATRE	AVERAGE WEEKLY PAY ROLL PER THEATRE	PERCENTAGE OF GROSS SPENT ON PAY ROLLS
Colorado	123	$2,599,000	$21,130	$406	$640,000	$5,203	$100	25%
Connecticut	141	7,672,000	54,411	1,046	1,447,000	10,270	197	19
District of Columbia	24	4,792,000	199,667	3,840	861,000	35,875	690	18
Georgia	258	4,125,000	16,263	312	790,000	3,062	59	19
Kansas	260	4,591,000	17,658	339	744,000	2,862	55	16
Minnesota	317	7,612,000	24,013	462	1,607,000	5,070	98	21
Montana	84	1,536,000	18,287	352	213,000	2,536	49	14
Oklahoma	254	4,409,000	17,374	334	843,000	3,319	64	19
South Carolina	77	1,636,000	21,247	409	318,000	4,130	79	19
Utah	74	1,126,000	15,217	293	270,000	3,648	70	24
Totals for 10 States	1,612	$40,098,000	$24,813*	$477*	$7,733,000	$4,797*	$92*	19%
Totals for 17 States recorded in issue of Sept. 15th	1,586	33,233,000	20,950*	403*	6,171,000	3,899*	77*	18*
Grand total and averages for 27 States to date	3,198	$73,331,000	$22,930*	$441*	$13,904,000	$4,348*	$84*	19%*

(*) Averages for All States Combined. In Table Below, Asterisk Denotes Average for All Cities Combined.

GROSSES AND PAYROLLS IN 21 LARGE CITIES

Atlanta	20	$1,388,000	$69,400	$1,335	$206,000	$10,300	$198	15%
Augusta, Ga.	8	471,000	58,875	1,132	81,000	10,125	195	17
Bridgeport, Conn.	17	985,000	57,941	1,114	178,000	10,471	201	18
Charleston, S. C.	8	300,000	37,500	721	77,000	9,625	185	26
Columbia, S. C.	5	278,000	55,600	1,069	43,000	8,600	165	15
Denver	29	1,142,000	39,380	757	342,000	11,793	227	30
Duluth, Minn.	11	534,000	48,546	934	131,000	11,818	227	25
Hartford	17	1,420,000	83,529	1,606	304,000	17,882	344	28
Kansas City, Kan.	11	262,000	23,818	458	56,000	5,091	98	21
Macon, Ga.	5	203,000	40,600	781	44,000	8,800	169	21
Minneapolis	53	3,058,000	57,698	1,110	752,000	14,190	273	28
New Britain, Conn.	6	397,000	66,167	1,272	66,000	11,000	212	17
New Haven	14	1,109,000	79,214	1,516	174,000	12,429	239	16
Oklahoma City	15	635,000	42,333	814	123,000	8,200	158	19
Pueblo, Colo.	8	160,000	20,000	385	36,000	4,500	87	22
St. Paul	25	1,354,000	54,160	1,042	302,000	12,080	232	22
Salt Lake City	11	641,000	58,273	1,121	163,000	14,817	285	25
Savannah, Ga.	8	356,000	44,500	856	77,000	9,750	187	22
Topeka	6	317,000	52,827	1,016	43,000	7,167	138	14
Waterbury, Conn.	9	555,000	61,667	1,188	104,000	11,556	222	19
Wichita, Kan.	11	542,000	49,273	948	114,000	10,364	199	21
Total for 21 cities	297	$16,107,000	$54,232*	$1,043*	$3,416,000	$11,502*	$221*	21%*

PUBLIC DOESN'T WANT CULTURING BY RADIO

70 Per Cent Protest Federal Move to Allot One-Fourth of Time to Educators

The American public does not want cultural programs mixed with its radio entertainment, as proposed by the Federal Communications Commission at Washington.

Seventy per cent of an average group of 10,000 listeners in 31 large cities voted against the Administration's proposal to regulate broadcasts so that a fixed percentage, perhaps as much as 25 per cent, of all broadcasting time would be turned over to educational, religious and other cultural organizations for the exclusive broadcasting of their own programs, according to Frank Miske, director of research for Ross Federal Service.

Basic opposition was on the grounds that such a proposal would tend to take from the public more liberties and would make the Government more of a dictator over radio, which, obviously, the large radio interests disfavor. The results of the survey follow:

	For Present Type of Programs	For Mixture With Cultural Programs
Albany	136	61
Atlanta	183	111
Boston	367	133
Buffalo	324	76
Charlotte	161	39
Chicago	423	215
Cincinnati	200	100
Cleveland	325	75
Dallas	249	50
Denver	121	75
Des Moines	212	88
Detroit	268	132
Indianapolis	212	88
Kansas City	172	128
Los Angeles	252	148
Memphis	106	92
Milwaukee	254	46
Minneapolis	151	148
New Haven	80	20
New Orleans	166	34
New York	593	387
Oklahoma City	90	10
Omaha	159	41
Philadelphia	470	130
Pittsburgh	224	174
Portland, Ore.	120	80
St. Louis	204	96
Salt Lake	132	68
San Francisco	214	91
Seattle	122	78
Washington	227	69
Totals	6,917	3,083
Pencentages	70%	30%

E. H. Le Mare, Organist, Dies

Edwin Henry Le Mare, organist and author of more than 200 musical compositions, among them "Moonlight and Roses," died at his home in Los Angeles Monday. He was 69 years old.

Mr. Le Mare had been official organist in Portland, Me.; Chattanooga, Tenn., and San Francisco.

Born in Ventnor, Isle of Wight, England, he made his first tour of the United States in 1901 and later became organist and director of music at the Carnegie Institute at Pittsburgh.

Mary Pickford Broadcast Set

"The Church Mouse," a romantic comedy by Ladislaus Fodor, has been decided upon as the initial offering of Mary Pickford's radio stock company, when it makes its air debut over an NBC-WEAF coast-to-coast network on Wednesday, October 3, at 8 p. m. The program is sponsored by the manufacturers of Royal desserts, and will be broadcast from Hollywood.

Joe Penner, comedian of the air, with his famous duck, will begin a new series of broadcasts October 7 for Fleischmann's yeast on behalf of bakers, over an NBC-WJZ network. Penner has been working in Hollywood in "College Rhythm," set for early release.

Block and Sully, comedy air team, who have just completed their appearance in the United Artists-Samuel Goldwyn picture, "Kid Millions," starring Eddie Cantor, resumed radio performances on Monday of this week over Station WABC. The same station on Tuesday evening broadcast a "preview-by-ear," the subject having been United Artists' "The Count of Monte Cristo," produced by Reliance. Eddie Cantor resumes with the Chase and Sanborn Hour on the air October 7 over an NBC WEAF network, succeeding Jimmy Durante.

Will Rogers will be featured on the Gulf Headliners' series of broadcasts, over a WABC-Columbia network, beginning October 7. Alternating with Rogers will be Stoopnagle and Budd, comedians.

First Division Sets Four-Day Convention

Branch managers, salesmen and bookers of First Division Pictures will attend a four-day convention at the Park Central Hotel, New York, beginning Friday of this week. Harry Thomas, president, will outline plans for the reorganized company. One of the primary purposes of the session is the introduction to the organization personnel of William M. L. Fiske 3rd, and Nicholas S. Ludington, who recently bought into the company.

Late last week Mr. Thomas was elected president, Mr. Ludington and Mr. Fiske vice-presidents, and Julius K. Chapman, secretary. A treasurer is expected to be named shortly. Three new features and several short subjects will be screened.

Fox Consolidation Is Urged by Judge

Consolidation of Fox Theatres with Fox Metropolitan Playhouses was urged upon attorneys for both companies in New York this week by Justice Martin Manton in federal district court, New York. He said reorganization could proceed under Section 77-B of the bankruptcy laws, with creditors of Fox Theatres, which owns all the Fox Metropolitan outstanding stock, and creditors of Fox Metropolitan participating.

The attorney for Fox Theatres, Ralph O. Wilguss, declared, however, that reorganization of that company under 77-B would be impossible, as claims approximating $35,000,000 had been filed against the company and its assets were negligible. Subsequently it was estimated the value of the company's assets would not exceed $2,000,000.

Nevertheless meetings were to be started this week between Milton C. Weisman, receiver for Fox Theatres, and representatives of Fox Metropolitan. William E. Atkinson, receiver for Fox Theatres until Mr. Weisman entered the picture, has withdrawn as co-receiver. He will continue as president of Fox Theatres Corporation.

The hearing, called to consider the petition of creditors represented by Charles H. Kelby for a reorganization of Fox Theatres, was adjourned for two weeks to allow a special master to rule on provability of claims, which apparently will delay for at least three months a creditors' bid for Fox Theatres assets.

Sale of Fox Metropolitan would be averted and Skouras and Randforce retained as operators under a reorganization plan developed by Archibald Palmer, counsel for a bondholders group, and expected to be submitted to Federal Judge Julian W. Mack next week.

Rapf Discusses Plans for Mady Christians, Schwartz

Harry Rapf, executive producer for Metro-Goldwyn-Mayer, arrived in New York Wednesday for conferences on new season product. Discussed were campaigns on two new stars, Mady Christians and Maurice Schwartz. Miss Christians' first will be "Wicked Woman." Mr. Rapf indicated that Maurice Schwartz might be placed in roles of the Lon Chaney or Emil Jannings variety.

Abram Myers Addresses New York Allied Session

Allied of New York held its annual convention at the De Witt Clinton hotel in Albany Wednesday. Abram F. Myers, Sidney Samuelson, Aaron Saperstein and Nathan Yamins spoke. The convention again demanded a Congressional inquiry on the Code and pledged support to copyright law revision.

Officers elected were: Abe Stone, Albany, president; Chester Fennyvessy, Rochester, Robert Goldblatt, Tarrytown, and George King, Binghamton, vice-presidents; Chester Didsbury, of Walden, treasurer; E. F. Tarbell, Albany, secretary.

THE CAMERA REPORTS



AWARDED MEDAL. W. Ray Johnston, president of Monogram, receiving from George J. Hecht, publisher of Parents' Magazine, emblem awarded by that publication for "the best picture of the month." The winning picture was Monogram's "The Girl of the Limberlost."



DISPLAYS TRADE REVIEWS. A "blow-up" of a report on Warners' "British Agent" taken by Manager Lawrence Lehman from Motion Picture Herald, exhibited in the lobby of the Mainstreet theatre, Kansas City. Motion Picture Daily reviews were also used.



APPOINTED. (Above) T. F. Joyce has been named manager of advertising and promotion for RCA Victor, succeeded Pierre Boucheron, resigned.



LONDON PREMIERE. (Left) When "The Private Life of Don Juan," United Artists release, opened at the Pavilion, Alexander Korda, who directed it, and Merle Oberon, its feminine lead, were thus pictured among the many celebrities present.

WINS TEST. (Right) Conchita Estraviz, Havana beauty, voted "Miss Cuba," on arrival in New York for screen test at invitation of Warners.





HOSTS TO AUSTRALIANS. As Adolph Zukor, Paramount head, and Emanuel Cohen, production chief, entertained Dan Carroll, exhibitor leader and Charles Munro, Fox manager, at studio.



DISTRIBUTOR. Jacobo Glucksman of Commercial Radiolux, signing with Ned E. Depinet for RKO distribution in South America. Standing, R. K. Hawkinson, RKO Latin America manager.



SIGNED. (Above) Mary Joe Matthews, whom MGM has given long-term contract following screen test.

HAPPY MEETING. (Right) As United Artists held a company conference on the Coast — Charles Chaplin, Darryl F. Zanuck of 20th Century, Samuel Goldwyn, Mary Pickford, Joseph M. Schenck, Douglas Fairbanks.





GIVEN PART. (Above) Sunny Ingram, formerly hostess at Fox studio restaurant, whom Jesse L. Lasky has cast in his new Fox picture, "The White Parade."

CODE BOARD. (Below) Members of the Production Code Administration pictured together for the first time. Names are given beneath picture.



Geoffrey Shurlock, Islin Auster, Douglas MacKinnon, Joseph I. Breen (director), Dr. James Wingate, Karl Lischka, Arthur Houghton, also member, not shown.

'NEW SCREEN STUFF FOR MELODRAMA'

DeCasseres Calls 'Judgment Day' First Hit of Stage Season, and 'Bride of Torozko' Fine Comedy

By BENJAMIN DE CASSERES

JUDGMENT DAY

Why not try a new kind of picture trial scene? We have been looking at the same old stale stuff for years. It has become more standardized than codes for stationary pumps.

These trials are always for the same old murder or the same old divorce, with the same old questions, answers, crooked dicks and weeping mothers and sweethearts.

Elmer Rice's "Judgment Day" would make the best (and most unusual) trial scene we have ever had in pictures. It would also make a tremendously thrilling story, for the off-stage matter in this grim melodramatic satire, in the hands of a good scenarist, would triple the value of the play as it now stands.

There are two Elmer Rices. There is the Rice that has a fine, sensitive, straight theatre instinct—the Rice of "Counsellor-at-Law," "On Trial" and "Street Scene." Then there is Rice the propagandist for some sort of Communism. He rages against the crimes of capitalism and Fascism, but conveniently forgets the crimes of Russian Communism. The People are now deified. All crimes in their name are sacred. Merely a matter of taste in guillotine fashions—do you like a red or a brown blade to nip your noodle at the neck?

Mr. Rice, with his wife, has bought the Belasco Theatre. He opened it with this gripping, superbly acted play, written, directed and staged by himself. It's the first hit of the season.

It is frankly a melodrama. And although many critics made faces at it, the audiences are sold on it—and not radical audiences necessarily. For I am anything but "radical," and I admit freely that no play of this kind has kept me more interested in many years. It is knock-out picture stuff for a great cast. I see no propaganda in it, although it is, obliquely, a swipe—a furious, searing swipe—at the brutal sadism of the present German rulers.

It is laid in a mythical "Slavic country" and concerns the trial of three persons for an attempt on the life of the Minister-President (who may or may not be Adolf—as you will).

The whole thing is a pure frame-up (*á la* the Reichstag fire). It moves, in three acts and five unrelenting scenes, to a terrific climax, in which the Dictator is shot by one of the Judges.

"Judgment Day" is a masterwork of dynamic terror and climacteric crescendos. Humor? Plenty of it. Romance? There is "the famous Italian opera-singer" and the Minister of Culture and Enlightenment (gorgeous for picture potentialities).

The players, especially Fania Marinoff as the opera singer (who blows the frame-up) and Josephine Victor as the accused girl, are the best drilled I have seen in years.

A great, vital, melodrama of Right Now. Here's new screen stuff.

Picture value, 100 *per cent.*

THE BRIDE OF TOROZKO

Gilbert Miller and Herman Shumlin made their seasonal bow with a fine, sensitive, human comedy from the Hungarian of Otto Indig. It was adapted from the original by Ruth Langner.

"The Bride of Torozko" is not the sort of product that will draw crowds into the theatre. While audience reaction was favorable, this fine satire is too clean, too subtle, too exotic for those who are drawn by big names, sugar-coated pornography and loud and chattering climaxes.

Now is the time, Mr. Breen, Mr. Hays, *et al.,* to do this play, to *compel* the screening of it even if it doesn't promise great box office returns.

Here are clean romance (oh, there's lots of it left in the world!) deft characterizations, and above all a plea for religious tolerance put into a mould that is absolutely original. But "The Bride of Torozko" is as far superior to "Abie's Irish Rose," to which some critic compared it, as "Judgment Day" is to "The Trial of Mary Dugan."

Women wept over the pathos of this simple story and the next moment roared. It hurdles all formulas, and is not goody-goody. But it is decent.

It is laid in a Roumanian province now governed by Hungary.

The Recorder of the town has discovered that Klari, a Catholic girl of the village, is a Jewess and a foundling. A great to-do is made over this. Her Catholic lover drowns his sorrow by joining the army.

But in the second act we find, plausibly enough, that Klari is neither a Catholic nor a Jewess, but a Protestant.

The whole story is a chuckling satire on religious intolerance, a spoof at the fatality of birth.

But the outstanding figure in "The Bride of Torozko" is Sam Jaffe's Herschkowitz, an orthodox Jewish innkeeper who shelters Klari and takes a delight in making her a Jewess.

This is one of the master-creations of the current stage by one of its greatest actors, Sam Jaffe. His shrewd Hebraic observations tickle the brain enormously. He is the comedy, the tragedy, the mystery of Jewry: "Yes, Klari, God made the Jews the Chosen People, but what he chose them for, I don't know!"

Jaffe ought to be starred in this picture. Jean Arthur was a touching and sensitive Klari, who tries to be a Catholic, a Jewess and a Protestant by turns.

There is a sub-story also in the concealing by Herschkowitz and Klari of two army deserters in the inn, for which Herschkowitz is jugged for a week.

If this beautiful, wise little play doesn't go into pictures, then the Clean Up promise is just baloney.

Picture value (b. o. not known), 100 *per cent.*

STRANGERS AT HOME

Skinning and honking along the main highways and byways in your gas-buggy you have no doubt noted those signs, "Tourists Accommodated."

In this play, "Strangers at Home," by Charles Divine (M. S. and G. S. Schlesinger producing) we are taken into one of these houses and shown the havoc that is wrought by letting into your family fortress the wide-wide world and all the noise, dirt and moralic or immoralic sediment thereof.

The theme is too trivial for the almost tragic manner in which Mr. Divine has treated it.

If "Strangers at Home" has any picture potentialities it should go on the screen as a roaring farce, or if it cannot be made to roar, it should at least chirp. But now it only whimpers.

In the story as is, because of this invasion of tourists one of the Crosby daughters lost her fellow, another one lost that which the late Mrs. Grundy held to be more precious than all of Uncle Morgenthau's hoarded gold, the boy took to that which stealeth away our pains—liquor, and a seaman's life Yo-ho! and old man Crosby himself came down with coronary thrombosis.

Mrs. Crosby and her widowed sister didn't really need this tourist trade to make ends meet. They wanted novelty, excitement, romance.

And they got it—but Mr. Divine didn't record it in the proper key.

Picture value, 25 *per cent.*

KEEP MOVING

This is a "revue" in two acts, crocheted by many hands. The White Horse Tavern Productions produced it, and it will probably keep moving right into Cain's flophouse.

Aside from the title, there isn't much for pictures here. It's also full of dirty spots. When it isn't smutty, it's dead fish.

But there's Tom Howard. This dead-pan comedian is the show. Howard has never had a part to do his talents justice. Better luck, Tom!

The Singer Midgets appeared dressed in Walt Disney pig characters. This is somehow revolting to me. But midgets must live, too, I suppose. But why as pigs?

Picture value, 0 *per cent.*

Southern Owners Protest Paper's Reviewing System

The Gulf States Theatre Owners' Association, with headquarters in New Orleans, has protested against the star reviewing system employed by the *Item,* local afternoon paper, and has asked that the method be changed. Exhibitors are anxious to see the elimination of the star method and "negative" reviews. Kenneth T. Knocloch, novelist and newspaper writer, is the storm center, his reviews causing almost a procession of exhibitors to the *Item's* business office.

ZONING PLAN HELD BAR TO A SENATORIAL QUIZ

Code Authority's 12 Principles Said to Assure 'Right to Buy,' Eliminate Other Complaints

Solution of most of the problems encountered in clearance and zoning controversies was seen this week at NRA offices in Washington in the 12 principles enunciated two weeks ago by the Code Authority. Of prime importance were the stipulations that clearance shall be based on admission prices, not upon double featuring or stage show policies, and shall take precedence over clearance specified in contracts.

Await Test of Principles

While NRA officials refused to discuss the regulations in detail, they indicated that no further consideration would be given to the reopening of those sections of the code dealing with clearance and zoning until application of the principles has been tested.

In other quarters belief was expressed that the 12-point program will avert any Congressional investigation of the industry during the coming session, that it practically assures to exhibitors "the right to buy" and eliminates the complaint that theatres, once classified below first or second run, found it practically impossible to improve their standing.

While the program does not go into the question of block booking, there is a well-defined impression that that phase will be less important in view of the larger advantages given exhibitors in other ways. The Code Authority has emphasized the greater privileges embodied.

A further safeguard to exhibitors is said by observers to be contained in the provision that "in the event of the building or opening of a new theatre or the reopening of a closed theatre, the clearance and zoning board shall immediately meet and determine the zone in which such theatre shall be placed" and "such theatre shall, of course, have the opportunity of purchasing such run as it is able and which the distributor may desire to sell."

Assessments To Be Revised

The Administration in Washington announced that exhibitor assessments for support of the code administration for the second half of the year will be revised to eliminate burdensome levies complained of by some exhibitors. No general revision is to be made, however.

The NRA stated that a period of 10 days would be given for the filing of objections to the reopening of the code for assents, a move recommended by the Code Authority and approved by NRA officials.

Legal questions pertaining to two amendments to the code were discussed by a committee comprised of Austin Keough, chairman; William McKay, Sidney Bromberg and William Jenkins. The two amendments are in reference to contract labor in studios and minimum wage provisions for vaudeville talent.

A resolution stipulating that "serial motion pictures shall not be classified as short subjects and be regarded as such within the provisions of Article V-D, Part 5, of the Code of Fair Competition for the Motion Picture Industry," was unanimously adopted by the Code Authority last week. That part of the code referred to in the adopted resolution prohibits any distributor from requiring as a condition of entering into a contract for the licensing of exhibition of features that the exhibitor buy more shorts than he gets features.

Johnson Resigns; Roosevelt Accepts

General Hugh S. Johnson, who for more than a year has controlled the destinies of thousands of businesses as Administrator of the National Industrial Recovery Act, this week requested President Roosevelt to accept his resignation. The President, from his home in Hyde Park, N. Y., announced acceptance. Mr. Johnson leaves October 15.

Washington speculated on the future of Sol. A. Rosenblatt, division administrator in charge of amusements and regarded as third in importance in the Johnson cabinet.

In a letter from New York September 24 General Johnson wrote the President as follows:

"The reorganization of NRA, which has been the subject of so many conferences and memoranda between us, is becoming momentarily more urgent. We are in agreement upon the general form of reorganization and I do hope you will now also see eye-to-eye with me on the subject of my resigning from a job which, as reorganized, seems altogether superfluous. Added to this are private considerations which are becoming more and more poignant. I therefore urge again your acceptance of my resignation."

The President replied that General Johnson had accomplished that part of his job which he had set out to accomplish.

Mr. Johnson, who was in charge of the NRA organization plan before enactment of the NIRA and participated prominently in the final activities surrounding adoption of the motion picture code last summer and autumn, had been criticized in recent weeks for his "iron-handed" administration and "cracking down" policies by several members of the Roosevelt official family, especially by Donald R. Richberg and Secretary of Labor Perkins.

Declares $1.75 Dividend

A dividend of $1.75 a share on the 7 per cent preferred stock, payable October 1, was announced Tuesday by Marcus Loew Theatres, Ltd., of Canada.

London Advertising Head in U. S.

John B. Myers, publicity and advertising manager for London Films, whose productions are released by United Artists, is in New York for a fortnight studying American exploitation methods.

Reissue Westerns For Family Films

A motion picture guide, designed to promote better understanding between theatres and public, appeared this week in the Sunday amusement section of the Memphis *Commercial Appeal*. The guide is compiled by the Memphis Better Films Council, and films scheduled to play in Memphis during the week are listed in it under three classifications: adults, adolescents and children.

Reissuing Westerns

Warner and Columbia, in line with the agitation for family pictures as evidenced in places like Memphis, announced they will take advantage of the situation by reissuing several westerns, given Production Code Administration approval.

Columbia's approved westerns include "Unknown Valley," "McKenna of the Mounted," "Silent Men," "Fighting for Justice," "The Western Code," "The Avenger," "Desert Vengeance," "The Fighting Sheriff," "The Dawn Trail" and "South of the Rio Grande." "The Texas Ranger," a Warner western soon to be reissued, also has been approved.

Harry A. Post, vice-president of Celebrity Productions, arrived in Hollywood to confer on Powers Comi-Color Cartoons.

George R. Batcheller has started the new season's program of 18 Chesterfield and Invincible pictures with "The Curtain Falls," starring Henrietta Crosman.

Economic Films, Inc., has been formed by Frank Wilson, whose first picture, "America Forward," five reels, has been completed.

Lesser To Produce Twelve

Sol Lesser is negotiating to produce 12 features for major release. He has decided to produce for 1934-35 only four of the six George O'Brien pictures to be distributed by Fox. The other two will be for the next season.

M. H. Hoffman has announced an increase of the current Liberty Pictures program of 8 features to 12, with four "specials" and two "super specials" in addition. Production budgets have been raised 25 per cent. Liberty has closed a franchise deal with Security Pictures for Omaha, Des Moines and Kansas City.

With the exception of dubbed versions Paramount will confine its foreign language picture program this year to 10 features, with eight French films made in Paris and two Spanish features with Carlos Gardel made in the East.

Bert C. Fassio, president of Shamrock Pictures of Detroit, has opened his first exchange in that city to distribute in the Michigan territory.

Darryl Zanuck has launched the second year of 20th Century Pictures with production starting on "The Mighty Barnum," starring Wallace Beery, with Walter Lang directing. Four others to start before the new year are "Call of the Wild," starring Fredric March; "Clive of India," Ronald Colman; "The Red Cat," now being adapted by Bess Meredyth, and Hal Long from the musical by Hans Adler and Rudolph Lothar, and "Cardinal Richelieu," George Arliss.

The Independent Exhibitors' Protective Association of Philadelphia, in a fight against "extortionate film rentals," is employing the screen, radio and public mass meetings "to acquaint theatregoers with the abuses heaped upon the independent theatremen."

In New York, Loew's, Inc., completed product discussions with RKO, and RKO will get all of Fox and half of Universal and Columbia pictures for 30 of its Greater New York theatres. RKO will not drop any of the 11 recently acquired independent theatres and Loew's will not surrender any of its product to these houses, the transfer taking in only units held prior to the leasing drive.

EXHIBITORS DROP MUSIC TAX FIGHT; U. S. TO INCLUDE THEIR COMPLAINTS

Legal Committee Gets Assurances from Washington That Antitrust Suit Will Be Brought to Trial Before November 1

The legal subcommittee of the exhibitors' national emergency committee, formed to combat the attempts of the American Society of Composers, Authors and Publishers to increase music taxes, has decided, upon assurances from Washington that the Government will amend its anti-trust suit to cover exhibitor complaints against the society and that the suit would be brought to trial before November 1, to refrain from initiating any official independent action against the society until the Government's suit is brought to trial. The exhibitors' committee so voted late Wednesday.

Despite the fact that an exhibitor delegation Thursday had failed to get a commitment from the Attorney General's office in Washington that the Government would ask an injunction restraining ASCAP from placing its proposed music tax increases in effect October 1, the legal committee made its decision, which means that all exhibitors whose contracts for music performance rights with the Society expire on or after October 1 will be forced to pay the new taxes until such time as either the Government or the exhibitors' national emergency committee takes action. Payments will be made under protest in hope of recovery if the federal suit is won.

It was reported this week that federal officials advised the exhibitor delegation against injunction procedure, declaring that an early trial of the Government action was certain and would provide exhibitors with adequate relief.

The Government has informed the exhibitors it will move for calendar preference for its suit. George Z. Medalie, former U. S. attorney retained by the exhibitors, will withdraw.

More Funds Asked

The sole statement by any member of the exhibitors' committee in New York last week came from Walter Vincent, its chairman, who said that the committee "is now of the opinion that the situation is being very capably handled by the Department of Justice." Mr. Vincent said, however, that more funds would be needed to bring exhibitor witnesses to New York to testify.

No relaxation of the exhibitors' campaign to obtain complete relief from music taxes by federal legislative means is contemplated, it was said. The point was made that Department of Justice representatives urged exhibitors to continue their program and advise Senators and Congressmen.

An example of the possibilities of organized exhibitor action against ASCAP is seen in the action this week of the City Commission of Miami, Fla., which has passed an ordinance providing for the payment of a $2,500 license fee to the City of Miami by any person collecting a music tax in that city. The portion of the ordinance specifically dealing with the licensing of music tax collectors reads as follows:

"An ordinance providing for the registration of all persons, firms and corporations engaged in certain businesses, professions or occupations in the city of Miami: Fixing the license taxes for such businesses, professions or occupations: Providing the terms under which such licenses may be obtained: Regulating the carrying on of such business, professions or occupations under such license and providing a penalty for the violation of the ordinance: Declaring same to be an emergency measure and dispensing with the reading of this ordinance in two separate days by a 4/5 vote of the City Commission.

"Be it ordained by the Commission of the City of Miami:

"Royalty and copyright agents and salesmen:.....$2,500.00

"Shall mean each person, as agent for another, or as the representative of another in any capacity, collecting, or attempting to collect, or receiving money, or other valuable consideration for rights, royalty, rents or fees on copyrighted music, books, recorded music for mechanical reproduction, radio programs and/or patents.

"Any person or persons and the member of any firm or corporation violating this ordinance or any of its provisions, or sections, or parts of sections, shall, upon conviction, be punished by a fine not exceeding $200 or by imprisonment for a period not exceeding 60 days, or both such fine and imprisonment, in the discretion of the Court."

"I am sure if the city government of every city in the United States passed a similar ordinance or license fee, a happy conclusion would soon be realized by the theatre owners of the United States, in so far as their persecution by the ASCAP is concerned," said Sidney Meyer, secretary of Wometco Theatres, Inc.

In New York on Monday, E. C. Mills, ASCAP's general manager, said that as the society has no representative in Miami there is nobody there to tax. Miami exhibitors, he said, pay their fees by mail.

"However," Mr. Mills said, "we reserve the right to assign a representative to that city, and if and when we do we will be compelled to pass the extra $2,500 cost on to the exhibitors. Perhaps exhibitors want to help out the city government and are too modest to do it directly."

Explaining his recent advice to members of the Allied States Exhibitors' Association not to contribute to the general war chest to fight the society's tax increases, Abram F. Myers, Allied's general counsel, said it would be difficult for an individual theatre to establish conclusively that it was engaged in interstate business.

His advice to Allied members is to pay the first installment of the increased tax and rely upon a campaign in Congress to effect a modification of the copyright law.

"It is difficult," Mr. Myers said, "to see how enduring relief can be obtained by litigation so long as the law permits the copyright owner to split his monopoly three ways —publishing, recording and performing— and to collect a royalty on each."

The society is relying on a 1926 ruling of the Department of Justice that it is not a combination in violation of the Sherman anti-trust law, and is so advising its counsel in various cities. There has been no change in the law, the society points out, since the 1926 ruling when, after a two years' investigation, the Department of Justice reached the conclusion that there were no grounds for proceeding against the ASCAP because none of its transactions were in interstate commerce.

FIVE YEAR RECORD FOR "CHU CHIN CHOW"

When 27,873 bought tickets last Sunday to see British-Gaumont's "Chu Chin Chow" at the Roxy theatre in New York, a five-year record was set, according to the figures of the theatre, which showed that 28,605 had seen "The Cock-Eyed World" on Sunday, August 4, 1929.

Miami Ordinance Requires Fee of $2,500 for Anyone Collecting Tax; Cost Will Be Passed On to Exhibitors, Warns Mills

Hearing Is Postponed In Edwina Booth Suit

Metro-Goldwyn-Mayer this week in New York supreme court asked certain evidence be ruled out in the $1,000,000 damage action brought against it by Edwina Booth, actress. Miss Booth charges she contracted a serious illness when she was required to expose her body to the sun to acquire a tan necessary for her role in "Trader Horn," produced in Africa.

The company contended Miss Booth failed to comply with a court order requiring that she serve it with a bill of particulars, as of last April. Attorneys for Miss Booth claimed she could not obey the order since she was under observation in a hospital. Hearing was postponed to next week.

August Tax Revenue Aggregates $993,717

The Internal Revenue Bureau at Washington has announced admission tax collections for the month of August as having totaled $993,717, which compares with $943,384 during August, 1933.

GAUMONT MOVE TO BUY B. I. P. IS REPORTED

Purchase or Amalgamation Thought Aim; Weeks Names Schlaifer Sales Manager

That Gaumont-British Picture Corporation may either purchase the controlling stock in British International Pictures or amalgamate both companies was indicated Wednesday in cables from London. Advices from the British capital said reports were current that conferences now taking place in London between Isidore Ostrer, Gaumont president, and John Maxwell, president of B. I. P., were regarded as pointing to either amalgamation or purchase of Mr. Maxwell's interests in B. I. P. by Mr. Ostrer.

In New York, while Gaumont officials were refusing either to confirm or deny the reports from London, George W. Weeks, Gaumont general sales manager, announced appointment of L. J. Schlaifer, formerly with United Artists and Universal in sales capacities, to the post of sales manager for Gaumont in America.

B.I.P. Studios Best Equipped

It was pointed out in New York that B. I. P. has substantial interest in more than 150 theatres throughout England and also has the largest and best-equipped studios. Gaumont-British controls more than 300 theatres.

Another Gaumont official said either the purchase or amalgamation report could be true, but that he had not been notified.

Mark Ostrer, chairman of the board and general manager, could not be reached for an official statement.

If the Gaumont distribution arrangements with Fox, whereby the Gaumont sales staffs will operate directly out of Fox exchanges as separate entities are not extended beyond one year, it was stated, Gaumont will open its own exchanges.

Releasing 16 in U. S.

Gaumont, meanwhile, has increased its production program from 26 to 31 for the current season, but of this number only 16 will be released in this country. Eight are ready for distribution. The 16 will be sold in two blocks.

Mr. Weeks left Monday for a trip to key cities to organize his sales force, with Boston and Philadelphia scheduled as the two first stops. In each situation a full staff and local manager will be appointed.

Prior to his depature for Boston, Mr. Weeks closed a deal with Edward Alperson, acting on behalf of Skouras eastern houses, under the terms of which all the Gaumont-British 1934-35 product will be taken by the circuit.

The eight Gaumont features now ready are "Power," "Chu Chin Chow," Evergreen," "Little Friend," "Princess Charming," "The Iron Duke," "Jack Ahoy" and "Evensong."

In Chicago, Abe Fischer will continue as the company's sales head under a realignment.

Lou Goldberg, formerly of the Columbia Pictures' home office publicity staff, this week joined Gaumont's publicity and exploitation department.

Appointment of Mr. Schlaifer as sales manager introduces to the British company a man with wide experience in the American film market since 1914, when he joined Warner Features in Calgary, Canada. A year later he joined United Film Service Co., in New York, and in 1916 went to Universal, leaving to manage the Unicorn Exchange in Chicago, and to operate state rights exchanges of his own, but returning to Universal in 1920 as Seattle western division manager. After becoming western division manager, in June, 1927, he joined United Artists, but February of 1932 found him back at Universal again. Early in 1933 he returned to United Artists as assistant to Al Lichtman.

Numerous people prominent in New York socially and officially and in the film business were guests last Friday evening at the Roxy theatre at the first showing of the operetta, "Chu Chin Chow." A dinner preceded the showing and a reception concluded the evening.

Aldermanic President Bernard S. Deutsch and Mrs. Deutsch, Sir Gerald Campbell, British consul general; Gladys Swarthout, Mr. and Mrs. Martin Saportas, Conde Nast, Mr. and Mrs. Waddill Catchings and others were among the dinner guests of Howard S. Cullman, receiver for the theatre, and Mark Ostrer, head of Gaumont British.

"Chu Chin Chow," the first of 12 Gaumont pictures signed for the Roxy theatre by Howard S. Cullman, drew $24,200 in its first four days.

Herschel Stuart Heads Columbia Public Relations

Herschel Stuart was appointed late Wednesday director of public relations for Columbia Pictures in New York, in charge of the advertising, publicity, exploitation, radio and art departments, succeeding George Brown. He will assume his duties immediately.

Mr. Stuart has been identified chiefly with theatres. He was born at Franklin, Ky., July 17, 1893, and had his first business experience in the newspaper field. He handled publicity years ago for various circuits before he became general manager of Hulsey Theatres. Mr. Stuart was manager of several film exchanges, returning to exhibition as division manager for Publix in Texas, Oklahoma and Arkansas.

For eight years he was chief of staff for Harold B. Franklin with various national circuits, including general manager in Washington, Oregon and Montana. He was for five years general manager of the Poli Division of Fox Theatres in New England, and in 1933 Mr. Franklin appointed him general manager of the RKO circuit, a post which he relinquished late last year.

Equipment Leaders Seek Share in Loan

(*Continued from page 9*)

duced to explain how property owners, builders and equipment interests can profit in the nationwide movement. Slides also will be sent to exhibitors for relaying messages from the Administration to the public.

Quick Response Shown

James A. Moffett, Federal Housing Administrator, this week sent to 15,000 theatre owners an official request for their cooperation. Within a few days he received favorable replies from 1,300 owners.

"The average exhibitor considers his theatre a 'community center' and knows that when he turns out to boost a movement which is aimed to help those in his town or city he is building up good will," said Mr. Moffett.

One-sheet posters, booklets and pamphlets were also sent to exhibitors for display in their theatres, tying in the theatre with the program.

Orders were sent to state directors by the Housing Administrator to communicate with exhibitors to arrange tieups.

"Enthusiastic cooperation by an exhibitor thoroughly experienced in show business not only will prove of value to his house, but will be a substantial contribution to 'Better Housing Programs,'" said the Administration at Washington this week.

"Better Housing Week"

A "Better Housing Week" conducted by individual theatres in communities was suggested, with the idea of helping the business of theatres through increased employment and earnings that are expected to result locally from the program.

Exhibitors, too, were urged to participate in the community parades which will be staged for "Better Housing Weeks."

Poster and essay contests will be conducted in all public schools, while arrangements are being made at Washington for a national system of speakers' and radio bureaus as a subcommittee. Specifically provided for in the plan will be a schedule of speakers to talk from theatre stages and at organization meetings, luncheons and the like.

National Housing Administration representatives everywhere are conducting local meetings to explain the machinery for obtaining loans. Augmenting the speakers is a series of slides with sound accompaniment detailing in question-and-answer form the rules and regulations for borrowing, and the manner in which loans may be obtained. Reproduction is made over a combination slide and turn table device called Visomatic, marketed by Major J. Andrew White in New York.

The Administration believes that property owners, community leaders, bankers, theatre owners, equipment manufacturers, supply dealers, architects and contractors do not have to be sold on the benefits of the program as much as they have to be *told* about it, and therefore efforts will be expended accordingly in the next few weeks in a "full blast" publicity campaign.

Arrangements have been made to place a supply of the Visomatic machines—used principally in industrial fields—in Western Union offices in 200 cities. Four productions already have been completed, one to explain the provisions of the act to architects, equipment manufacturers and supply dealers; another to clarify the machinery for property owners; a third to explain the plan to bankers and financial institutions, and a fourth to aid local campaign committees in organizing "Better Building" drives.

Art Cinema Dissolves

Art Cinema Corporation of New York City has called a meeting of all common stockholders in the company offices, 729 Seventh avenue, on October 15 at noon, to approve and ratify a resolution to dissolve.

WITH PRIDE IN OUR HEART—

Happily Metro-Goldwyn-Mayer watches the electrifying success of "THE BARRETTS OF WIMPOLE STREET" at the box-offices of the nation. It was our dream to bring the two lovers of "Smilin' Thru" together again in an equally beautiful romance. Fortune was kind and the perfect vehicle appeared. The press showers unstinted praise, the public is thrilled, our exhibitor friends are elated . . . there is pride in our hearts! Congratulations to NORMA SHEARER, FREDRIC MARCH, CHARLES LAUGHTON and all the others who together have given the world this glorious entertainment!



NATIONALLY ADVERTISED in 40 Magazines. Greatest campaign in the history of motion pictures.


IN PACKED THEATRES THRILLING THE WORLD THERE IS A NEW METRO-GOLDWYN-MAYER TRIUMPH!
Fredric March · Norma Shearer · Charles Laughton
IN
THE BARRETTS of WIMPOLE STREET
with MAUREEN O'SULLIVAN · KATHARINE ALEXANDER · FROM THE PLAY BY RUDOLF BESIER · DIRECTED BY SIDNEY FRANKLIN

HAL ROACH



On Short Subjects
the name Hal Roach
is like 14 Karat
on gold

Hal ROACH

Quality



HAL E. ROACH STUDIOS

Hats off to Hal Roach! This is his 21st year as Short Comedy leader. He has stayed on top because he *believes* that quality and star value are as important to short subjects as to features. Hal Roach never hesitated when others wavered. His career and resources have been pledged to the perfection of the short comedy for the happily balanced show. That's why a Hal Roach Comedy on your program is the entertainment argument that clinches the ticket sale!

In the whole industry the ONLY GREAT STUDIO devoted entirely to the SHORT COMEDY!

Above is a photo of the only big scale studio in films which makes the Short Comedy its exclusive business! No equipment too ambitious for the Hal Roach Studio... its resources and personnel are FEATURE STRENGTH just like the splendid entertainments that come from it to your screen!



STAN LAUREL
OLIVER HARDY

This teamfull of merriment is an American institution! The *only* big time feature stars who also come to you in short comedies!



THELMA TODD
PATSY KELLY

Exhibitors tell us they have become the female Laurel-Hardy team! Your public will like these gay, giddy gals more than ever in their new routine.



CHARLIE CHASE

A welcome addition to any program, because the Charlie Chase comedy has long proved itself a consistently likable fun film. An established marquee name!



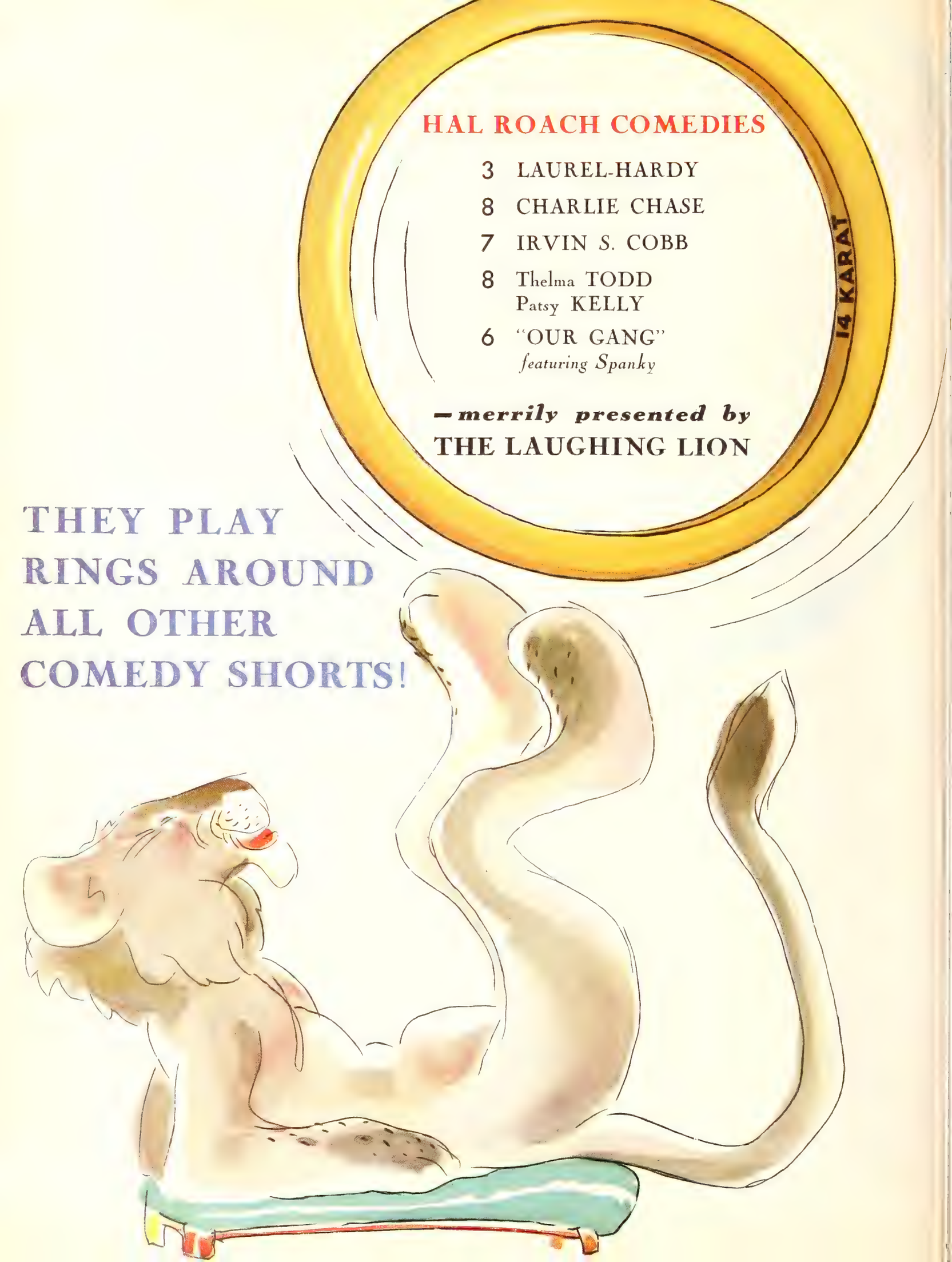
IRVIN S. COBB

The first Irvin S. Cobb comedies have definitely confirmed the showmanship inspiration of Hal Roach. The chuckling personality of America's idol is on the screen!



OUR GANG

It has been an achievement in picture making to successfully present these juvenile stars during so many years. The public loves them, and Spanky and his Gang go merrily on!


HAL ROACH COMEDIES
3 LAUREL-HARDY
8 CHARLIE CHASE
7 IRVIN S. COBB
8 Thelma TODD
Patsy KELLY
6 "OUR GANG"
featuring Spanky
—merrily presented by
THE LAUGHING LION
14 KARAT
THEY PLAY
RINGS AROUND
ALL OTHER
COMEDY SHORTS!

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

ONE reason advanced by Tennessee-born, 33-year-old Grace Moore for the success of "One Night of Love," her celluloid musical which took the high hat off opera, is the independence of the producers, Columbia. "I didn't feel as though I was working for the Chase National Bank," she sopranoed.

Much is known of Miss Moore's career in highly-polished opera; little is known of her younger days as a Holy Roller singer in her native Jellicoe, Tennessee, or, of the time, some 14 years ago, when she was breaking in on the stage in "Hitchy-Koo."

She, too, has a complaint to make about Hollywood. She says that the gown shops and other purveyors of feminine finery "gyp" the headliners. As an opera singer in New York she said she could get a 25 per cent discount on all of her clothing, "but in Hollywood they put you on the spot for a 50 per cent increase."

As a sidelight on how competitive producers in Hollywood regard "One Night of Love," it is our understanding that Eddie Mannix, associate producer for Metro, offered to buy the negative from Columbia, for distribution independently or otherwise, at a price which would have given Harry Cohn's company a profit of some $500,000 above production costs.

Some of our palpitating showmen might like to know something about Mr. Cohn's proclivities and enterprise in pulling the trigger on this one. The story on the Coast is that against the opinions of his own organization, Harry himself propelled "One Night of Love" into execution. Of course Sam Briskin and others at the studio had something to do with the actual production, but the courage to make the film is attributed to Harry Cohn.

It is now motion picture history that "One Night of Love," playing its first booking at a single theatre—the Music Hall in New York, grossed some $207,000 in two weeks. The first week's gross was $104,000, which was more than the combined grosses of the Capital, Palace, Roxy and Strand. These four houses together seat 10,500 more persons than the Music Hall.

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A piece of publicity sent by the Paramount home office on Broadway confuses us more than a little. Boldly captioned: "HOWARD J. GREEN EXPLAINS FILM WRITING," this informative document quotes six-footer Mr. Green, ex-reporter, former vaudevillian (Hockey and Green) and now a Paramount scenario writer, with the statement that "the best way to write for motion pictures is *NOT* to write for motion pictures."

▽

In the same bulky envelope containing other notations on the week's news at Paramount appeared a different yarn informing us: "Ninety per cent of the writers at Paramount smoke pipes."

Then there is Broadway Harry Jans' tale of the two vaudeville actors who decided that Hollywood was the place for their talents. They sold everything they had, bought a small car and struck out on the long trail westward.

Two weeks in the movie capital and they were broke. Wiring their agent in New York, they implored him to find something for them—pronto! Five weeks later, with but three dollars between them, they received a reply.

"Can get you boys week in Providence and week in Boston," read the telegram. "Wire confirmation."

The actors, quite perplexed, again examined their three dollars—and then sent the following reply to the agent:

"We accept date. Leaving at once by magic carpet!" . . .

With possibly a fine concession to the sensibilities of good Christians, the United Press and member newspapers running a serialized feature by Mae West, entitled "Me and My Past," omitted the installment scheduled for Sunday and ran it on Monday instead.

An editor's note explained the arrangement was requested by the violet-eyed, curvacious Mae herself. Probably because the installment in question, as told by Leicester Wagner, United Press staff correspondent, who "ghosted" the yarn, revealed to a breathless and anxious world that West had no use for various things, including a bust developer.

There are no more "loose morals" in Hollywood, advised Mae, later. "After what we've been through you'd be lucky to find a loose nickel."

To which the widely-circulated tabloid *Daily News* of New York added: "It evidently has done Mae good to be cleaned up," basing this opinion on a first-hand investigation of her latest, "Belle of the '90's." The film was first shown last Friday afternoon at the Paramount theatre, where a cardboard full-length figure of Mae stands in front of the lobby, mechanically manipulated in such a way that the substantial Westian hips roll hither and yon to the accompaniment of a fresh Broadway breeze.

▽

Theatre owners in New Orleans and the publishers of the Daily Item *in that town appear to be engaged in a bit of a tussle. The exhibitors are complaining about the manner in which the newspaper is criticizing their features, claiming that the city editor is assigning police reporters, cubs, horse and snake editors and occasionally one of the porters to review the films. No less than six different by-lines appear over as many feature reviews printed on the motion picture page of an issue of the* Daily Item *on hand.*

▽

It's a long way from the garden variety bent-pin fish-hook that dangled on the end of an old hickory stick to Mr. Gary Cooper's set of ritzy gold-plated hooks which he just purchased to flaunt in the faces of those finny trout up Lone Pine way in the west. The hooks are the newest things in the trout-cleaning art and are gold-plated because they are rust proof. Of more importance to the polished gentlemen of our cinema city is the attractiveness of the gold hooks. The Hollywood influence.

▽

Motion picture advertising departments in New York are sticklers for adhering to the regulations set down by J. J. McCarthy's (MPPDA) Advertising Advisory Council for raising the standards of exploitation, promotional and advertising copy. Everything must first be submitted and then stamped with approval before it can be published. There are no excuses for the failure of anyone to abide by this rule. And so, to make doubly sure that there is no slipup in this connection, S. Charles Einfeld, advertising chief at Warners, has had erected on the wall of his department a sign measuring about a foot-and-a-half on which appear large black letters asking this pertinent question:

DID THE HAYS OFFICE SEE IT?

▽

Balaban & Katz's theatre advertising copy announcing the opening of Mae West's "Belle of the Nineties" in Chicago said that it is *"Paramount's Picture Presented Exactly as Produced."* If this advertising is truthful then we are all wrong in our recollections of Paramount having returned the original version to its studio in Hollywood for a scrubbing and toning down that necessitated more than a few retakes.

NEW ORLEANS buried seventy-year-old Jules Alciatore the other day. He had for some fifty years presided over the famous restaurant of his father, Antoine, in the French quarter of that Louisiana town.

There is many a motion picture home in Hollywood and New York where the cook of the star or director, executive or producer is preparing for dinner tonight some rare dish that was concocted to taste for the head of the house by Monsieur Alciatore. Down through five decades he delighted at table many of the world's notables. Numbered among them were not a few of our own film folk who often shaped their cross-country itineraries to include New Orleans for a visit with Jules at Antoine's, now 96 years established.

Sauces were sonnets to him whose place echoes the testimonials of presidents and princes, stars and satellites. On those walls hang framed tributes from Teddy Roosevelt and Will Rogers, the Sidney Drews and Taft, Warren Harding and Will Rogers, and from Harold Lloyd and Calvin Coolidge.

Each has tasted his Oyster Rockefeller, so named, said Jules, "because I know no other name rich enough for their richness."

He made a famous blend of New Orleans French-dripped coffee, a combination known by many in this motion picture profession. Jules called it Cafe Brulo Diabolique, a coffee poured into a silver bowl containing flaming cognac and spices.

▽

Richard Barthelmess, chief second and loud rooter for Enzo Fiermonte, handsome 26-year-old Italian, has nothing to say for publication about Mr. Fiermonte's humiliating defeat in Hollywood last weekend when the young, silk-robed husband of the wealthy Madeline Force Astor Dick was knocked out by Les Kennedy, battle-scarred veteran. Knockouts these days at the hands of Kennedy are few. He accomplished this feat over Fiermonte with a right that even Kate Smith could have dodged.

Enzo ought to try his luck at roulette.

▽

American motion picture press agentry in its most realistic moments never reached the heights obtained by their British confreres, who, in a paroxysm of patriotism resulting from the well-known "Buy British" movement, combined their efforts on behalf of tombstone makers and morticians in devising an advertising slogan which urges: "DIE BRITISH AND REMAIN BRITISH." The idea being that one's undertaker and tombstone maker should be strictly British, using strictly British materials, or something.

▽

Motion Picture Herald, on August 18th, quoted Alexander Lichtman, sales manager of United Artists Corporation as follows:

> **"We're all a bunch of suckers. We're entertaining the public with motion pictures at a loss."**

***Motion Picture Daily*, on September 19th, noted the gathering in Hollywood of all of the United Artists' chiefs—Schenck, Pickford, Fairbanks, Chaplin, Zanuck and Goldwyn—for the first board or directors' meeting to be held in three years, the purposes of which, said the *Daily*, were twofold:**

> **"To discuss future plans and a dividend payment, which, it is believed, will be a very substantial one."**

▽

A photograph of Shirley Temple will adorn the room where she was born in the Santa Monica hospital. The Paramount management reports that officials of the maternity institution requested the picture to hang as "an inspiration to mothers."

NEW DELAY IS SEEN IN PARAMOUNT PLAN

Hearing on Reorganizing of Subsidiary, Paramount Broadway, Postponed to Oct. 22

Adolph Zukor, president of the Paramount Publix Corporation, arrived in New York from Hollywood over the week-end to attend the final conferences on the company's financial reorganization. En route, at Kansas City, he said definite provision is made for his continuance as its titular head. The plan was due to have been submitted to the federal district court in New York within the next two or three weeks, but when on Monday Referee John E. Joyce postponed until October 22 a hearing on reorganization of the subsidiary Paramount Broadway Corporation, it was generally understood that the outcome of this move must be awaited before any action can be taken in the parent company's reorganization because of the size of claims held by the subsidiary against the parent concern. These are said to total $178,000,000.

Attorneys Ask More Time

The postponement in the Paramount Broadway case came as the result of a motion by Root, Clark, Buckner and Ballantine, counsel for the Paramount Publix trustees. The attorneys asked for more time to study the proposals, but submitted unwillingly to a ruling by Mr. Joyce that creditors and bondholders reserved the right to file objections to reorganization proposals at any time up to five days previous to resumption of the hearings.

Judge Edwin L. Garvin, representing three bondholders, offered a petition for an order from Mr. Joyce directing the trustees to supply his clients with detailed operating statements of all foreign subsidiaries of Paramount. His petition charged that accountants retained by his clients to study the Paramount books had been blocked when seeking information on foreign companies and that those bondholders, therefore, could submit no reorganization plan.

Counsel for the trustees offered the defense that to supply a set of breakdown figures of foreign operations would be inimical to good business practices, and would divulge trade secrets to competitors. They further pleaded that Judge Garvin's clients did not represent 25 per cent of the bondholders or 10 per cent of the creditors, as specified by bankruptcy laws. Mr. Joyce asked the attorneys to submit memoranda within a week and reserved decision.

Paramount Broadway's reorganization plan was studied Tuesday by the Congressional Real Estate Bondholders' Reorganization Committee, engaged in a national inquiry.

Little Delay Expected

Although definite objections to the reorganization plan of Paramount Publix are expected to be encountered from miscellaneous groups of small creditors, little delay in reorganizing after the plan actually has been submitted is expected, as the essential creditor elements are in virtual accord, it is said.

Among these is the Paramount bank group, creditors for $13,200,000, who are being sued by the Paramount Publix trustees to set aside a preference alleged to be involved in their claim. An adjournment of preliminary steps in this suit was granted Tuesday until October 23 to permit further negotiations.

The suit against former Paramount Publix directors brought by the trustees to recover up to $12,200,000 expended for repurchase of Paramount stock issued for theatre acquisitions from 1929 to 1932 will not be brought to trial, according to present indications, as the new company would be required to bear the burden of the extensive litigation involved.

Amended Answer Awaited

This suit was filed in New York supreme court by the trustees—Charles E. Richardson, Charles D. Hilles and Eugene W. Leake—last spring. Defendants will file an amended answer to the complaint within the next few weeks after which other motions are expected to be filed and argued. The defendants also planned to demand a jury trial which, because of the crowded court calendar, would mean that the suit could not be tried for at least three years.

An order authorizing Paramount Publix to proceed with a plan which will release it from liabilities of $1,711,000 in connection with a bond issue of Toledo Paramount Corporation and rents and taxes on five Toledo theatre properties, was signed in New York last week by Federal Judge Francis G. Caffey. In return for the Paramount release, Famous Theatres, a Paramount subsidiary, agrees to withdraw two claims filed against the Toledo company, one for $1,036,449 and another of an undetermined amount. Paramount also will pay fees totaling $165,000 to Al Reuben and Walter J. Kountz, receivers for the Toledo Paramount, and their counsel.

Phillipson Honored; Sails for England

Percy Phillipson, who has been in New York since the first of the year on a reorganization of General Register Corporation, was tendered a farewell dinner at the Motion Picture Club last weekend, prior to his return to London this week. T. P. Drew, vice-president, will remain in charge of the New York office. Mr. Phillipson is president of the company.

Among those attending were Charles Alicoate, Film Daily; Mark Ostrer, head of Gaumont-British; Edward A. Powers, advertising manager of General Register, and James P. Cunningham, Ray Gallo and Sherwin Kane of Quigley Publications.

Carl Laemmle Returns To Universal Studio

Carl Laemmle, Universal president, returned to the Coast this week after having been away for four months, three of which were spent abroad. He repeated his optimistic report of Universal's foreign business and the company's plans for expansion of foreign activities.

Sulzer, Mees and Sievers are Named Eastman Officers

Three new vice-presidents, elected at the September monthly meeting of the board of directors of Eastman Kodak Company, have assumed their new duties. The officers are Albert F. Sulzer, former manager of Kodak Park, who becomes vice-president in charge of Kodak Park, Dr. C. E. Kenneth Mees, director of research and development, who becomes vice-president in charge of research and development, and Herman C. Sievers, general sales manager, who has been named vice-president in charge of sales and advertising, succeeding the late Lewis B. Jones.

The board passed a memorial resolution on the death of Mr. Jones, who died recently. It noted the 40 years which Mr. Jones had devoted to an executive post with Eastman, and indicated the importance of his work as contact of the company with the public.

All three of the newly elected vice-presidents have been with the company for many years, Mr. Sulzer having joined the company upon his graduation from the Massachusetts Institute of Technology in 1901. He was appointed manager of Kodak Park in 1929 and was elected a director of the company in 1931.

Dr. Mees came to Rochester in 1912, when Eastman acquired the firm of Wratten and Wainwright, of Croyden, England, of which Dr. Mees was managing director. Mr. Sievers joined the company in 1902, automatically going over to Eastman when the company bought a photographic stockhouse with branches in Sioux City and other situations. Mr. Sievers was Sioux City manager.

Cleveland Owners' Quarrel Ends in Death and Suicide

Ernest Schwartz, 49, prominent Cleveland attorney and president of the Cleveland Motion Picture Exhibitors' Association, was shot and seriously wounded, and his partner, Benjamin Z. Levine, 45, was fatally wounded, in their office in the Williamson Building last weekend, following a business quarrel. Their assailant, Abraham Knopp, 60, of Waterbury, Conn., also a partner, was later found dead in Euclid Beach Park, and was pronounced a suicide.

The three had been associated in operation of the Broadvue, Mile, Nerval and New Y theatres, neighborhood houses. According to Mr. Schwartz, dissensions among the three partners had resulted in litigation, and the court had ordered payment of a certain sum by Mr. Levine to Mr. Knopp. Mr. Knopp called for his money, and when Mr. Levine attempted to explain a delay in payment, the quarrel followed.

Special Cars for Variety Club Banquet

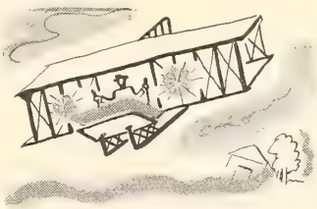
The Pittsburgh Variety Club is arranging for private cars for the New York delegation to the Pittsburgh banquet October 14. Fifty acceptances from film and theatre executives have been reported.

You may love antiques!

...but PROFITS come only from PROGRESS!



Interesting in a museum



Hot stuff in 1905



Looks romantic in pictures



Better than the old gray mare



You sneaked into a theatre like this



BUT this is the way to travel today



BUT you use this for speedy mail service today



BUT this takes you to Europe a whole lot quicker



BUT these are the kind folks buy today



BUT crowds proudly go to this theatre today

So...

FOX REVOLUTIONIZES
so that you may

Bringing you box-office names...introducing daring,

the news of the day. Dramatized by Laurence

fame as a newspaper, stage and screen writer.

commentators . . . favorite of millions. A subject

. . . an *entertainment* important to your theatre



LAURENCE STALLINGS



LOWELL THOMAS

The *New* FOX

Everything new but

*and that's the envy

THE NEWSREEL.....

profit from progress

nodern methods . . . injecting showmanship into

Stallings . . .whose vital imagination has won him

Narrated by Lowell Thomas . . . ace of radio news

of punch and wallop. More than a newsreel

or its drawing power!

MOVIETONE NEWS

the trade mark*

of the world!

KEEP PACE WITH PROGRESS

● Give your patrons the *modern* newsreel . . . the newsreel of TODAY! Keep abreast of the times with the newsreel of personalities . . . of showmanship . . . of entertainment . . . of drawing power. Get the *only* newsreel with Movietone's EXCLUSIVE WORLD COVERAGE.

Watch for the first issue

Released October 2nd

Vol. 8, No. 5

New FOX MOVIETONE NEWS

Produced by Truman Talley Edited by Laurence Stallings

Porter Browne, Playwright, Dies; Wrote "Bad Man"

Porter Emerson Browne, playwright and author, whose principal indirect contribution to the screen was "The Bad Man," originally a play, died last week in the Norwalk, Conn., Hospital where he had been a patient since June 7. He was 55 years old. Mr. Browne had lived in Norwalk for about 20 years until he left for Arizona six years ago, because of ill health. He returned to Norwalk last spring and shortly thereafter was stricken with what proved a fatal illness.

Mr. Browne was born in 1879 in Beverley, Mass., receiving his education in the elementary and high schools of Beverley and Newton, Mass., going from there to the *Brooklyn Standard Union.* Later he worked on the *Boston Globe* and the *Boston Evening Transcript.* Traveling through the Colorado mining camps, he gave up hope of making his fortune there, and landed in a job on a rice plantation in South Carolina.

His first story, "The Conversion of Blake," being accepted by *Collier's,* he devoted the following five years to story writing for the *Saturday Evening Post* and various other publications. His first play, "A Fool There Was," was completed in 1906, and was successful. Numerous other plays followed. His most successful play was "The Bad Man," which, starring Holbrook Blinn, ran for a year on Broadway and was extremely popular as a motion picture.

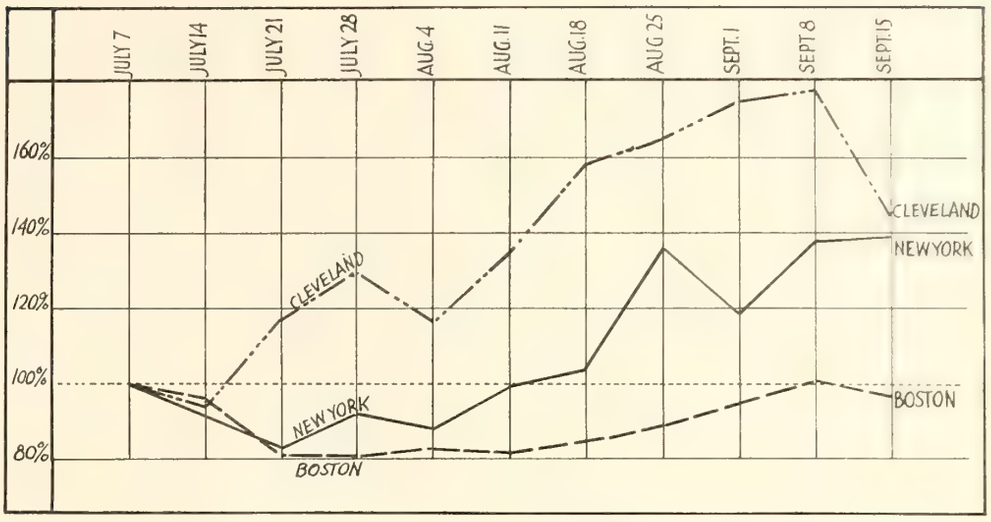
The most prominent of his screen plays were "Joan of Plattsburgh," starring Mabel Normand; "Too Many Millions," starring Wallace Reid, and "The Seventh Day," with Richard Barthelmess.

Mr. Browne is survived by two daughters, Miss Prudence Browne, of Westport, Conn., and Mrs. Suzanne Browne Malkin, of Norwalk.

Sarnoff Elected NBC Chairman

David Sarnoff was elected chairman of the board of directors of the National Broadcasting Company at a meeting in New York last week. Mr. Sarnoff succeeds the late H. P. Davis as chairman, and will retain his presidency of Radio Corporation of America, of which NBC is a wholly owned subsidiary.

The following officers were elected in addition to Mr. Sarnoff: M. H. Aylesworth, president; R. C. Patterson, Jr., executive vice-president; Mark Woods, assistant executive vice-president; A. L. Ashby, vice-president and general attorney; David Rosenblum, George Engles, Edgar Kobak, Frank Mason, J. F. Royal, R. C. Witmer, D. E. Gilman, F. M. Russell, Niles Trammell, all vice-presidents; H. K. Norton, treasurer; Lewis MacConnach, secretary; R. J. Teichner, assistant treasurer.



Cleveland theatres' receipts for the week ended September 15 were 42 per cent higher than for the week of July 7. New York was a close second with 39½ per cent, but Boston was 1½ per cent behind its July business. These developments of eleven weeks are shown by the graph, based upon Motion Picture Herald's weekly compilation of box office grosses. In each city the gross for the first week of the period was taken as 100 per cent.

STUDY GUIDE ISSUED ON 'TREASURE ISLAND'

Teachers' Council in Manual Advises Classes See MGM Film in Body Before Discussion

The first of a series of study guides to develop nationwide appreciation of motion pictures by high school students made its appearance this week when the National Council of Teachers of English released its guide on Metro-Goldwyn-Mayer's "Treasure Island," from the Robert Louis Stevenson classic. Council study guides heretofore had been issued in individual localities only.

The National Council's program has been widely adopted; it was estimated recently that 20,000 teachers of English had endorsed the fundamental principles.

Under the plan the motion picture, as in the case of "Treasure Island," literally will supplement the written classics of literature.

In its "Treasure Island" manual the National Council has made two divisions—instructions for the teacher, and the students' guide. The leading paragraphs of the teacher's key embrace methods of presentation of the study to the pupil. It is suggested that before seeing the picturization of "Treasure Island" the study guide leaflets should be distributed in order that each individual student may choose, at least tentatively, a set of questions under one of the topical headings.

It is further suggested that the ideal plan for seeing the picture is to have the English class go to the theatre in a body, with a view to discussing the picture in class the following day.

A brief resume of the literary source and production of "Treasure Island" is given, quoting letters written by the author to William Ernest Henley telling of his plans for writing the story.

Following this resume is an explanation of the method of the story's transcription to the screen, with explanations by Hunt Stromberg, who supervised the entire production; John Lee Mahin, who wrote the scenario, and Victor Fleming, the director. There also is a complete outline of the settings and properties employed in the production, besides a brief plot and character study.

The students' guide, in the introduction, includes such questions as: "How did Stevenson come to write 'Treasure Island'?" "What elements make the book good material for a photoplay?" "Do you consider it a good adaptation?" "What did the scenario writer omit? What did he change? What did he add?" "Do you agree entirely with *The Literary Digest* (Sept. 1, 1934), which says that this picture is 'a handsome and faithful retelling of the Stevenson classic'?" Other preliminary questions for open classroom discussion follow and then the guide launches into a test of historical research, costumes and properties necessary to re-create "Treasure Island." Pupils are asked to mention the chief settings which had to be designed and whether they appeared "realistic."

A plot study, in which students are specifically asked the reasons for certain actions and incidents in the film, includes such questions as: "In the book Dr. Livesey and the Squire study Jim's map and gradually realize its significance. In the film they understand and act at once. What is thus gained?" "Where does suspense begin in the photoplay? Enumerate incidents that build suspense. At what point has the director hung up big question marks of expectancy?"

Next in the guide is a study of the characters in the film, with special emphasis laid upon realism in acting. There are questions concerning the accuracy of the film's dialogue compared with the book; the effect gained by the musical score; the photography, and the work of the director.

Finally come questions for the students as to whether the picturization of "Treasure Island" inspires him to high ideals and whether he has learned anything "about life" from it.

The study, sponsored by the National Council, was prepared by Howard Dietz, Silas Seadler and William R. Ferguson, of the MGM advertising and publicity departments, in cooperation with the Motion Picture Producers and Distributors of America, Inc.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

We Live Again

(United Artists - Goldwyn)

Romantic Drama

In the entertainment, production and showmanship values that really count, "We Live Again" is an attraction that most exhibitors should be proud to present. Tolstoy's great romantic drama, intelligently modernized, skillfully directed and convincingly portrayed against effective settings and backgrounds is, in this case, revealed as a brand new and different picture. While an atmosphere of realism predominates, the entertainment is inspiring in an unusual degree. It's a love story; the story of a prince and a peasant, a woman who was wronged and deserted to suffer life's greatest sorrows, yet kept her secret so that in the end the man who wrecked her dreams came pleading for forgiveness. Out of this their great love was born.

As such it is distinctly a woman's picture. But the other elements that enter into its construction, the strange forces that brought about the man's regeneration, the drama of the times and events with which the story is interwoven, for example the spectacle of the Russian Midnight Easter Mass, give it a character for widespread adult appeal.

In "We Live Again" there are elements appealing to every emotion, yet the actual story is simple. Returning home, Prince Dmitri, an aristocrat who entertains radical ideas, is charmed with the manner in which peasant Katusha has developed into womanhood. Their summer companionship develops into an idyllic romance. Before parting, they vow eternal faith.

Two years pass, during which Dmitri, forgetting his illusions, surrenders himself to the liberal life of his class. They meet again and following the religious service spectacle (an outstanding selling feature) both give way to their love. In the morning Dmitri runs away and both dread and heart-break come to Katusha. When the girl's condition becomes apparent to the Prince's aunts, she is dismissed. Her baby dying, she goes to Moscow, eventually to become a woman bought and paid for. Years pass and Dmitri has forgotten all his youthful dreams, even the girl. Retired from the army, he is called upon to serve on a criminal jury. Katusha is being tried for complicity in murder. Upon hearing her name, Dmitri remembers, but an error is made in the verdict and the girl is sentenced to banishment in Siberia.

Follow scenes in the grim Russian prison, where Dmitri, beginning to realize what he has caused, tries to convince the girl that he wants to help, only to be spurned. Using every bit of influence he can command, he is unable to alter the verdict. Knowing that nothing can be done, he deserts his class, gives his estates and wealth to the peasant tenants to follow Katusha to Siberia. On the border their great love begins.

While the picture makes possible the adaptation of much that is different in publicity and exploitation in reference to both story and cast values, particularly in reference to Anna Sten and Fredric March, it is not advisable to stray far from what the picture actually is. It should be sold as the drama of a man's selfish passion and final repentance and of a woman's sacrifice and enduring devotion.—McCarthy, Hollywood.

Distributed by United Artists. A Samuel Goldwyn Production. Directed by Rouben Mamoulian. Adapted by Maxwell Anderson, Leonard Praskins and Preston Sturges. From the novel, "Resurrection," by Leo Tolstoy. Musical director, Alfred Newman. Settings designed by Sergei Soudeikin. Settings executed by Richard Day. Photographer, Gredd Toland. Costumes, Omar Kiam. Film editor, Otho Lovering. Sound recording, Frank Maher. Assistant director, Robert Lee. P. C. A. Certificate No. 245. Running time, 83 minutes as seen in Hollywood. Release date to be determined.

CAST

Katusha Maslova ..... Anna Sten
Prince Dmitri Nekhlyudov ..... Fredric March
Missy Kortchagin ..... Jane Baxter
Prince Kortchagin ..... C. Aubrey Smith
Princess Kortchagin ..... Mary Forbes
Aunt Marie ..... Ethel Griffies
Aunt Sophie ..... Gwendolyn Logan
Matrona Pavlovna ..... Jessie Ralph
Simonson ..... Sam Jaffe
Theorosia ..... Cesil Cunningham
Korablova ..... Jessie Arnold
The Red Head ..... Fritzi Ridgeway
The Colonel ..... Morgan Wallace
Tikhon ..... Davison Clark
Kartinkin ..... Leonard Kinsky
Botchkova ..... Dale Fuller
Judge ..... Michael Visaroff
Judge ..... Edgar Norton

Chu Chin Chow

(Gaumont-British)

Operetta

Once again the almost immortal "Chu Chin Chow," the operetta of Oscar Asche, retelling the famed Arabian Nights tale of Ali Baba and the Forty Thieves, comes to the motion picture screen, this time with the considerably helpful assistance of the talking technique. In the role occupied by Betty Blythe in the Graham Wilcox production which Metro-Goldwyn released in 1925, is Anna May Wong, and the production is English, by Gainsborough.

For the adults among his patrons, the exhibitor may offer a treat in this new version of "Chu Chin Chow." Its name and fame are far flung and many an older person will have seen the silent film, and perhaps the play on the stage. All the splendid music is there, plus the opportunity for the wider scope in settings and atmosphere.

For the younger patrons, perhaps unfamiliar with the origin of the operetta, let the exhibitor not lose sight of the Arabian Nights story of Ali Baba, which should be familiar and should be used in the selling as some sort of subtitle. Also emphasis on the music is important. Retaining all the whimsical flavor of the original, all the Oriental fantasy, the production is highly entertaining, melodious and amusing. The general unreality of the piece, a deliberate part of the tale, plus the music, and the fact that there are comparatively few spoken lines, should definitely overcome any possible objection which might be raised by reason of the English origin and accent. Let the exhibitor permit no pre-conceived prejudices to color his attitude toward the film.

Though the names, with the exception of that of Miss Wong, will perhaps be unknown in this country, the exhibitor may be assured the performances are more than competent, with Jetsam, an English vaudeville player, as the merchant's "announcer," singing a bass which is wholly delightful. That the film moves a little slowly, that it is a trifle lengthy, should offer no real obstacle to enjoyment. The exhibitor will have to sell the film, but it should be worth the effort. A "class" attraction. it should also have considerable "mass" appeal.

The story needs but brief recounting. Ali Baba, poor brother of the wealthy merchant, accidentally finds the hideout of Abou Hassan, leader of the forty thieves, and partaking of gold he finds, rivals his avaricious brother in style. The brother, seeking more wealth, finds only death at the hands of Abou Hassan. Meanwhile, warned by his spy in the merchant's house, Miss Wong, Hassan raids the camp of the visiting Chinese merchant, Chu Chin Chow, kills him, impersonates him, and appears at the brother's house, prepared to pillage the place. The signal is to be the sale of the slave girl, Miss Wong. But the slave sweetheart of Ali Baba's son, John Garrick, overhears the plot, warns the guard, and Abou Hassan escapes, with Miss Wong. In the hideout, he accuses her of treachery. She, in revenge, warns Garrick of the planned raid of Abou Hassan on Ali Baba's home, saves the merchant and herself kills Hassan.

There is no reason why the film should not be sold as a family attraction, and the cooperation of women's clubs and even schools obtained. Where the children are concerned it would be well if a scene or two depicting unusual cruelty be eliminated. It is decidedly worthwile entertainment.—Aaronson, New York.

A Gainsborough picture distributed by Gaumont-British. Based on the stage play of the same name by Oscar Asche. Screen play by Edward Knoblock. Sidney Gilliat and L. DuGarde Peach. Directed by Walter Forde. Film editor, D. N. Twist. Photographer, M. Greenbaum. Running time, 95 minutes. Release date, October 15, 1934.

CAST:

Ali Babi ..... George Robey
Abou Hassan ..... Fritz Kortner
Zahrat ..... Anna May Wong
Nur-al-din ..... John Garrick
Marjanah ..... Pearl Argyle
Abdullah ..... Jetsam
Rakham ..... Denis Hoey
Mahbubah ..... Sydney Fairbrother
Kasim Baba ..... Laurence Hanray
Mustafa ..... Frank Cochrane
Alcolom ..... Thelma Tuson

Wednesday's Child

(RKO Radio)

Drama

This picture is a serious, semi-analytic study of a modern social problem, naturally dramatic and full of human interest, and as such, properly understood, a definitely valuable piece of screen merchandise. A boy is the central figure, but it's not a kid picture. Rather it is an exclusively adult attraction which probes deeply into the problem of divorce, broken homes and the effect such tragedy has upon a susceptible juvenile mind. Essentially this picture attacks a certain opinion which many in this modern day hold with regard to marriage. As a showmanship feature, it says, almost in fact, that individuals should not marry and have children unless they intend to stay married and make their children's happiness and welfare their most important duty. Thus departing emphatically from popular formula, it essays to teach an emphatic moral lesson rather than amuse or entertain. As it is different from the ordinary, it demands a radical departure from the customary procedure in selling.

Here's the gist of the story. Bobbie is the pal of his father, Ray Phillips, and early sequences portray the ideal father-son relation. In company with his playmates, he sees his

mother kissed by another man. The child is amazed in a way that he cannot understand, but his mates, wiser in the ways of the world than he, rag him to desperation. Comes the discovery by Phillips of his wife's unfaithfulness, the inevitable divorce, destroying every boyish dream and illusion, and Bobbie is awarded to the mother for eight months of the year and the father four months.

Catherine, remarrying, tries to do everything to make her son happy, but the boy does not respond. He's waiting only for the four months with his pal dad. It comes, but the ecstatically happy youth finds only more tragedy as he learns that his father is going to marry again. Cracking under the strain, the boy is taken to the hospital. In his crisis, mother and father meet. At the suggestion of the doctor, the boy is sent to military school, just as are thousands of other kids. Through conversations of Bobbie with his room mate, Chick, audiences are given semi-humorous insight into what such children think of their circumstances.

From this point the picture builds to a quick climax. The father, realizing what he means to the boy, puts the other woman aside to take the boy home with him, so that the dreams and hopes that always have been his shall be realized.

The subject with which this picture deals appears to be its best potential showmanship. Neither title nor cast means very much, consequently the dramatic meat of the picture is the element which should be given concentration. Sell it to adults from the angle that they will get more that is instructive and beneficial out of it than reading a dozen books or listening to so many lectures, even resorting to the old bromide of daring them to view it. At any rate, get out of the regular rut with this one, combine dignity with impressiveness.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by John Robertson. From the play by Leopold Atlas. Screen play by Willis Goldbeck. Photographed by Harold Wenstrom. Running time, 72 minutes. Release date, November 16, 1934.

CAST

Catherine Phillips	Karen Morley
Ray Phillips	Edward Arnold
Bobbie Phillips	Frankie Thomas
Howard Benson	Robert Shayne
Louise	Shirley Grey
Chick	David Durand
Judge	Frank Conroy
Clerk of Court	Paul Stanton
Miss Chapman	Mona Burns
Maid	Elsa Jannsen
Stanley	Richard Darby
Proctor	Tom Franklin

The Lemon Drop Kid

(Paramount-LeBaron)

Drama

This is a character drama of a man's regeneration. The familiar Damon Runyon personalities, the way they talk, act and live, are again featured. It embellishes the motivating element with romantic love interest, twists of typical comedy in dialogue and situations, tragedy and surprise.

In the picture, Brooks, a two-bit tout, with a penchant for chewing lemon drops, gips Griggsby out of a $100 race bet. Fleeing the law, he lands in a small town and gets a job in the grocery store. Falling in love with Alice Deering, he marries her. Determined to stick to the straight and narrow, his wages are nothing to brag about. When the baby is about to arrive, he robs the store in order to get hospital expense money. The wife dies in childbirth, Brooks is suspected of the robbery, and sentenced. The child being cared for by two old racetrack pals, The Professor and Maizie, Brooks responds to the inspiring influence of the warden. Out on parole, the two-year-old baby further opens his eyes to his responsibilities. Then comes the surprise. Ever since Griggsby lost his dough, he has been looking for Brooks. The shock he got at the time completely cured him of some affliction and as he rewards The Kid, he fixes up a job for him so that it will never more be necessary to surrender to his petty criminal tendencies.

Direct appeal of this production is to the Runyon fans. There's enough exciting action to enthuse the menfolk, and the romantic love interest, which is heavily accented by pathos, points toward feminine sympathy. Several features in the show suggest unique exploitation and showmanship.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, William Le Baron. Director, Marshall Neilan. Original, Damon Runyon. Screen play, Howard J. Green. Additional dialogue by J. P. McEvoy. Sound, Earl S. Hayman. Art directors, Hans Dreier and John B. Goodman. Photographer, Henry Sharp. P. C. A. Certificate No. 236. Running time, 68 minutes. Release date, September 28, 1934.

CAST

Wally Brooks	Lee Tracy
Alice Deering	Helen Mack
Kid's baby (two years old)	Baby LeRoy
The Professor	William Frawley
Maizie	Minna Gombell
Jonas Deering	Henry B. Walthall
Mr. Griggsby	Robert McWade
Martin Potter	Clarence H. Wilson
Cora	Kitty Kelly
The warden	Charles Wilson
Banjo player	Eddie Peabody
Doctor	Edward J. Le Saint
Sheriff	Robert Homans
Griggsby's secretary	Grace Goodall
Police captain	William B. Davidson
Old lady	Tempe Pigott

Death on the Diamond

(MGM)

Action Mystery

Punch-laden with drama, comedy and action on the baseball diamond in the big leagues, with the addition or the foundation of a really obscure murder mystery, this picture should be in the nature of a natural for showmen. With the baseball season nearing its close, and the World's Series in the immediate offing, when baseball fan fever will be heated to its top pitch, this hits at the right moment. There is also the combination of basic entertainment values.

For the women is the mystery itself, in which both sexes are interested, and a romance, which though not particularly significant to the main story thread, should nevertheless serve if properly sold.

Though the cast has no really outstanding names for definite marquee drawing power, there is the strength of the story and its atmosphere. The local newspapers should easily be drawn into the campaign, with an invitation to local sport writers to see the film privately, looking to mention on the sporting pages.

The cast is headed by Robert Young, with Madge Evans, David Landau, Nat Pendleton and Ted Healy in the principal roles. Pendleton and Healy account for much of the humor. Able direction is indicated in the manner in which drama is continually offset by comedy before it can become weighty. Three murders, committed in most unusual fashion, on the playing field, in the locker room and in the stands, keep the pace at high speed throughout, with comedy and romance spotted well.

Young comes from the minor leagues to the St. Louis Cardinals, and immediately falls in love with Manager Landau's daughter, Miss Evans, who is club secretary. Young, star pitcher, quickly becomes important to the club, since Landau needs the pennant to hold his club franchise. Paul Kelly, sports reporter, becomes immediately involved by reason of his interest in the club and its chances. It is early established, also, that a big gambling ring, headed by C. Henry Gordon, has a great deal of money which says the Cardinals will not win the pennant.

When their chances begin to look more than good, an attempt is made to kill Young and Pendleton, ace catcher, as the cab in which they are riding crashes, with bullet holes in the tires. The team's best hitter is shot dead rounding third base headed for home on a long hit. The Cardinals return to St. Louis for a final three-game series of which they must win two. They win one game, and as the second is about to begin a star pitcher, called to the locker room, is found strangled. They lose the game and Pendleton is poisoned. Miss Evans begs her father not to pitch Young in the final game but he insists. Kelly meanwhile is working on a hunch. The conclusion of the picture, as Young himself saves the day, proves Kelly's hunch correct, and wins his own game, combines an unexpected denouement, action and romantic termination.

It is a showman's natural, and entertainment all the way.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edward Sedgwick. Producer, Lucien Hubbard. From the book by Cortland Fitzsimmons. Screen play, Harvey Thew, Joseph Sherman and Ralph Spence. Art director, Cedric Gibbons. Associate, David Townsend. Photographer, Milton Krasner. Film editor, Frank Sullivan. P.C.A. Certificate No. 184. Running time, 72 minutes. Release date, September 14, 1934.

CAST

Larry	Robert Young
Frances	Madge Evans
Hogan	Nat Pendleton
O'Toole	Ted Healy
Karnes	C. Henry Gordon
Jimmie	Paul Kelly
Pop Clark	David Landau
Patterson	Dewitt Jennings
Grogan	Edward Brophy
Cato	Willard Robertson
Mickey	Mickey Rooney
Higgins	Robert Livingston
Spencer	Joe Sauers

Million Dollar Ransom

(Universal)

Drama

There is no lack of action of the more dramatic type in this drama, which may have topical value with the reopening of the Lingbergh baby kidnaping case. It deals with the socalled "snatch racket." As to whether the natural offshoot to that theme, portrayal of gangsters and their methods, will meet with any opposition is something which the individual exhibitor himself will have to judge. The fact remains that the film contains considerable action, romance and a bit of comedy, and is definitely entertaining.

In the origin of the film is another selling point, an original story by Damon Runyon, widely read author of active fiction, whose yarns recently have attained considerable success in their transposition to the screen. Also, in what is virtually the leading role, though he is not so billed in the cast, is Edward Arnold, who has achieved a definite popularity through his effective handling of recent roles of a minor nature, has demonstrated an ability and is consequently worthy of billing attention.

Phillips Holmes is the nominal leading player, with Mary Carlisle concerned in the romantic aspect of the story, and Andy Devine supplying the larger part of the occasional and occasionally amusing comedy. In the story concerning a "big shot" beer operator who attempts to turn straight but pays with his life, there is opportunity for intriguing copy lines, especially when the lines are tied in with the story's origin and the appearance of Arnold.

Arnold, released from prison after a term for tax evasion and the demise of prohibition, is determined to put gangs and their ways behind him. When his daughter, Miss Carlisle, unexpectedly appears from Europe where she has been at school, Arnold forces himself to tell Wini Shaw, former sweetheart, that they are through, for the protection of his daughter. Miss Carlisle is sent to a farm operated by old friends of Arnold.

Arnold is annoyed at a night club by Holmes in a state of inebriation. Later Holmes proposes to Arnold that he "kidnap" him, thus hoping to divert his mother from her intention of leaving for Europe to marry a man he knows to be no good. Arnold, in need of ready money, agrees, and with the assistance of Devine, his former employee, secretes Holmes in an abandoned barn near where Miss Carlisle is staying. The two meet, fall in love, although she cannot learn his real identity.

The former henchmen with whom Arnold has broken, and headed by Bradley Page, get wind of the "kidnaping," think it real and attempt to cut in on the deal. Holmes' mother, as he expected, prepares to pay the large ransom asked. Arnold refuses, and before he can free Holmes to complete the hoax, Page and his men have captured Holmes and Miss Carlisle, hidden them, and demanded a share in

(Continued on page 38)

PICK YOUR FAVORITE TRADE



PAPER REVIEWER*

They have different ways of saying it but the words all mean: *"it's great!"*

***Variety Daily:** Excellent entertainment for both adults and children. Poignantly and emotionally told. Nothing overlooked from broad comedy to tear-jerking situations.

***Film Daily:** A certain hit! Every boy and everyone who has been a real boy will want to see this picture. Jackie Cooper scores in title role.

***Showmen's Round Table:** Box-office bull's eye loaded with adult and kid appeal. Excellent suspense . . . absorbing dramatic moments . . . hilariously funny situations.

***Motion Picture Herald:** Chock full of salable elements. Humanly real . . . sympathy-stirring drama . . . comedy . . . tragedy . . . and unaffected heart-warming tenderness.

***Motion Picture Daily:** A real hit! Rich and wholesome . . . full of vitality . . . glowing with incidents that tickle the ribs and wet the eye.

Jackie Cooper in

PECK'S BAD BOY

THOMAS MEIGHAN
JACKIE SEARL
O. P. HEGGIE
DOROTHY PETERSON

A Sol Lesser Production

Directed by Edward F. Cline

Screen play by Bernard Schubert and Marguerite Roberts

FOX

THEIR MUSIC MAKES LOVE... AND THEIR LOVE IS LIKE MUSIC!

Every heart in every audience will beat faster when the rollicking vagabond thousands of "Caravan" make merry with full-throated song . . . make love in tempting, seductive melody. Every pulse will beat time to the enchanting tunes of these happy wanderers as they gather wine-filled grapes to tantalizing rhythm.



Your audiences will thrill to the gayety of these joyous songs:

"HAPPY, I AM HAPPY"
"HA-CHA-CHA"
"WINE SONG"

FOX

AN
ERIK CHARELL
PRODUCTION

CARAVAN

CHARLES BOYER
LORETTA YOUNG
JEAN PARKER
PHILLIPS HOLMES
LOUISE FAZENDA
EUGENE PALLETTE
C. AUBREY SMITH
CHARLEY GRAPEWIN
NOAH BEERY

Executive Producer, Robert T. Kane. Directed by Erik Charell. Screen Play and Dialogue, Samson Raphaelson. Continuity by Robert Liebmann. From a story by Melchior Lengyel. Music by Werner Richard Heymann. Lyrics by Gus Kahn.

playing
RADIO CITY MUSIC HALL
now

(Continued from page 33)

the winnings from Arnold. By a ruse he effects the rescue of the pair, fails to meet the gang demand, and pays with his life.

It is an adult attraction.—AARONSON, New York.

Produced and distributed by Universal. Directed by Murray Roth. Story by Damon Runyon. Screen play by William R. Lipman. Dialogue by Ben Ryan. Photographed by George Robinson. P. C. A. Certificate No. 93. Running time, 67 minutes. Release date, September 17, 1934.

CAST

Stan Casserly ..... Phillips Holmes
Vincent Shelton ..... Edward Arnold
Francesca ..... Mary Carlisle
Babe ..... Wini Shaw
Careful ..... Andy Devine
Doc ..... Robert Glecker
Elita ..... Marjorie Gateson
Meigs ..... Edgar Norton
Easy ..... Bradley Page
Innocence ..... Hughey White
Towers ..... Charles Colman
Dr. Davis ..... Henry Kolker

Stolen Sweets

(Chesterfield)

Drama

Again we have the story of the poor little rich girl, who has more money than she knows what to do with but is so carefully guarded, her life so carefully run for her, that she is completely unhappy. It is only when on shipboard she accidentally meets a young man, falls in love with him, and he with her, that she begins to discover the something she has always longed for.

That is the story, and its production independently makes for fairly entertaining light screen fare. In that the title line has reference to the girl's finding of a precarious and occasional few minutes of happiness with her suitor, despite stern parental commandments, there is an opportunity for a selling line or two which might be effective.

Heading the case are Sally Blane and Charles Starrett, with Jameson Thomas perhaps the only other familiar name. The selling should be concentrated upon the story itself, with the treatment perhaps directed at the younger element of the patronage, which does not mean the children.

Carefully watched as she returns from abroad, Miss Blane nevertheless accidentally meets Starrett aboard ship, he being an ordinary young insurance salesman, returning from a vacation in Europe with a few friends. Although she attempts to dismiss him as the voyage ends, however much against her will, he insists he will see her again. Learning her identity, he pursues her avidly, and her resistance is but half-hearted. Her fiance, Thomas, prim and proper and without the slightest sparkle of romance about him or his prearranged courtship, becomes harder and harder for her to bear. Her father, seeing Starrett, tries to buy or bribe him off, but he refuses, declares he intends to marry the girl despite the father or any one else.

Finally her father makes her see it his way, and she asks permission to have a final party of her own. Starrett and his friends arrive, and again she sends him away. Attempting to force her to elope with him, he breaks into her room one night, pretends to make a scene and is hit by Thomas, and arrested. Miss Blane goes to him and the two are secretly married. Honeymooning on shipboard, they receive a radiogram of forgiveness from the girl's parents, which they carefully cast into the sea.

It is best spotted in a midweek playing position.—AARONSON, New York.

Produced and distributed by Chesterfield. Presented by George R. Batcheller. Directed by Richard Thorpe. Assistant director, Melville Shyer. Photographed by M. A. Andersen. Recorded by Pete Clark. Running time, 75 minutes. Release date, March 15, 1934.

CAST

Patricia Belmont ..... Sally Blane
Bill Smith ..... Charles Starrett
Barrington Thorne ..... Jameson Thomas
Mr. Belmont ..... Claude King
Sam ..... Johnny Harron
Betty ..... Polly Ann Young
Priscilla Prattleigh ..... Jane Keckley
Rose ..... Goodee Montgomery

SHOWN IN LONDON

SING AS WE GO

Produced by Associated Talking Pictures, Ltd., and distributed by Associated British Film Distributors, Ltd. Directed by Basil Dean. Features Gracie Fields and John Loder.

Written by J. B. Priestly, of "Good Companions" fame, as a vehicle for Gracie Fields, the variety comedienne, this is light-hearted and thoroughly enjoyable material based on the adventures of an out-of-work mill girl who becomes in turn a dish-washer, a palmist and a sideshow performer at Blackpool, the British seaside resort which most closely resembles Coney Island. Good comedy value and a catchy theme-song.

▽

THERE GOES SUSIE

Produced by John Stafford and distributed by Pathe. Directed by John Stafford and W. V. Hanbury. Features Gene Gerrard, Wendy Barrie and Zelma O'Neill.

Semi-musical of light texture but amusing detail. Leading characters an impoverished Parisian artist and a rich soap manufacturer's daughter, who pretends to be a model. The story turns largely on the fact that a near-nude he paints of her is used as an advertisement for father's soap.

▽

VIRGINIA'S HUSBAND

Produced for and distributed by Fox. Directed by P. Maclean Rogers. Features Dorothy Boyd and Reginald Gardner.

Acceptable entertainment from the old theme of a temporary husband, invented for family reasons, who becomes a problem when well-meaning individuals innocently force the relationship further than it is meant to go. Good direction and characterization.

▽

ANYTHING MIGHT HAPPEN

Produced by Julius Hagen and distributed by Radio Pictures, Ltd. Directed by George Cooper. Features John Garrick and Judy Kelly.

This crook story has fair suspense values, but a far-fetched plot turning on the resemblance between a notorious criminal and a police guerilla which enables the latter to penetrate the secrets of a "Crime Bureau."

Down to Their Last Yacht

(RKO Radio)

Musical

A comedy sufficiently spotted with music to warrant the term musical comedy, this effort has some engaging melody and considerable nonsense, only occasionally amusing. Built about the deliberate incarceration of a group of miscellaneous Americans on a Polynesian island in the South Seas, the film has a basic premise which is initially more entertaining than the result constructed on that premise.

The girl spectacle material is attractive, but neither unique nor spectacular. The chief difficulty is that with a title that is clever and attention-arresting and opening sequences giving promise of a really engaging and highly timely idea, that promise is not fulfilled.

There are no particularly outstanding names in the cast, although several are familiar as comedy players. Heading the cast are Mary Boland and Polly Moran, with Ned Sparks chiefly in the comedy support, and Sidney Fox and Sidney Blackmer for the incidental romance. The selling should make the most of the comedy character of the story and an effort to impart as much nonsense to the advertising as there is in the picture itself.

In introductory fashion is indicated the fall of the wealthy after the disturbance of 1929, Miss Fox's parents having tumbled with others. The only thing they have left, and the home they come to after menial jobs, is their yacht. In upon them storms publicity agent Miss Moran, with the idea that they should rent their yacht for a cruise to a passenger list composed of racketeers and such who are newly rich, and with the once wealthy as attendants. The social register is the requirement for crew members, Dun and Bradstreet's financial guide the requirement for passengers. Sparks is captain of the ship.

He deliberately beaches the yacht on the island of which Miss Boland is queen, planning to strike a deal for his passengers with the queen. She cages him and takes over the entire outfit. Miss Fox had been pursued aboard the yacht, as before, by Blackmer, in love with her. On shore, Miss Boland equalizes everything by placing all the passengers in a like position. Natives dance, strum guitars, sing to form a musical comedy sort of background characterized chiefly by its artificiality of appearance.

There is every evidence that Blackmer is attempting to save his own skin when he makes himself attractive to the queen and is scheduled to become her husband, much to the dismay of Miss Fox. It all comes out in the end, with the yacht blown up, the stranded whites teaming up and deciding to enjoy the calm and careless life of the natives. Blackmer gets clear of the queen to complete his romance with Miss Fox.—AARONSON, New York.

Produced and distributed by RKO Radio. Associate producer, Lou Brock. Directed by Paul Sloane. Screen play by Marion Dix and Lynn Starling. From a story by Herbert Fields and Lou Brock. Photographer, Edward Cronjager. Film editor, Arthur Roberts. Sound by Hugh McDowell and P. J. Faulkner, Jr. Dance director, Dave Gould. Music and lyrics by Ann Ronnell, Cliff Friend, Sidney Mitchell, Will Jason, Van Burton and Max Steiner. P. C. A. Certificate No. 145. Running time, 64 minutes. Release date, August 31, 1934.

CAST

Queen of Malakamokalu ..... Mary Boland
Nella Fitzgerald ..... Polly Moran
Capt. Dan Roberts ..... Ned Sparks
Linda Stratton ..... Sidney Fox
Michael Forbes ..... Sidney Blackmer
Freddy Finn ..... Sterling Holloway
Mrs. Colt-Stratton ..... Marjorie Gateson
Mrs. Gilhooley ..... Irene Franklin
Sir Guy ..... Charles Coleman

The Bride of the Lake

(AmerAnglo)

Romantic Drama

Romance on the Emerald Isle, with the captivatingly lilting music of the country, and the wholly charming scenery of the countryside for background, this English-made picture offers an unusual opportunity for the exhibitor in a community characterized by a population of Irish descent.

The film, produced by Julius Hagen, is an adaptation of the old story, "Colleen Bawn," and the stage play of the same name by Dion Boucicault. Set entirely in the quietly attractive atmosphere of the countryside, the picture deftly carries over to the audience a feeling of a calmly faithful people, duly respectful of their "betters" yet in no way characterized by a subservience of spirit. The players, although probably completely unknown in this country, are nonetheless extremely capable, and the leads, Gina Malo and John Garrick, have excellent singing voices.

The young nobleman, faithful to his love for a peasant girl, and willing to sacrifice home and wealth for that love, accounts for the central theme of the story. About it has been drawn an attractive picture of the Ireland familiar in song and story, depicting the neighboring noblemen indulging in the hunt, making merry over the great board in the manorial hall of the castle.

There is no reason why the exhibitor not catering to a patronage predominantly Irish cannot also count upon audience-enjoyment of the picture. The obstacle which usually stands in the way of pictures of English origin, that of predominantly English accent, is not true in this case. The lines are spoken entirely with the pleasing accent peculiar to the country, and not difficult to understand.

Garrick's castle property is mortgaged to Stanley Perrins who threatens to foreclose. He is in love with Garrick's sister, Dorothy Boyd, and offers to drop the mortgage if she will marry him. She refuses. Garrick, for his part, might end his financial difficulties by

marrying a wealthy cousin who has loved him for many years, but he will not take the easy way out of his difficulties, and at the same time throw over the girl he loves. A rich uncle has refused to aid him. In a rash moment he bets Perrins that his mare can outrace Perrins' horse, with the stake a large sum on Garrick's part, against the mortgage.

As his peasant girl sweetheart is pursued by Dennis Hoey, a fugitive smuggler, the old retainer of Garrick blames the girl, and attempts to kill her. But Hoey saves her life, and Garrick, coming after her, permits Hoey to escape and barely makes the race track in time to start. He wins and the day is saved all around.

Throughout, a principal character is Stanley Holloway as the neighboring priest. His work is perhaps the best of all in the cast, and he adds a continuous note of good humor.

It is a film worth the attention of almost any exhibitor, and has an especial appeal to the audience of Irish extraction.—AARONSON, New York.

Distributed by AmerAnglo Corporation. Produced by Twickenham Films Studios. A Julius Hagen Production. From the play "Colleen Bawn" by Dion Boucicault. Directed by Maurice Alvey. Photographer, Sidney Blyth. Art director, James Carter. Musical director, W. L. Trytell. Running time, 69 minutes. Release date, September 10, 1934.

CAST

Eileen O'Connor ..... Gina Malo
Sir Patrick Creegan ..... John Garrick
Father O'Flynn ..... Stanley Holloway
Sir James Corrigan ..... Stanley Perrins
Danny Mann ..... D. J. Williams
Mrs. O'Connor ..... Sara Allgood
Miles-na-Copaleen ..... Dennis Hoey
Norah Creegan ..... Dorothy Boyd
Shan ..... Hughes Macklin
Tim O'Brien ..... John Mortimer

Desert Dangers
(Film Exchange)
Snake Hunting

Jack Allman, who goes out of his way to get into the way of rattlesnakes, and permits tarantulas to bite him, shows how he captures the deadly terrors of the desert. But before he goes to work there is shown a monkey-faced owl swallowing a lizard, with a mouse for dessert. Then a toad goes about the business of snatching his dinner with his tongue, and a garter snake in turn swallows a frog. It's animal life "in the raw." These shots are preliminary to Allman's work, however. There is an expansion of showmanship over his previous pictures, with such bits as a tarantula crawling across his face and biting his lip, and a rattler coiling up for the night on his chest. It's vigorous material.—Running time, 16 minutes.

Fingal's Cave
(Audio Prod. - First Division)
Distinctive

As a symphonic orchestra under the direction of Hans Lange renders the famous "Fingal's Cave" of Mendelssohn, the visual accompaniment, in the three-color Technicolor process, is a beautiful picturization of the ocean in its varying moods, presenting scenic effects of unusual excellence. Produced by Robert Bruce, this number of the Musical Moods series offers a distinct opportunity for the exhibitor in the presentation of something different, and of excellent quality. Its appeal, with a combination of striking music and beautiful color photography, must be to all classes of audience.—Running time, 7 minutes.

Nosed Out
(MGM - Hal Roach)
Pie-Throwing Technique

This is a comedy drama of oldfashioned politics and politicians. With vegetables the medium, it smacks of that hilarious technique of the old pie-throwing days. Cobb, accidentally forced into a contest with the boss mayor, hears epithets applied to his personality, physique and career of which he never dreamed. Scared witless, he finally is insulted enough to meet his rival on the forum. Greeted with the vegetables from the boss' cohorts, he turns the tables to see his enemy buried under an avalanche of garden produce. Running time, 18 minutes.—G. M.

The Discontented Canary
(MGM-Harman-Ising
Delightful Fun

In color that features unusual pastel effect, this details the humorous experiences of a canary who longed for the happy freedom of his uncaged feathered brothers. The tune of "The Man on the Flying Trapeze," accentuating his carefree joy in life, a wisecracking parrot telling him he should stay put, he finally gets out to find the world a terrible place beset with all kinds of dangers in which a terrible looking alley cat is the chief villain. All his misfortunes are delightful fun and that old movie chase idea tops it all off as the canary gets safely back to his cage. Running time, 8 minutes.—G. M.

I Surrender, Dear
(Educational)
Good

Listed as a revival, and currently on the Educational season releases, this subject, featuring Bing Crosby, should be worth exhibitor attention, by reason of the current popularity, on air and screen, of the leading player. In a completely comedy subject, Crosby mistakes a girl for his sister, and then pursues her avidly, despite the objections of her titled fiance, and her mother. Crosby renders several numbers, including the title number, effectively for those who like his style.—Running time, 22 minutes.

Mike Fright
(MGM - Hal Roach)
Great Fun

In this comedy the entertainment quality that made the old "Our Gangs" so popular is recaptured. Locale is a broadcasting station, the occasion a juvenile talent tryout. As the various pampered child prodigies strut their stuff for fun and laughs all around, the new Our Gang, headed by Spanky McFarland, turn the radio station into bedlam. As The International Submarine Band, their instruments a collection of bottles, pans, bazoos and other junk, they finally get a chance to go on the air to become sensations. Great fun for the regular kids as well as for the mature kids who like to forget they're grownups. Running time, 18 minutes.—G. M.

Poor Cinderella
(Paramount)
Good

One of the new Dave Fleischer Betty Boop series of animated cartoons in color, this number tells the story of Cinderella, the fairy godmother, and the prince at the ball, with Betty Boop as the heroine. The use of color immeasurably enhances the effectiveness of the subject, and its origin should make the number especially appealing to youngsters.—Running time, 7 minutes.

The Old Pioneer
(MGM-Harman-Ising)
Fantasy in Color

This tells a fantastic story of the Cigar Store Indian's origin. Presented in color, it takes the pioneer and his covered wagon entourage into wild Indian country. The antics of the noble red men preparing to defeat this new grab at the hunting grounds is comically presented. As a little brave falls off a cliff as he alone would repel the white men, he is saved by the pioneer. The attack follows, however, with its awful carnage, but when the chief finds it was the pioneer who saved his heir, he extends the peace pipe which the pioneer transforms into a bunch of cigars, and we have the brave who a generation or so ago adorned the front of every tobacco shop. Running time, 9 minutes.—G. M.

What a Man Thinks
(Beverly Hills Exchange)
Weak

With a heavily tragic theme, in which the action proceeds stiltedly, there is little entertainment value to this study of what happens to a cashier who absconds with the bank funds. In a distant town he calls upon a seedy lawyer, entrusts to him the safekeeping of the money, giving a name he sees on a wall calendar. Then he returns to his own town, surrenders, and is sentenced for ten years, as he expected. On release he goes back to the strange town to reclaim his package, but when he comes to signing a receipt he cannot recall the name he has given (another company's calendar is on the wall now). Defeat drives him to the dock. As he's sinking for the third time, he sees the missing name over the end of the pier, too late. Ralph Lewis is the player.—Running time, 25 minutes.

Chris Columbo, Jr.
(Universal)
Good

A clever Oswald cartoon, this finds our hero, as young Chris Columbo, hooted for his notion that the world is flat, spurned by the kings of Europe, but finally getting his ships through the Spanish queen's generosity. Manned with jailbirds, the ships sails west, mutiny is afoot, and while the crew battles Oswald, the ships find land and Indians. Cleverly done, the subject should be found enjoyable.—Running time, 9 minutes.

Paramount Pictorial
(Paramount)
Interesting

There is material of general interest in this, Number 2 of the new series. Pictured with excellent photography throughout, are a harvesting of wheat on the deep slopes of Oregon under the snow-capped peak of Mount Hood, with 27 mules harnessed to a great harvester; an impressionistic sequence of mechanical gears in action with appropriate musical score, and a popularly entertaining explanation by Denys Wortman, noted cartoonist, of the origin and development of his comic characters, Mopy Dick and the Duke. An interesting subject.—Running time, 10 minutes.

Going Places (No. 2)
(Universal)
Good

A happy grouping of unusual travelogue bits, coupled with the clearly presented dialogue of Lowell Thomas, radio commentator, gives the subject added interest. The baby animals have particular appeal for children, the camera study of Russian women in industry is new stuff for all adults, there's a picturesque long shot of a ceremony with Mexican fishermen's lacrosse-racket shaped nets, and finally bits of odd dance customs topped off with a Bull Dance in which Swedish farmers make faces at each other.—Running time, 10 minutes.

Why Mules Leave Home
(Educational)
Fair

A fairly entertaining Terry-Toon Cartoon, this subject finds the old farmer operating effectively until his mule, stung by a bee, foments discontent and marches off with the farm help. But when the farmer is attacked by flying Indians, the mule and his fellow-deserters dart back to save the day. Mildly entertaining.—Running time, 6 minutes.

Exhibitor Gives Legion Support in First Broadcast

The first broadcast of a series of four to be made by the Legion of Decency in explanation of its objectives was given over the National Broadcasting system last Friday evening by Archbishop John Timothy McNicholas, of Cincinnati, who spoke from Station WCKY, at Covington, Ky., a key station in that territory which is owned and operated by L. B. Wilson, well known independent circuit owner in and around Cincinnati.

Believing in the necessity for clean motion pictures at all times, Mr. Wilson insisted that the Legion be given full play over his station, even declining to allow any commercial announcements to be sold on time adjoining the broadcast, and this despite the fact that his houses on occasion have felt the influence of the Legion campaign when it was directed at theatres at large.

Only Demand Is Clean Films

"The Legion of Decency was not formed to make pictures nor to tell the producers how to make them," explained Archbishop McNicholas. "But," he added, "it was formed to criticize them from the moral standpoint."

The Legion had "no ulterior motives," he said, "no hidden plans, nor were there any professional reformers associated with it. It had no financial aspect whatever. It could not be intimidated, could not be cajoled, could not be bought.

"It made one demand only, and would be satisfied with nothing else—clean pictures, clean speech and wholesome recreation for the masses of the people, who have very little else in the way of recreation in their lives."

Archbishop McNicholas said that the Legion has noted "with gratification that a number of cinema artists have never lowered their standards and have never accepted a part in an indecent picture. It is also gratifying to learn that those who have had the moral courage to refuse to take part in degrading the public have drawn large houses and have been popular favorites, furnishing another proof that the American public generally is clean-minded and desires only wholesome relaxation. It undoubtedly would be helpful to the producers if they recognized fully the advantage of having only normal people as their artists, and if they set themselves against the exploiting of abnormal persons whose lives are a public scandal.

"As the production of moving pictures is national in character, the producers would naturally prefer to find a solution of all their problems through one national agency. Equally satisfactory results can be obtained by the simple process of producing only clean films. All groups will readily accept these, and will patronize moving picture theatres in greater numbers than ever before. The pressure of public opinion can and should give us clean films."

Asks Unfailing Constructive Criticism

"Confusion in the listing of pictures will cease if every film produced conforms not only to the moral Code, but to the spirit of the Code which the producers themselves have signed," continued the archbishop.

"It is to be hoped that the seal of approval given to a picture by the industry's own administration will soon be an entirely satisfactory guarantee that it is worthy of general patronage. The industry needs a reasonable time to put its house in order. The public can help in this task by resolutely insisting, according to the agreement of the producers, that pictures made prior to July 15, 1934, shall not be shown if there be a genuine protest against them on moral grounds.

"There can be no reasonable demand that all pictures produced shall be suited merely to the mentality of children, or that they shall be dull and without human interest, or that they shall not afford genuine legitimate amusement and a generous measure of profitable instruction. May I in conclusion express sincere thanks, in the name of the Episcopal Committee on Motion Pictures, to all members of the Legion of Decency, of all faiths and all groups, for arousing public opinion against salacious pictures. May the Legion of Decency in its permanent organization sustain public opinion by unfailing constructive criticism from every section of the country. I again venture to hope that the producers will merit the full confidence of the public."

No Truce with Decency: Mundelein

The Catholic Church is willing to suspend its motion picture decency campaign to see what the film producers will do to improve the tone of the screen, it was said in Rome late last week by Cardinal Mundelein of Chicago, visiting the Vatican.

"We are going to give the movie producers a chance to see what they can do," he said. "We do not want to put the movies out of business." He emphasized, however, that there would be no truce with decency on the screen. "We are not taking any chances," he declared. "We are going to remain organized."

Commenting on Cardinal Mundelein's remarks, Cardinal Dougherty, of Philadelphia, declared that the boycott in his diocese would continue.

Dr. Tippy Aids Drive

Dr. Worth M. Tippy, of the Federal Council of Churches of New York, arrived in New Orleans last week to add impetus to the local drive against indecent pictures, with concentration among the Protestant groups.

Neither censorship nor prohibition, but wholesome entertainment, equally artistic and more profitable in the long run than "indecent" films, was declared the object of the clean films campaign, by Most Reverend James H. Ryan, rector of the Catholic University, at Washington, in a radio address.

A Chicago campaign of the Legion will be started Thursday of this week with a parade of 50,000 Catholic children, from 250 parochial schools, high schools and colleges.

Film Men of Denver Hold Annual Outing

With more than 300 in attendance, the distributors and exhibitors of the Denver territory held their first annual outing at the Lakewood country club, Denver, last week. The affair was initiated by Jack Langan, Universal manager, the committee including J. L. Morrison, Fox manager; Al Hoffman, United Artists manager; Walter Ibold, Comet theatre; Earl Bell, Warner manager, and Rick Ricketson, Fox West Coast division manager. Men occupied themselves with golf and baseball, and the women were entered in a bridge tournament.

Loew Awards for Foreign Sales Records Are Restored

Arthur Loew, in charge of the MGM foreign department, announced prior to sailing for South America the restoration of prize offers for the first four MGM foreign branches making the highest sales quota. During the vacation period, Mr. Loew personally paid all his employees a week's extra salary. The prize arrangement for foreign offices was discontinued two years ago, when salary reductions went into effect.

New Wage System For Projectionists Based on Theatre

A basic wage scale for projectionists, according to classifications of theatres, is expected to be ready in New York within the next two weeks. It was indicated that if the plan meets with approval of exhibitors and operators' unions it may be attempted in other sections. The New York plan is being worked out by officials of the International Alliance of Theatrical Stage Employees and Moving Picture Operators' Union and independent and circuit executives.

In some individual situations in the field, operators and exhibitors were battling sporadically over the wage issue.

At Cincinnati, Deputy Administrator John F. Toedtman of the Ohio Recovery Administration began hearings on alleged violations of the code filed against 10 neighborhood and suburban theatres by Operators' Local 327.

In Detroit all ushers in United Theatres walked out and non-union help was installed, while in Memphis, all efforts of M. A. Lightman failed to reach an agreement with union labor, over whether Mr. Lightman's Strand must have a stagehand, the result being no work at the house for any union men.

Dietz and Pete Smith Lead Fun at AMPA

Howard Dietz, director of the advertising and publicity department of MGM, and Pete Smith, featured "voice" in MGM short subjects, afforded considerable amusement to the members of the Associated Motion Picture Advertisers, at their weekly meeting in New York last week. Stuart Erwin, Charles McManus, Charles Winninger and James FitzPatrick were on the program.

Mel Heymann, of the MGM publicity department, has succeeded Harry Blair as secretary of the AMPA. He is also a member of the publicity committee.

Allied Wisconsin Meeting October 3

Allied States Association has called a statewide exhibitors business meeting in Wisconsin, to be held in Milwaukee October 3 and 4. The session had been postponed from September 26 and 27. A state convention early this winter is planned, with the place still to be decided by the committee on Milwaukee affairs.

Fitzgibbon Here From Paris

Stephen E. Fitzgibbon, manager of Paramount's studio at Joinville-Sur-Pont, Paris, arrived in New York Tuesday for conferences with John W. Hicks, Jr., vice-president of Paramount International Corp.

Lesser Entertains at Preview

Sol Lesser, producer of "Peck's Bad Boy," and Fox Film which will release the film, gave a dinner for the trade, fan and daily press at the Waldorf-Astoria in New York Thursday. A preview of the picture followed the dinner.



Get on your bicycle

and go after

$1000.00

IN CAMPAIGN PRIZES

and the biggest Joe E. Brown grosses

of your young life . . . .



JOE E. BROWN in "6-DAY BIKE RIDER"

Follow up

on Warner Bros.' and Quaker Oats' tremendous

$100,000 NATIONAL EXPLOITATION CAMPAIGN

on "6 Day Bike Rider," which will reach 17 million people through full-page, full-color ads in 64 newspapers and the co-operation of 150,000 Quaker Oats dealers!



JOE. E. BROWN in

"6 DAY BIKE RIDER"

will be flashed all over these full-page ads in the leading paper in your territory, inviting readers to join Joe Brown's Bike Club, get a free Joe Brown Club button and Joe Brown Bike Book, and . . . .



JOE E. BROWN in "6-DAY BIKE RIDER"

Millions of kids will lead the way

to your theatre in the race to win

1,000 FREE IVER-JOHNSON BICYCLES

offered by Quaker Oats and Mother's Oats through the Joe Brown Club. It's the biggest thing in publicity since the "42nd Street" Special! Start your end of this gigantic tie-up right now by writing for full information from

WARNER BROS.

Directed by Lloyd Bacon. With Maxine Doyle. A First National Picture. Vitagraph, Inc. Distributors

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO
Hollywood Correspondent

REINHARDT DRAWS $250,000
ZANUCK STARTS SECOND YEAR
GRACE MOORE VEHICLE SOUGHT
NINE FILMS START, EIGHT FINISHED

DESPITE the fact that Max Reinhardt's outdoor festival, "A Midsummer Night's Dream," played to more than 100,000 spectators during its seven nights engagement at the Hollywood Bowl with an approximate intake of $250,000, it did not affect motion picture theatre business. Indeed, the Paramount ran nine shows of the Mae West picture, "Belle of the Nineties," last Saturday, which included a breakfast matinee starting at 9 and a midnight show opening at 11:30.

The "Dream" festival was originally slated to run five nights with a limited nightly seating capacity of 14,000 because of acoustics and vision, but after the third night the demand for reservations became so great that the management decided to throw the Bowl wide open. The Bowl has a seating capacity of 20,000 and when the S. R. O. sign went up there was established a precedent in southern California for a seven-day attraction.

The venture was sponsored by the State Chamber of Commerce, to which all the profits will revert after they pay Reinhardt a reported guarantee of $50,000 and all expenses, which are estimated not to exceed an additional $50,000 necessary for rent, settings and costumes. Most of the talent worked for bare expenses and the glory of being in a Reinhardt production.

Reinhardt and his aids are now in San Francisco, where a similar engagement will be staged, but with only a few of the principals of the Hollywood presentation.

Reinhardt's imaginative setting for the play included a stage consisting of a grassy sloped foreground to the tree-bedecked ridge which surrounds the Bowl. Ballet dancers performed on the ridge against weird lighting which threw them into strong relief against a black sky.

Excellent Shakespearean interpretations were rendered by John Lodge, William Farnum, William Henry, Evelyn Venable and Olivia de Havilland, with Mickey Rooney in the role of Puck contributing the best liked performance.

The play was climaxed by a brilliant array of 200 torch bearers, who made an endless chain from the ridge to the foreground to give true Reinhardt magnificence to the wedding ceremony spectacle.

▽

Third U. S. Officer at Studios

The United States Government, through the War Department, is continuing the cooperative training program worked out by the Academy, through which selected Signal Corps officers are sent to Hollywood for a period of training in motion picture production. First Lieutenant Charles S. Stodter, the third officer assigned to this work, arrived here this week and will begin the comprehensive research under direction of Gordon Mitchell, manager of the Academy's Technical Bureau.

Other officers who have taken this course and are now active in the Government's studio at Washington, making films for training officers and soldiers in the maneuvers of war, are Captains Fred W. Hoorn and M. E. Gillette.

▽

Following a four months suspension of production, Darryl Zanuck launched the second year of 20th Century Pictures last week with "The Mighty Barnum," starring Wallace Beery with the support of Adolphe Menjou, Janet Beecher, Virginia Bruce, Rochelle Hudson, Charles Judels, Herman Bing and Tammany Young. Walter Lang is directing.

Zanuck plans to put four others into production before the end of the year. These will be "The Call of the Wild" with Fredric March, "Clive of India" with Ronald Colman, "Cardinal Richelieu," with George Arliss, and "Folies Bergere" with Maurice Chevalier.

▽

Enthusiastic over tremendous box office receipts wherever Grace Moore is being shown in "One Night of Love," Columbia is seeking a suitable story to permit putting the next Moore vehicle into work by November. S. K. Lauren is the latest assigned to write an original from an idea which seems most suitable for the new overnight popular screen star. Victor Schertzinger in all probability will direct.

▽

News Flashes

After a delay of more than four weeks, due to the injury of Stan Laurel, Hal Roach resumes production on "Babes in Toyland" this week.

* * *

Joseph von Sternberg, noted for his many fine contributions to motion picture photography as well as direction, was admitted to membership of the American Society of Cinematographers.

* * *

Fox plans to use the recent Morro Castle ship disaster as a basis for its forthcoming production of "Dante's Inferno." The picture will be a modernized version, showing the various destinies of the victims.

* * *

After studying several hundred boys, both here and abroad, for the part of David Copperfield, MGM finally has found the boy in the person of 10-year-old Freddie Barthelmew, who was sent here by the London office for final tests. The boy has had stage training, but no screen experience.

* * *

Solidly entrenched with a five-year working agreement with all the major producing organizations, members of the American Society of Cinematographers decided to get closer to their employers and staged their first annual High Jinx at the Uplifters Club last week. More than 400 studio executives and cameramen attended. No speeches, no business, it was all fun.

* * *

Warner will make a screen version of Max Reinhardt's festival, "Midsummer Night's Dream," and will try to induce Reinhardt to take charge of the production for them.

* * *

Ken Maynard had to be rushed to the Hollywood hospital with a leg-fracture and bruises caused by a wild mule in the filming of "In Old Santa Fe." The production is being postponed until his recovery.

* * *

Ten Films Start, Eight Finished

Paced by the debut of a new company, Wanger Productions, and 20th Century's resumption of activity, Hollywood started nine new pictures while eight were being finished. The comparatively quiet MGM lot was the only one starting two pictures: the others were Wanger, 20th Century, Radio, Universal, Warner, Columbia and Mascot. Of the completed pictures, two each are credited to Fox and Monogram; Radio, Warner, Universal and Chesterfield were responsible for the remainder.

Wanger Productions begins its career with a topical modern political drama, "The President Vanishes," in which Edward Arnold, Janet Beecher, Paul Kelley, Arthur Byron, Sydney Blackmer, Rosalind Russell and Charley Grapewin feature an extensive cast. Ambitious to get off on the right foot, 20th Century started "The Mighty Barnum," a colorful story of the great circus showman, with a cast including Wallace Beery, Adolphe Menjou, Janet Beecher, Virginia Bruce, Rochelle Hudson, Charles Judels, Herman Bing and Tammany Young.

Metro's starting pair are widely diversified. With Lionel Barrymore, Elizabeth Allen, Lewis Stone, Maureen O'Sullivan, Charles Laughton, Frank Lawton, Hugh Williams and Madge Evans, camera work began on the Dickens classic, "David Copperfield." Simultaneously a strictly modern drama, "Repeal," got underway. In this Carole Lombard, Chester Morris, Una Merkel and Leo Carillo are the principals.

Radio started "Romance in Manhattan," with Charles Lederer and Ginger Rogers in the featured spots. Universal began "When a Man Sees Red," a western for Buck Jones, Dorothy Revier and Peggy Campbell. Warner's feature, "Maybe It's Love," a modern romance drama, will present Gloria Stuart, Ross Alexander, Helen Lowell and Joseph Cawthorn.

At Mascot, Ken Maynard, Evalyn Knapp and Henry B. Walthall, started in "In Old Santa Fe," but it was postponed after a mule kick had sent Maynard to a hospital. At Columbia "Stake Out," a romantic drama, will feature Bruce Cabot, Judith Allen and Charles Sabin.

Fox completed "Music in the Air," in which Gloria Swanson, John Boles, Douglass Montgomery and Reginald Owen will be seen. It also completed "Marie Galante," featuring its new star, Ketti Gallian.

"Gridiron Flash," football picture formerly titled "Kickoff," moved to the cutting rooms at Radio. In this Eddie Quillan, Betty Furness, Grant Mitchell, Lucien Littlefield and Joe Sauers are the name principals. Warner's finished product is "Murder in the Clouds," presenting Lyle Talbot, Ann Dvorak and Gordon Wescott as the leading players. Chesterfield completed "The Curtain Falls," which features Henrietta Crosman, Natalie Moorhead and William Bakewell. Universal finished "Life Returns," with Onslow Stevens, Lois Wilson, George Breakstone and Valeria Hudson the leading personalities.

Monogram's completed pair are "Girl of My Dreams," a companion show to "Sweetheart of Sigma Chi," in which Mary Carlisle, Eddie Nugent, Sterling Holloway and Creighton Chaney are featured, and "Flirting With Danger," a comedy adventure show presenting Robert Armstrong, Maria Alba, William Cagney, Ed Kennedy and Marion Burns in the leading roles.

KORDA'S STAGE UNITS TO FEED SCREEN CASTS

Liaison Gets Underway with Showing of "Josephine"; Aim Is to Do Without Hollywood

By BRUCE ALLAN
London Correspondent

When "Josephine" is produced at His Majesty's Theatre on Friday night the first definite step will have been taken toward realization of a liaison between the British stage and screen which ultimately may have important effects on production policy.

I already have recorded the bare facts that Alexander Korda of London Films had founded a subsidiary company for the production of stage plays and that his first drama would be based on the early life of Napoleon.

It is this project which has now taken definite shape in "Josephine," which is being produced, on the stage, by Eugen Robert and later, as a film, will be directed by Mr. Korda.

More important than the fact that London Films is obtaining a reasonable security of adequate dramatic values for screen purposes, by having them carefully tested out on the stage, is the fact that Mr. Korda also is looking to his dramatic adventure to provide British production with its future stars and writers.

He is definitely aiming to create a company of young players for the theatrical venture, with a stiffening of established stars, and it will also be his settled policy to encourage youthful dramatists.

British Stage for British Screen

When L. F. Play Productions is in full swing London Films will try to do without Hollywood, or at least to use Hollywood personalities strictly for their specialties.

Already ambitious plans have been made for stage productions to follow "Josephine." James Bridie's play, "Mary Read," has been acquired; the leading figure is the 18th century woman pirate. Tyrone Guthrie will produce it on the stage. Flora Robson will lead in both play and film.

Another ambitious project is to dramatize the Life of Nijinski, as written by his wife, who has disposed of stage and film rights to London Films.

Elizabeth Bergner probably will play Rachel in a two-fold production of a story by Thomas Mann, the German author of "The Tales of Jacob."

Still another contract is with Robert Sherwood, author of "Reunion in Vienna." He will write for London for both media.

When the shooting of "The Scarlet Pimpernel" is completed, Mr. Korda is going to devote close attention to organization of a greatly extended department dealing exclusively with the discovery of new plays.

▽

"Exclusive Rights" in News

An important legal test case is promised by announcement that Jeff Dickson, promoter of the recent Petersen-Gains fight, has issued writs against various parties alleged to have been concerned in the preparation or presentation of "pirate" films of the contest.

Exclusive rights to shoot the fight were granted by the Dickson enterprise to Gaumont-British and Movietone jointly. The parties sued are: Pathe Pictures, Hyde Park Cinemas, Paramount Astorias, Olympic Kinematograph Laboratories, British Pictorial Productions, The Plaza, Piccadilly Circus, Associated British Cinemas.

The uncertainty of the legal issues involved is indicated in the advice to exhibitors from Norman Hart, solicitor to the Cinematograph Exhibitors Association, that it is undesirable, until the courts have had their say, to show any "unofficial" films of the fight.

In attempts to obtain a preliminary injunction against British Broadcasting Corporation, which had threatened to put a running commentary "on the air," counsel for Mr. Dickson made it plain that his client relied upon a special indorsement on all the tickets of admission to the fight as barring any purchaser from either broadcasting or photographing the contest. Tickets were sold, it was argued, on this condition.

An important precedent will be established if the promoter wins his case. It has been previously held that there can be no copyright in a news happening; the point now to be determined is whether it is possible so to control the means of access to such events that an "unofficial" picture must have implied a breach of the terms of admission.

▽

British Production News

Continental exteriors are being shot for "The Bohemian Girl," by a British and Dominions unit. The film will go on the floor at Elstree immediately, Herbert Wilcox personally directing.

* * *

Warner-First National's studio at Teddington is using its Western Electric recording equipment for the first time on "Full Circle," a crook drama directed by George King.

* * *

Leslie Banks, Paul Robeson and Nina May McKinney have been playing in exteriors at Sound City, Shepperton, for the London Films production "Bosambo," new title of "Congo Raid," from an Edgar Wallace story. Zoltan Korda directs.

* * *

A satire of British broadcasting, "Radio Parade," has begun production at B. I. P. Elstree. Will Hay, Helen Chandler and Clifford Mollison are in the first scenes.

* * *

Exteriors are in progress in North Devon for "McGlusky and the Sea Rover," in which Jack Doyle, the boxer, makes his screen debut for B. I. P. Later a unit will visit North Africa.

* * *

Shooting on "The Iron Duke," George Arliss' first for Gaumont-British, opened with a big set representing the famous Eve-of-Waterloo ball in Brussels. Exteriors for the "Iron Duke" are being made at Welwyn, under the direction of William Dodds, while Victor Saville directs the main story at Lime Grove.

Auten to Release Associated British

Captain Harold Auten has taken over the complete output of Associated Talking Pictures, Ltd., of London, for distribution in the United States. Six features have been delivered already, with a minimum of 12 to be delivered within 12 months.

Basil Dean, British theatrical and motion picture producer, and Reginald P. Baker are joint managing directors of Associated Talking. Also on the board of directors of the company are Stephen L. and Major J. S. Courtauld. Productions are completed under the personal supervision of Mr. Dean, John Walter Ruben, Carmine Gallone and others.

The six already set for distribution by Captain Auten in this country, are: "Loyalties," adapted by John Galsworthy from his play of the same title, and featuring Basil Rathbone; "Java Head," adapted from the Joseph Hergesheimer novel, and featuring Anna May Wong; "Autumn Crocus," featuring Ivor Novello; "For Love of You," musical comedy set in Venice; "Going Gay," also a musical, and set in Vienna, and "Lorna Doone," famous novel.

Jay Paley Heads Wanger Pictures

Jay Paley, financier and member of the board of the Columbia Broadcasting System, has begun his new duties in Hollywood as president of Walter Wanger Productions. Mr. Paley is the uncle of William S. Paley, president of CBS. He will retain his associations with the broadcasting concern but will give most of his time to picture production.

Walter Wanger Productions recently signed a contract to produce six pictures for release through Paramount. The first production, "The President Vanishes," based upon the novel of the same title which Farrar and Rinehart will bring forth in October, went into work this week at the Metropolitan Studios on the Coast.

SMPE Now Has 850 Members

With 300 members added in the last year, the Society of Motion Picture Engineers now has an all-time high membership total of 850. O. M. Glunt, financial vice-president, reported the figures, which were taken to reflect in part an improvement of business conditions within the industry as well as the widened scope of the society's activities and a reduction in fees.

Plans are near completion for the semi-annual meeting at the Pennsylvania hotel, New York, October 29 and November 1. With the banquet falling on Hallowe'en Night, W. C. Kunzmann, vice-president in charge of conventions, said "We'll observe all the conventions and have all the trimmings from roast turkey to pumpkin pie."

"You will be making a mistake if you do not go to see 'The Richest Girl in the World,' at the Radio City Music Hall. It is an expertly played, deft, sparkling, highly entertaining comedy . . . it is frankly porous-knit and summer-weight nonsense . . . unmistakably alive and chuckling, tinkling and sprightly and sometimes greatly genial and gleeful . . . Miss Hopkins is brisk, lovely and exciting, and proves herself a truly clever comedienne in the part . . ."

William Boehnel—World-Telegram 9/21

"Smartly presented, both dialogue and situations are amusingly subtle and the excellent production is benefited both by the direction of William A. Seiter and the trouping of Miriam Hopkins and her capable supporting cast . . . the dialogue is cleverly intimate and pointed. Suspense and fun build to an hilarious climax."

Regina Crewe—N. Y. American 9/21

"Full of joy and the stuff that makes box offices look well fed. Get in back of it and listen to your audiences laugh. The lines sparkle. Miriam Hopkins hasn't been so happily cast nor done such good work since her Lubitsch pictures. The gal looks gorgeous and wears clothes that will enchant the 'femmes' . . . lavish production."

Hollywood Reporter

"Delightfully smart comedy containing all the requisites that spell entertainment. Cast, story, direction, photography—all combined to make this excellent screen fare. Clean, wholesome, with a surfeit of snappy lines and situations, has just about everything to make it box-office."

Hollywood Variety

"Delightful and unusual love story that will charm the femmes, with fine cast and direction. This one is a honey for any showman's theatre. The laughs come frequently in the midst of delightful love situations. Dialogue crisp and clever. Handsomely mounted sets."

The Film Daily

"... gay and sparkling ... a breezy and well-sustained comedy which numbers among its virtues the kind of role which Miss Miriam Hopkins not only can but does play better than any one else . . . a spirited and delightful picture . . ."

Thornton Delehanty—N. Y. Post 9/21

"... Amusingly written by Norman Krasna, wisely directed by William A. Seiter and delightfully played by Miss Miriam Hopkins, 'The Richest Girl in the World' proves to be an extremely engaging light comedy . . ."—*Richard Watts, Jr.—Herald-Tribune 9/21*

"... Sparkling film comedy ... so lightly and cleverly handled that 'The Richest Girl in the World' is an exhilarating comedy . . . delightful dialogue and highly amusing situations . . ."

Bland Johaneson—Mirror 9/21

"Not since the delightful comedy of Colbert and Gable in 'It Happened One Night' have you met with such a grand comedy team as Miriam Hopkins and Joel McCrea . . . The picture's a honey from start to finish—just the kind of stuff you like best to see . . ."

Silver Screen for November, 1934

MIRIAM HOPKINS
"THE RICHEST GIRL IN THE WORLD"

WITH

JOEL McCREA **FAY WRAY**

HENRY STEPHENSON **REGINALD DENNY**

RKO RADIO PICTURE

DIRECTED BY WILLIAM A. SEITER
PANDRO S. BERMAN PRODUCTION

ANOTHER MONUMENT OF
BROUGHT BY RKO-RADIO



AMERICAN LITERATURE TO THE SCREEN!



IRENE DUNNE
JOHN BOLES

First time together since "Back Street"

with **Lionel Atwill**

Helen Westley Laura Hope Crews Julie Haydon

From the play by Margaret Ayer Barnes

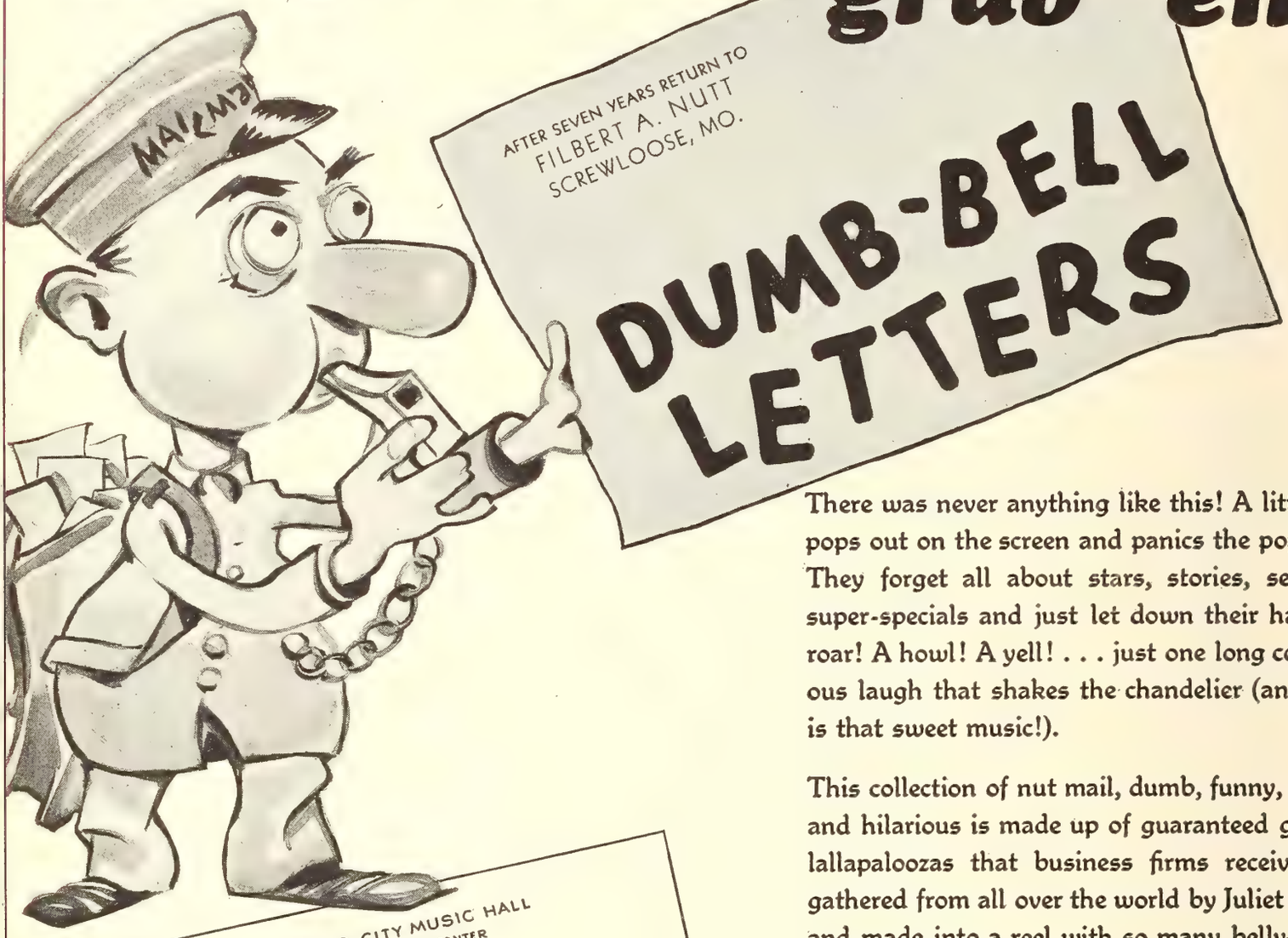
Directed by Philip Moeller

Associate Director, Jane Loring

Pandro S. Berman Production

RKO RADIO PICTURE

Don't Let The Postman Ring Twice.. grab 'em!



There was never anything like this! A little film pops out on the screen and panics the populace! They forget all about stars, stories, sex, and super-specials and just let down their hair and roar! A howl! A yell! . . . just one long continuous laugh that shakes the chandelier (and, boy, is that sweet music!).

This collection of nut mail, dumb, funny, screwy and hilarious is made up of guaranteed genuine lallapaloozas that business firms receive . . . gathered from all over the world by Juliet Lowell and made into a reel with so many belly-laughs that you'll display it in lights and bank on it for months to come!

RADIO CITY MUSIC HALL
ROCKEFELLER CENTER
NEW YORK

August 29, 1934

OFFICE OF THE
MANAGING DIRECTOR

The Van Beuren Corporation,
RKO Building,
Rockefeller Center,
New York City.

Gentlemen:

In response to your letter of yesterday, may I say that the audiences in the Music Hall enjoyed the "DUMB-BELL LETTER" picture in extraordinary fashion. There were roars of laughter, which are always good to hear in an audience.

It was a clever idea and whoever was responsible for it deserves credit.

Yours truly,

W. J. Van Schmus



ROARS OF LAUGHTER
IN THE WORLD'S LARGEST THEATRE

Just one of the many SMART letters about DUMB-BELL LETTERS that we're receiving..!

PRODUCED BY
VAN BEUREN
CORPORATION
RKO-RADIO
PICTURE

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

I AM A THIEF

Warner

The combination of title tone, story content and cast names indicates the potential showmanship value of this production. Original story and screen play are by Doris Malloy, who wrote "Gambling Lady," and Ralph Block, who collaborated with her on that picture, "Dark Hazard," and also did "Massacre." Direction is by Robert Florey, who made "Bedside," "Smarty" and "Registered Nurse."

The cast is headed by Ricardo Cortez and Mary Astor, whose most recent pictures are respectively, "A Lost Lady" and "The Case of the Howling Dog." The supporting cast includes Dudley Digges, Hobart Cavanaugh, Irving Pichel, Arthur Aylesworth, Ferdinand Gottschalk, Florence Fair, Oscar Apfel and John Wray, all of whom are in recent Warner features.

The locales are Paris, other continental cities and on trains between. The yarn is a baffling mystery drama involving several groups of clever diamond thieves. As one endeavors to outslick and outsteal the other, there is a succession of murders and double crossing, all leading to the climax which has the whole party aboard train. Then the last killer to assure himself of the jewels would cut the train loose from the engine, letting it and its passengers roll down a grade to destruction.

Naturally there is a romantic accompaniment to the direct motivation, but for selling purposes a capitalization on the thrill, color, intrigue, mystery and nerve tingling adventure appears to be the outstanding angle. The premise of the story not being entirely new, angles should be devised that convince that it is the brand of entertainment which many times has demonstrated its commercial ability.

GIRL OF THE ISLANDS

(Tentative Title)

Radio

This is an action adventure story. Its author, Gouverneur Morris, is a noted novelist and short story writer and consequently a definite showmanship asset. The screen play is by John Twist and Wallace Fox, who is directing.

Steffi Duna, who made her screen debut with Charles Lederer in "Man of Two Worlds," is starred. Supporting principals are Regis Toomey, currently in "Red Head"; Lionel Belmore, Raymond Hatton, Gilbert Emery, appearing in "One More River," Michel Lewis, Charles Middleton and George Lewis. Additionally, Francis McDonald, Ray West, Willie Fung and Sleep 'n' Eat are in the cast.

The yarn, which is full of hair-raising situations, has Steffi Duna, a he-man sailor girl accompanying her father through tropical seas on a quest for buried treasure. Dogged by cutthroat hijackers, they land on a cannibal island and save a shipwrecked white man from the cannibals, whereupon romance blossoms for the girl. Various complications, principally paternal objections to the girl, interlude prior to the climax in which the girls' cannibal friends, rallying to her defense, give the pirates the works.

With highly theatrical premise, the yarn suggests startling showmanship; a kind that has been long dormant in stimulating interest in an attraction that is anything but sophisticated and in fact is almost a throwback to the days "when movies moved."

EVELYN PRENTICE

MGM

One of the valuable showmanship assets of this story is that the two leads of "The Thin Man," William Powell and Myrna Loy, are teamed again. In this case, however, their story is straight and startling drama, modern in its premise and dealing with a subject in which Powell always has appeared to good advantage. "Evelyn Prentice" is a published novel by W. E. Woodward. The adaptation is by Howard Emmett Rogers, who did "The Mystery of Mr. X." Added dialogue was contributed by Leonore Coffee. Direction is by William K. Howard, maker of "The Power and the Glory," "Cat and the Fiddle" and "This Side of Heaven."

Supporting principals are Una Merkel, now in "The Merry Widow" and in the recent "Murder in the Private Car"; Isabel Jewell, seen in "Manhattan Melodrama" and "Here Comes the Groom"; Edward Brophy, currently in "The Thin Man" and "Hideout"; also Harry Stevens, Cora Sue Collins, Rosalind Russell, Henry Wadsworth and Jessie Ralph. Also included are Claudell Kaye, Jack Mulhall, Ruth Renick, Clarence Wilson, Georgia Caine, Craufurd Kent and Richard Tucker.

In the story, which colors its drama premise with comedy, romance, heart-interest, emotion stimulating excitement and suspense, Powell is a lawyer, specializing in defending erring women. Liking to relax, he leaves his wife, Myrna Loy, alone at home while he has affairs with other women. Amazed and disappointed when she learns, she also plays the same game. Both run into dramatic complications. Powell gets out of his cleverly, but in trying to escape hers, Loy kills a man accidentally. Another woman, arrested on circumstantial evidence, is being defended by Powell when he discovers that his own wife is guilty. His job is to keep her name out of the courts and the papers and at the same time obtain the freedom of the accused. He does, in a way that is a surprise.

BORDERTOWN

Warner

This story has all the advance indications in human interest value, romance, drama, action, thrill, clash of races and unusual color necessary for outstanding entertainment and showmanship. Suggested by Carroll Graham's novel of the same title, it was whipped into screen shape by men who have been responsible for many of this company's most successful pictures. The screen story is by Robert Lord, recently similarly credited with "Dames" and "He Was Her Man." Adaptation is by Laird Doyle, who did "British Agent" and "The Key," and Wallace Smith. It is being directed by Archie Mayo.

Paul Muni is starred. The two women who so startlingly influence his life are Bette Davis, whose work in "Of Human Bondage" means much in a current showmanship way, and Margaret Lindsay, recently in several Warner pictures.

Powerful realistic human drama, which "Fugitive From a Chain Gang" proved right down Muni's alley, is the essence of the story. A vivid portrayal of a storm ridden life, it depicts the heartbreaking struggle of a young Mexican, fired with honest ambition and self-educated, to fit into the American social picture.

CHEATING CHEATERS

Universal

Clean, funny comedy, built around a situation which, while not brand new, has consistently proved its entertainment and showmanship value, is the substance of this show. It was adapted from Max Marcin's stage play of the same title by Gladys Ungar. The screen play is by Allen Rivkin, who specializes in light comedy, as attested by such pictures as "Picture Snatcher," "Melody Cruise" and "Headline Shooter." Direction is by Richard Thorpe, who recently completed "Secrets of the Chateau."

The cast combines both old familiar names and some that are new. Fay Wray, whose most recent appearances are in "Affairs of Cellini" and "Countess of Monte Cristo," has the lead. Sharing top honors with her are Cesar Romero, a comparative newcomer who was seen in minor parts in "Thin Man" and "British Agent," and Francis Sullivan, a young British actor, who will appear in Universal's forthcoming "Great Expectations."

With comedy as the outstanding trait, indicating plenty of laughs, the yarn runs the gamut of modern entertainment against a background of unique romance and of light drama in which suspense takes some surprising twists. As can be gleaned from the title, which has more than ordinary commercial value, the story concerns a group of international jewel thieves who set out to reap a harvest only to discover the group they are taking for suckers is endeavoring to work the same game. Upon this premise is built the romantic, comedy, dramatic and mystery interest. For selling purposes, the title plus story content makes available several novel exploitation possibilities that can be put across at comparatively little or no cost.

MAYBE IT'S LOVE

Warner

This story is comedy romance drama, dealing principally with two young folk, their love affair, marriage which through reasons of clashing temperament, jealousy and financial troubles convinces them that they are unsuited to each other, only to have a sudden burst of understanding smack them into a realization of what they really mean to each other. As a showmanship feature it satirically delves into that menace to all young couples' marital happiness—family interference.

The picture is adapted by Lawrence Hazzard from a successful stage play by Maxwell Anderson. The screen play is by Jerry Wald and Harry Sauber, who recently was credited with "Happiness Ahead." Direction is by William McGann, formerly an assistant director for this company, making his first appearance on his own.

Although the cast includes no outstanding names, it is composed of personalities with whom audiences are generally familiar. The two principals are Gloria Stuart, now in "Gift of Gab," and Ross Alexander, seen in several MGM pictures. In support are Frank McHugh, whose latest picture is "Happiness Ahead"; Helen Lowell, in "Midnight Alibi" and "Case of the Howling Dog"; Phillip Read, in "British Agent" and "Lost Lady"; Joseph Cawthorn, both a stage and screen veteran; Ruth Donnelly and Dorothy Dare, two of the "Happiness Ahead" featured players, and Henry Travers, Maude Eburne and J. Farrell MacDonald.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

NO. 70—SALARIES IN EXHIBITION IN TOWNS OF 1,500 PERSONS

QUESTION—I am working as projectionist in a town of 1,500 *population. I would like to learn what salary should be paid in towns of this population. I am now getting* $12.50 *per week, but in addition to working as projectionist, I book and date all pictures, also do all the correspondence.—GEORGIA.*

ANSWER—Under an Executive Order of the President there is no minimum wage applicable to theatre workers employed in towns having a population of 2,500 or less. The Exective Order exempted all such towns of 2,500 population, or less, from maximum working schedules and minimum wage clauses of the code.

▽ ▽ ▽

NO. 71—CANCELLATIONS UNDER LEGION REGULATIONS

QUESTION—Can you tell me if I have the right to cancel any picture from any company if such picture does not conform with the standard the Legion of Decency has set? Can you also give me a list of such pictures from RKO and Columbia?—SOUTH DAKOTA.

ANSWER—All large distributors agreed in July to permit an exhibitor to cancel any of their pictures released *prior* to July 15 against which picture there has been lodged in the exhibitor's community a bona fide public protest upon moral grounds made in good faith. The protest must *actually exist among the residents in the community in which the exhibitor's theatre is located. A public protest against a certain picture in another community does not make that picture eligible for cancellation.*

The exchange reserves the right to investigate the source and the nature of the protest to determine its good faith.

In case of a dispute between the branch manager and the exhibitor as to whether or not there is a genuine objection to the picture in the particular community in which the theatre is located, the distributor will consent to refer the questions of fact to the Local Grievance Board of the code for determination.

This offer applies to all pictures actually released prior to July 15th. Pictures released after that date are required to meet with the standards of good taste as provided for by the Production Code Administration in Hollywood, under Joseph I. Breen, and bear the seal of the Administration next to the main title on all prints.

Lists of pictures carrying the Production Code Administration's certificate of approval seal may be obtained frim Mr. Breen, at 5514 Hollywood Boulevard, Hollywood, Calif.

The complete text of the rules and regulations governing cancellation of pictures released prior to July 15, 1934, under the agreement of the distributors, appeared in MOTION PICTURE HERALD on July 14.

▽ ▽ ▽

NO. 72—SALARIES IN EXHIBITION IN TOWNS OF 2,500 PERSONS

QUESTION—Under the motion picture code, what is the minimum which can be paid a projectionist in a town of less than 10,000 *inhabitants? Also, in a town of less than* 2,500*? —ARIZONA.*

ANSWER—Relating to the same subject as Question No. 70, in the foregoing, under an Executive Order of the President, there is no minimum wage applicable to theatre workers employed in towns having a population of 2,500 or less. The Executive Order exempted all such towns of 2,500 population, or less, from maximum working schedules and minimum wage clauses of the code.

The minimum wage scale for projectionists employed in towns having a population of more than 2,500 shall be, under the motion picture code, no less than the minimum wage that was in force in that community as of August 23, 1933; nor shall the maximum working hours for projectionists employed in towns of more than 2,500 inhabitants exceed the maximum working hours that were in force on August 23, 1933—but, in no event shall the maximum hours for projectionists exceed 40 weekly.

Coast Exhibitor Group Cancels Dues in Arrears

The Independent Theatre Owners of Southern California, at Hollywood, at a general mass meeting last week, canceled all past dues, setting a new assessment of $2 per month. No producer-owned theatres will be included, and the organization will not affiliate with the MPTOA. Cooperative buying for members will be attempted by the ITO.

The organization will stage a gala midnight show at the Hollywood Pantages theatre September 22, with stage, screen and radio stars performing. The initial affair of its kind, the show is expected to be an annual event. Jules Wolf, chairman of the entertainment committee, is handling arrangements.

TRAVELERS

WILL ROGERS arrived in New York from England after a trip which took him through practically every European country, including the Scandinavian.

EDDIE CANTOR left Hollywood for New York.

JACK L. WARNER, after a series of home office conferences, left New York for the Coast.

JOHN BOLES left Hollywood for a New York vacation.

JEANETTE MCDONALD, having completed MGM's "Merry Widow," arrived in New York.

LEONTINE SAGAN, Europe's outstanding woman director, arrived in New York en route to the MGM lot.

HAROLD LLOYD and his wife returned to Hollywood from New York.

HARRY RAPF flew into New York from Hollywood to greet his son, MAURICE, on his arrival from Russia.

EDDIE CRAVEN, nephew of FRANK CRAVEN and comedy star of the play, "Sailor Beware," arrived in Hollywood to play the same part for Paramount.

HELEN HAYES, having completed "What Every Woman Knows" for MGM, left Hollywood for a vacation at her home in Nyack, N. Y.

SYDNEY HOWARD, British comedian, sailed for England from New York.

JOHN HAY WHITNEY, president of Pioneer Pictures, Inc., will leave New York for the Coast in the near future.

GEORGE W. WEEKS, general manager of Gaumont British in the United States, left New York for a trip through key cities to organize the company's new sales forces.

ED KUYKENDALL planned to return to his New York MPTOA headquarters late this week.

GEORGE O'BRIEN and EDDIE CLINE are scheduled to leave New York for Europe Sept. 29. SOL LESSER will accompany them.

ABRAHAM LEHR arrived in New York from Hollywood.

KARL HOBLITZELLE and ROBERT J. O'DONNELL of the Publix-Hoblitzelle-Dent circuit of Texas are in New York for product conferences.

WILLIAM J. CLARK, assistant short subject sales manager for Fox, returned to his New York headquarters from a tour of southern exchanges. HARVEY DAY, business manager for TerryToons, was with him.

FRANKIE THOMAS, 11-year-old stage and screen star, has returned to New York, having completed the screen version of "Wednesday's Child," in which he appeared in New York last season, for RKO Radio.

HAL ROACH and PETE SMITH are in New York from Hollywood.

CARL LAEMMLE, SR., who returned from Europe last week, left New York for the Coast.

ROBERT ARMSTRONG returned to Hollywood from New York.

FRANK MCHUGH Warner comedian, is spending a belated honeymoon in New York.

DR. A. H. GIANNINI, motion picture financier, arrived in New York from Europe.

JOHNNY WEISMULLER and LUPE VELEZ sail for London Sept. 29.

ARTHUR LOEW sailed from New York for South America.

KING VIDOR arrived in Hollywood from New York.

JACK HULBERT, Gaumont British star, and MICHAEL BALCON, production manager for the company in England, sailed for New York from Southampton.

MURIEL KIRKLAND, who has just completed a role in Jesse L. Lasky's "The White Parade," returned to New York from Hollywood.

D. BERNARD KREISELMAN, impartial government representative on the Los Angeles grievance board, is in New York.

LOUIS SIMPSON, MGM's manager in Guatemala, returned to South America after conferences in New York with ARTHUR LOEW.

ROY DEL RUTH is vacationing in New York.

JAMES FITZPATRICK leaves for the Coast Oct. 1 to make a Technicolor short for MGM.

NOVA PILBEAM, child star of Gaumont British's picture, "Little Friend," sailed from England to attend the picture's premiere in New York.

JOHN L. MURPHY, production manager of the Harold Lloyd Corp., left New York for the Coast by plane.

MONTAGUE LOVE left Hollywood to return to the New York stage.

PHILLIPS HOLMES arrived in New York en route to England, where he will make a picture.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 241.—(A) Name the various objections to the use of a.c. at the projection arc. (B) What is meant by "rectifying the current"? (C) Name the various means available for current rectification. (D) Give your views as to whether or not a current rectifying device will return its cost to the management.

Answer to Question No. 234

Bluebook School Question No. 234 was: (A) What is the area, in fractions of a square inch, of one square millimeter? (B) What is meant by the mil-foot standard of resistance? (C) How would you calculate the resistance of an electric arc, voltage and amperage being known? (D) Suppose current to be 110 volts, the arc is a 60-volt one. There are four 45-ampere, 220-volt fixed resistance rheostats available. You want 60 amperes of current. How nearly would you be able to get it, and what would be your hook-up? The rheostats are regulation 220-volt, fixed resistances, made to work with a projection light source. (E) Just what inspection do you make of the wires inside your lamphouses, and how often? In what condition must they be to receive your O.K.?

This question appeared in the August 4 issue, and the answer follows that to Question No. 235, which appeared in the September 22 issue. The following made good on this one:

S. Evans and C. Rau; D. Danielson; H. Edwards; T. Van Vaulkensburg; C. Oldham; R. J. Arntson; L. J. O'Melia; D. Ferguson; F. Bochert; J. Wentworth; G. Lathrope and N. L. Tomlinson; G. E. Doe; P. and L. Felt; B. R. Walker; T. T. Golley; G. J. Benton and L. Danielson; F. H. and L. Klar; D. L. Sinklow; L. N. Haynes and A. Richardson; M. and J. Devoy; D. Lally and F. Ferguson; O. Allbright; B. L. Tennter; F. Simms and O. L. Daris; G. Thompson; B. S. Howard; C. Umphrey; F. Halor and G. Harrison; F. L. Benton and A. L. Dodson; R. Geddings and L. Grant; D. L. Samuels; T. Turk; T. R. Roache; F. L. Savlor and G. N. Guidotti; L. M. and C. B. Traxler; D. L. Patterson; C. Hall; D. R. Hopper and L. R. Robinson; E. Dodson; H. Breaston and D. Habor; K. L. Knight; F. T. Sampson; B. L. White and I. H. Lifton; J. Lansing and R. D. Oberleigh; B. H. Thaller and S. Spooner; L. N. Simms; D. D. Davis and L. Thomas; G. Daniels; F. H., S. and P. Dalbey; C. Martin and J. Collins; L. B. and D. T. Palmer; T. L. Griffin and P. Stanley; H. T. Farleigh and T. Patterson; G. Mason; J. Gensen; R. G. Crews and T. T. Davidson; M. L. Spooner; L. T. Jones and G. L. Bancroft; P. O. Brent; N. M. Hall and T. Farley; T. N. Onby; L. R. O'Leary; R. and K. Wells; L. N. Simms; T. E. Mantol and H. Hughes; M. Peterson; H. T. Freeman.

Six hundred and ninety-eight made the answer to Section A, 0.00155 of a square inch, so I guess it must be correct, what?

(B) Our old friends Evans and Rau answer thus: "The 'mil-foot' Standard of Resistance" is the resistance offered by a wire one circular mil in cross section and one foot in length, made of the same material as the wire it is proposed to measure the resistance of. The resistance of such a wire made of commercial copper is 10.8 ohms.

(C) P. and L. Felt say, "By the application of Ohm's law, which tells us that voltage divided by amperage gives us resistance in ohms. We then would merely divide the voltage of the arc by the number of amperes flowing, thus: 80 amperes flowing through a 58-volt arc would indicate $58 \div 80 = 0.75$ of an ohm resistance."

(D) G. E. Doe says, "The problem is one only capable of being worked approximately, for the reason that such rheostats are not made to work with any exact arc voltage. There then must be considerable error in working the problem out by Ohm's law. The necessary rheostatic resistance to pass 60 amperes with 110 volts initial or line pressure is $\frac{110-60}{60} = 0.833$ of an ohm, which of course means line voltage minus arc voltage divided by 60, the latter representing the number of amperes flowing.

"The resistance of each available rheostat is approximately $\frac{220-60}{45} = 3.555$ ohms. The resistance of a 60-ampere arc at 60 volts is 1 ohm, hence with each rheostat connected in series with the one ohm arc resistance, we would of course have $3.555 + 1 = 4.555$ ohms resistance, and 4.555 ohms resistance will pass $110 \div 4.555 = 24$ plus amperes, therefore with two of the rheostats in parallel we would have 48 amperes, whereas with three of them thus connected the amperage would be 72.

"However, if we connect two of them in parallel, and the remaining two in series and then in parallel with the others, we would have $48 + 13.5$ (approximately) amperes, which is 61.5, or approximately what we want."

(E) L. J. O'Melia answers Section E thus: "Inspection of wires, etc., inside the lamphouse is just as necessary as it is for the rest of the equipment. I make it my rule to inspect the various contacts and general condition thoroughly once each week.

"To receive my O.K., the contacts must be firm and clean. The insulation and the wires near the contacts must be in first class condition. The lamp must be clean and the lamp assembly work free—without any binding."

D. L. Sinklow says, "Each morning I carefully examine everything inside the lamphouse, moving the wires to make sure they are still firm."

SOUND TRACK VARIATIONS

Recently a very wide variation in variable density sound tracks has been complained of by projectionists. Not infrequently such wide variations adjoin each other, making it difficult or even impossible to project them without either a period blare or too much volume.

This is a condition that outrages projection. It cannot always be handled successfully in one-man rooms. It calls for rectification, and to that end I ask projectionists immediately *to forward to me two-frame clippings of either adjoining scenes in which there is wide change in sound track density or one-frame clippings from different portions of the same productions showing* wide *range in sound track density. Give name of production and number of reel from which clipping is taken. Neither your name nor location will be used.—F. H. R.*

Stories Sold To Producers

(Week Ending September 15th)

COMPANY	SOURCE OF MATERIAL ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Columbia	2	..	..	2
London (U. A.)	..	1	..	1
Mascot	..	1	..	1
Metro	3	2	..	5
Radio	..	3	..	3
Select	1	..	..	1
Warners	..	2	1	3
TOTAL FOR THE WEEK	4	9	1	16
TOTAL SINCE SEPT. 1	24	33	7	64

BACKFIELD, original by Byron Morgan and J. Robert Bren. Purchased by MGM.

BAD PENNY, original, by Edward Dean Sullivan. Select Productions. Gordon Kahn collaborating with Mr. Sullivan in adapting.

CONCEALMENT, play, by Leonard Ides. Warner.

DEATH FLIES EAST, original by Philip Wylie. Columbia.

IN PERSON, book, by Samuel Hopkins. Radio.

JOSEPH AND HIS BRETHREN, book, by Thomas Mann. London Films (United Artists), with King Vidor probably directing either Fredric March or Leslie Howard.

JOURNEY, original, by Oliver H. P. Garrett and Fritz Lang. MGM. Fritz Lang to direct.

KASTER HOUSER, original, by H. G. Luftig. Columbia.

LITTLE MEN, book, by Louisa M. Alcott. Mascot, Ken Goldsmith to supervise.

PUZZLE OF THE SILVER PERSIAN, book, by Stuart Palmer. Radio.

RAGE IN HEAVEN, book, by James Hilton. Metro.

SLIM, book by William Wister Haines. Purchased by Warners as a probable vehicle for James Cagney.

THREE WISE GUYS, book, by Damon Runyon. Metro.

WOMEN ARE BUM NEWSPAPERMEN, book, by Richard Macauley. Warners.

UNTITLED book, by Stuart Palmer. Radio.

UNTITLED original, about the life of Johann Strauss, by Rupert Hughes and Bernard Hyman, purchased by Metro.

▽

(Week Ending September 22nd)

COMPANY	SOURCE OF MATERIAL ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Fox	..	..	..	3
Metro	1	..	..	1
Paramount	1	..	1	2
Select	..	1	..	1
Warners	1	..	..	1
TOTAL FOR THE WEEK	3	4	1	8
TOTAL SINCE SEPT. 1	27	37	8	72

GILDED LADY, original, by Melville Baker and Jack Kirkland, purchased by Paramount, for Claudette Colbert, with Wesley Ruggles directing.

GIVE UP, original, by Genevieve Tobin, purchased by Warners as possible vehicle to feature Miss Tobin.

HEAVEN'S GATE, novel, by Florence Leighton Pfalzgraf, purchased by Fox for Shirley Temple. E. W. Butcher will produce.

HIGHWAY ROBBERY, novel, purchased by Fox, to be produced by E. W. Butcher.

LAVENDER AND OLD LACE, novel, by Myrtle Reed, purchased by Select, to be adapted by Maurice Marks and Rita Weiman.

RAMONA, novel, by Helen Hunt Jackson, purchased by Fox from Edwin Carewe, to be produced by John Stone, with Sonya Levien assigned to adaptation.

TWO FOR TONIGHT, play, by J. O. and Max Lief, purchased by Paramount, as a musical for Bing Crosby, Jack Oakie.

UNTITLED, original, by Oliver Jeffries, purchased by Metro, for David Selznick's production, to star Joan Crawford and William Powell, with dialogue assigned to P. J. Wolfson and Joseph Mankiewicz.

WABASH AVENUE

CHICAGO

Balaban & Katz is ready to spend some $30,000 in putting the Paradise theatre in first-class shape for early reopening.

▽

Among those who journeyed to New York last week to be on hand for the Code Authority hearings on clearance and zoning and other protests were Jack Miller, James Coston, Van Nomokis, Abe Kaufman, George Gehring, Henri Ellman, Jerry Drell, Jack Rubens, Ben Cohen and Richard Beck.

▽

Ben Savini of World Wide and Ben & Bud Westerns, was in town for conferences with Ben Judell.

▽

Tom Mitchell has joined the Henri Ellman sales corporation.

▽

A large number from film row attended the funeral this week of Louis Rudolph of the Emmett theatre who passed away following a brief illness.

▽

School children of Cook County will have included in their courses various phases of motion picture appreciation under a program being evolved by Otto F. Aken, county superintendent of schools. Meetings with exhibitor leaders are planned to enlist industry cooperation.

▽

A man who Harry Tague, operator of the Bryn Mawr theatre, said was the robber who held him up was captured by police after he had shot up the ticket booth. Tague was held up last June and had identified a Bruno Austen. Austen was at liberty on bond and a few days before the shooting Tague had testified against him in criminal court.

▽

Gus Truelich is seriously ill with pneumonia.

▽

Irving Mack wants it known that he has no salesmen representing him in any parts of the country and any one posing as a representative of Filmack Trailer Company is a fraud.

▽

Max Roos, a veteran in the theatre ticket printing business, is celebrating his first year as president of American Ticket Corporation, 626 S. Clark Street.

HOLQUIST

Bellman Plans New Offices

Jack Bellman, president of Hollywood Exchanges, Inc., plans two new exchanges in the east within the next few months. He now has four branches and has not yet decided where the new offices will be located.

Sunday Films at Last

Mayfield, Ky., is having Sunday motion picture performances for the first time in its history, with the Legion and Princess theatres to be open on Sunday in the future.

SHORT PRODUCT PLAYING BROADWAY

Week of September 22

MAYFAIR
Screen Snapshots No. 13 . . . Columbia
Back to the Soil . . . . . Columbia

PARAMOUNT
Three on a Match . . . . . Paramount
Rhythm on the Roof . . . . . Paramount
A Dream Walking . . . . . Paramount

RIALTO
Rhythm on the Roof . . . . . Paramount
Baby Blues . . . . . Paramount
Three on a Match . . . . . Paramount

RIVOLI
Good Luck—Best Wishes . . . Educational
Stranger Than Fiction . . . . . Universal

RKO MUSIC HALL
Along Came the Duck . . . . . Educational

ROXY
Strong to the Finich . . . . . Paramount

STRAND
Phil Spitalny and His Musical Queens . . . Vitaphone
Why Do I Dream Those Dreams? . . . . . Vitaphone
East Indies . . . . . Vitaphone

Harry Post in Hollywood

Harry A. Post, vice-president of Celebrity Productions, is on the Coast for conferences with studio executives on the Powers ComiColor cartoons planned for the 1934-35 season. He will discuss with independent producers proposals made for the release of features and serials through Celebrity.

Audio Productions Expands

Frank K. Speidell has been named director of the industrial division of Audio Productions. F. Lyle Goldman has been appointed director of the theatrical division, and C. H. Bradfield, Jr., has been given additional duties as director of the service division. These three new divisions have just been established by W. A. Bach, president, in expansion of Audio's activities.

Sidney Takes Other Duties

Louis K. Sidney of Loew's has taken over the supervision of sound projection in all Loew houses in addition to his other duties. The work had previously been handled by Charles C. Moskowitz, but with his assumption of some of the duties of E. A. Schiller, he had to be relieved to some extent.

Cohan Writes Own Trailer

George M. Cohan has written his own trailer for Harold B. Franklin's "Gambling," being made at Eastern Service Studios, Astoria, L. I. National Screen Service is supervising the making of the trailer, with Rowland V. Lee directing.

MGM Starts Color Ads

MGM is using color advertising to exploit "Chained" in key city newspapers. This is the first film to come under the new policy calling for color newspaper advertising on all important MGM films.

Children Prefer The Old Favorites As Film Material

School children from eight to 15 years of age, representatively selected from New York and New Orleans public schools, answering a question submitted by the National Board of Review: What books would you like to see made into motion pictures?" gave the greatest vote to "Treasure Island," already released by MGM.

Other books receiving a number of votes were: "Little Men," "The Odyssey," "The Last of the Mohicans," "Robin Hood," "An Old-Fashioned Girl," any "Little Colonel" stories, "Patty," "The Five Little Peppers," "Gulliver's Travels," "Stover at Yale," "Twenty Thousand Leagues Under the Sea," "Captain Blood," "Anne of Green Gables," "Honeybunch," "The Call of the Wild," "Nobody's Boy" and "Nobody's Girl," "A Tale of Two Cities," "The House of Seven Gables," "Seventeen," "Julius Caesar," "Ivanhoe," "The Three Musketeers," "David Copperfield," "Green Mansions" and "Jo's Boys."

The list of favorites receiving one or more votes is indicated by the following: "The Tennessee Shad," "David Goes to Greenland," "Renfrew's Pony Trail," "Princess of Mars," "War Lords of Mars," "The Man Who Was Thursday," "The Swiss Family Robinson," "The Importance of Being Earnest," "Hamlet," "The Taking of the Bastile," "Knute Rockne—Man Builder," "The Last of the Plainsmen," "Mr. Isaacs," "Eight Cousins," "The Poor Little Rich Girl," "Rose in Bloom," "A Little Princess" and "The Girl Next Door."

The younger element also requested "more baseball stories," "some basketball stories," "any of Gene Stratton Porter's books," "some Andersen fairy tales," "any colorful biography," etc., etc.

A recent meeting of the Young Reviewers, a group of children, from eight to 15 years, organized by the National Board to review and discuss pictures, was featured by the remark of one eight-year-old, during a discussion of child actors, who said: "If they can act it's all right, but it's better when they have grown people in the picture with them who can act, too." There was, it is reported, enthusiastic agreement.

Reports Pictures Make Child Lax

Changes in the attitude of children under the influence of the motion picture are more frequently in the direction of laxer standards, such alteration in outlook being retained for a longer period than changes in the direction of more strict standards, according to Professor Vernon Jones of Clark University, reporting to the forty-second annual meeting of the American Psychological Association at Columbia University last week.

The basis of the report was the study of three large classes in a school in a poor section of New Haven. In all cases, he reported, the change was in the expected direction as indicated by the emphasis in the film. Used in the study were "The Champ," "Fast Companions," "Abraham Lincoln," "Tom Brown of Culver," shown two at a time, with a week intervening before showing of the second two.

Results were obtained by giving attitude tests to the children before and after seeing the films and repeating the tests six months later. Changes in attitude were obtained by comparison of the test results of children who had seen the films with those of children who had not. The pictures selected were used because they raised certain moral issues.

Free Film Courses, State Sponsored, Begin in New York

Registration began last week for the fall classes in motion picture and radio technique sponsored by New York state, and held at 80 Center street, New York. There is no charge for tuition, matriculation or text material. Arrangements have been made for the establishment of a placement agency and radio audition bureau availble without charge to those who have completed courses.

During the summer just past, 1,104 men and women took the course, it was reported, and several are said to have obtained positions. City educational authorities have approved the American Children's Theatre, Inc., about to establish Theatre of Young America in the Cosmopolitan theatre, New York. Its aim is to provide "wholesome entertainment for the school children of New York," declared George J. Ryan, president of the board of education.

Columbia Broadcasting Net Is $923,794 in Year

Columbia Broadcasting System has reported net income of $923,794, equal to $8.21 per share on the common stock, after expenses and other charges, for 1933. There are 112,444 shares of combined Class A and Class B stock outstanding.

Film Shows CCC in Action

The story of the Civilian Conservation Corps, its objects and accomplishments, is told by F. A. Silcox, forester of the U. S. Forest Service, in comment accompanying a one-reel film, "Forests and Men," released by the U. S. Department of Agriculture.

Chaplin Signs de Haven

Charles Chaplin has selected Carter de Haven as assistant director for his forthcoming production, known at the moment as "Picture No. 5." Mr. de Haven will also take a featured part in the film. Pauline Goddard will also be cast. The film will be released by United Artists.

RKO Signs Astaire

RKO Radio has signed Fred Astaire, noted stage musical comedy star, to an exclusive, three-picture contract, following completion of "The Gay Divorcee."

Picker with Distributors

Sidney Picker has joined the executive staff of Hollywood Film Exchange, distributing organization for Liberty Pictures.

Theatres Accept New Code, Asking Labor Revisions

The League of New York Theatres, Inc., and the National Association of Legitimate Theatres, Inc., meeting separately in New York late last week, approved the revised code for the legitimate theatre, with the exception of one section. That section would give employees the right to complain to the Industrial Relations Committee against violations by employers.

Dr. Henry Moskowitz, executive adviser of the league and vice-chairman of the Legitimate Theatre Code Authority, held that employers should have the same right as labor to go before the Industrial Relations Committee on violations. He said he did not know what Sol A. Rosenblatt, NRA division administrator, would do about inserting that recommendation into the code, but indicated that if the request were refused the league and association would accept the situation.

The league also indorsed the recent action of Actors' Equity that no pay cuts be allowed by managements in players' salaries until the management's books have been submitted to Equity. It also would be glad to cooperate with Equity in protecting players' contracts, and to prevent the "motion picture industry from stealing our actors," said Dr. Moskowitz.

An amendment will be voted by the league October 8 to increase the board of governors from seven to 10 members. A nominating committee, named to draw up a slate for next year, includes L. Lawrence Weber, chairman; Gilbert Miller, Rowland Stebbins and Max Gordon.

The revised theatrical code puts stringent restrictions on theatre ticket sales, and raises the salaries of certain classes of actors and other employees. Wages of ushers, scrubwomen and such employees are set at a minimum of 40 cents per hour for a 35-hour week, with time and a half for overtime. Employees and employers get equal power in the code authority.

Newspaper Rejects Ads On Jean Harlow Picture

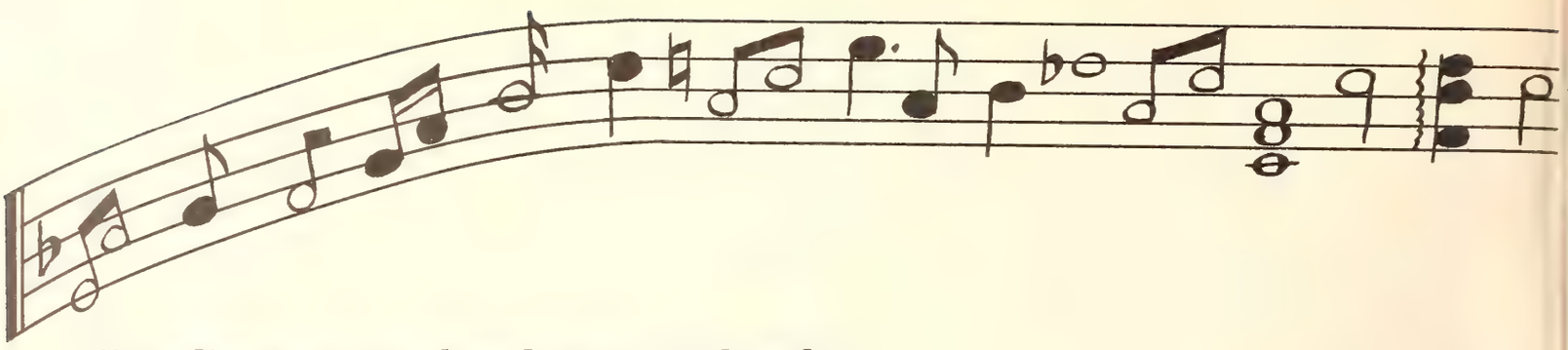
The *Journal-News* at Hamilton, Ohio, has rejected paid advertising and reader items on Jean Harlow's "The Girl from Missouri," playing at the Paramount theatre, and the management has undertaken a widespread throwaway campaign.

Sign Writers Ask Increase

The New York Sign Writers Union, Local 230, has demanded a 10 per cent wage increase of contractors for theatre sign work. The increase would raise the present scale of $13.20 per seven-hour day to $14.70. Negotiations are underway.

Pete Wood Ill

P. J. (Pete) Wood, secretary of the Independent Theatre Owners of Ohio, is at Magnetic Springs, near Columbus, to treat an ailing back.



"Audiences Applaud Russ Columbo . . . 'Wake Up and Dream' takes a legitimate place among the better musical entertainments, first because of the grand voice that Russ Columbo had and then because of original story embellishments."

—Los Angeles Herald & Express



"Should be a money-maker . . . It's 100% entertainment."

—Hollywood Variety



"This musical show has all the assets of class A production . . . Has many hilarious comedy situations. Has general appeal."

—Motion Picture Daily

WAKE UP A

with

RUSS COLUMBO
ROGER PRYOR
JUNE KNIGHT

Catherine Doucet, Henry Armetta, Andy Devine, Wini Shaw. Story by John Meehan, Jr. Directed by Kurt Neumann. A B. F. Zeidman Production. Presented by CARL LAEMMLE.

A UNIVERSAL PICTURE


ND DREAM

FILMS TOP AMUSEMENT FIELD IN MEXICO CITY

Only Six Stage Theatres Left of 23 Operating in 1924; Legitimate Is Seeking Aid

By JAMES LOCKHART
Mexico City Correspondent

The handwriting on the wall that the cinema is much wanted and that the playhouse is out in these parts has become bolder. It is virtually a certainty that Mexico City will soon find itself in a unique position among world metropolises—a first class city with but one playhouse, and the patrons of that lone thespian temple wobbling in favor of the silver screen.

This town now has but six stage theatres of the 23 that functioned in 1924. The other 17 have either been converted into cinemas or have been pulled down or become stores. During the past decade, Mexico City public taste has swung decidedly toward pictures. One by one, houses of whom their owners proudly asserted at their inauguration that they would ever be dedicated to thespian art, have been wired and made into picture palaces. The biggest jolt in this regard was what recently happened to the venerable Teatro Principal, claimed to be the Americas' oldest playhouse. After two and a half centuries the theatre went cinema.

Three of Remaining Six Go Cinema

Now five of the six remaining playhouses are quitting the stage. Three of them will be cinemas. Of this trio, the Teatro Iris has already been wired and will start its film career in August. Work starts soon preparing the Teatro Politeama, revue and musical comedy house, for pictures, with inauguration in that field set for the national independence holidays this month. It is also expected that soon after Columbus Day, the staid old Teatro Arbeu, home of concerts, recitals, lectures, art theatricals and the like, will be exhibiting pictures along with the best of them.

Two other old theatres are going to quit art altogether. One of them, the Teatro Fabregas, built in honor of Virginia Fabregas, Mexico's ace dramatic actress and which has struggled long and hard to uphold the drama here, is to be renovated into new accommodations for the national senate. The other, the Teatro Lirico, show window for burlesque is to be torn down.

Mexican Thespians Worried

This decimation of theatres will leave but the Teatro Ideal to carry the stage tradition in the city. There is talk that the owners of that house, eyeing the revenues of the proprietors of theatres that became cinemas, will eventually surrender to the amusement trend. Mexico City exhibitors predict that the near future will find the town supporting no fewer than 100 cinemas. There are now 54 picture houses.

The success of the cinema has worried the Mexican thespians and kindred theatre employees into holding a national convention in Mexico City to determine what can be done to prevent the stage from giving up the ghost. The session has brought forth plenty of verbal fireworks against films and some definite action. The meeting has petitioned President General Abelardo L. Rodriguez to exert action toward extending the theatre's days, or even nights, by forbidding the cinemas to function after eight o'clock each evening, so as to force the night crowds into the stage houses.

The municipal government has hearkened to the wails of the thespians and given them a sop in the form of exempting all stage performances, including operas, operettas, musical comedies, concerts and revues from civic taxes. The motion pictures and all other forms of amusement are still assessed.

Exhibitors, distributors and other motion picture men are sitting safely atop the Mexican amusements world, it is proved by figures compiled by the department of national statistics. These official data demonstrate that in the Mexico City district people prefer the cinema to all other forms of amusement. The gross last year was 8,803,525.88 pesos (about $2,495,000, U. S.) while that for 1932 was 8,573,952.60 pesos. Tickets sold for these amusements in 1933 totaled 21,167,245, with the 48 cinemas then functioning vending 18,123,748 at 5,623,416.93 pesos for 20,061 performances. The eleven theatres operating here last year were runners up in public favor to the films, but were outnumbered 18 to one in attendance by the screen houses. The theatres sold 1,866,250 tickets at a gross of 1,471,560.21 pesos for 4,025 shows.

The department's figures showed that last year the three district bullfights arenas, Mexico's big time stands for this "sport," attracted but 393,215 cash customers for 817,739.41 pesos at their 97 functions.

Decency Drive Meets Response

The American crusade against indecent pictures has been accorded hearty response in Ciudad Juarez on the border, over the River from El Paso, Tex. Thirty thousand residents of that town declared in writing that they will stay away from all cinemas in their city as well as El Paso that exhibit off color pictures.

Ciudad Juarez is the first Mexican community to fall in line with the clean-picture drive that is now progressing in the United States. It is predicted that the border town's example will be followed by the folk of other Mexican communities.

Helen A. Mehrmann, Comedienne, Is Dead

Helen Alice Mehrmann, who appeared on the stage and in motion pictures during the last days of the silent film, died in Oakland, Cal., Monday after a long illness.

Miss Mehrmann had played in Mack Sennett comedies for a number of years.

Throngs See "Night of Stars"

Approximately 90,000 people crowded the Yankee Stadium in New York last week to see "Night of Stars," a huge benefit performance for German Jews. Numerous radio, screen and stage stars participated.

Equity Rules on Wage Reductions

The Council of the Actors' Equity Association in New York has determined to establish a permanent "cuts board" at Equity headquarters, to which a theatre management desiring to introduce a reduction in players' salaries must submit his arguments and be prepared to substantiate those arguments by showing his books.

It has been decided, also, that even though the cuts board is agreed as to the justification of a reduction, it will not force members to take the cut. If the cuts board refuses the management's request for a cut, no member of Equity may accept it on his own responsibility. No cuts may be made in salaries of $50 or less, nor may any cut cause a salary to fall below that figure.

The procedure was agreed upon by the Council September 11 and was deemed to be in full effect on September 18. The legislation within Equity is designed primarily to halt the abuses which it is claimed grew out of the widespread policy of salary reductions instituted by almost all managements during the depression period. Reductions, it is said, were often ordered without sufficient justification on the part of the management.

IEPA Offers Plan to MPTO

The Independent Exhibitors' Protective Association, recently formed in Philadelphia, has asked the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, with which it has been at odds for some time, to lend its support to a "definite program for immediate relief for the independent exhibitor." The request is made in the second issue of the new publication of the IEPA, called the "Independent Exhibitors Film Bulletin," which is, according to its subcaption, " . . . dedicated to the protection of their (independents') interests."

The publication points out that the record of exhibitor organizations in the territory is one "of utter futility," and asks "one strong independent organization free from producer and chain theatre control." It suggests that the MPTO unit "try" the IEPA plan for one year, "not the ten years that we have tried yours so unsuccessfully. If we fail to show results the officers of this organization will step down to make way for others."

The IEPA plans to go to the public in the territory following its failure to obtain cooperation from Warner Theatres in certain situations where independent exhibitors are shut out of product, according to the IEPA's charge. Every effort will be made to enlist the sympathy of the people, the bulletin declares.

Universal Common Stock on $1 Basis

The par value of Universal common stock has been changed to $1 per share. The new stock replaces the present no par value common, trading in which has been suspended, pending completion of an application for listing of the $1 shares.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending September 22, 1934, from 100 houses in 18 major cities of the country, reached $1,115,508, a decrease of $7,588 from the total for the preceding calendar week, ending September 15, when 101 houses in 18 cities reported an aggregate gross of $1,123,096.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Girl of the Limberlost" (Mono.)	17,000	"King Kelly of the U. S. A." (Mono.)	16,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Dames" (W. B.) and "The Defense Rests" (Col.)	10,500	"Desirable" (W.B.) and "Dragon Murder Case" (F. N.)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-9 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"The Count of Monte Cristo" (U. A.)	17,500	"The Fountain" (Radio) (2nd week)	16,500	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"One Night of Love" (Col.)	17,000	"Chained" (MGM)	17,500	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"British Agent" (F. N.)	31,000	"The Scarlet Empress" (Para.)	30,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"Dames" (W. B.) and "The Defense Rests" (Col.)	10,000	"Desirable" (W. B.) and "Dragon Murder Case" (F.N.)	9,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"The Fountain" (Radio)	15,100	"Now and Forever" (Para.)	18,200	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Kiss and Make Up" (Para.) and "Upper World" (W. B.)	5,400	"Cockeyed Cavaliers" (Radio) and "Paris Interlude" (MGM)	6,400	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"The Notorious Sophie Lang" (Para.) and "We're Rich Again" (Radio)	700	"Wild Gold" (Fox) and "Bachelor Bait" (Radio)	600	.....	
Great Lakes	3,000	25c-40c	"The Affairs of Cellini" (U.A.)	9,200	"Bulldog Drummond Strikes Back" (U.A.)	8,100	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"British Agent" (F. N.)	7,300	"The Scarlet Empress" (Para.)	6,200	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"One Night of Love" (Col.)	9,000	"Romance in the Rain" (Univ.) and "The Crime of Helen Stanley" (Col.)	6,700	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"Judge Priest" (Fox)	12,000	"The Cat's Paw" (Fox) (2nd week)	8,000	.....	
Chicago	4,000	35c-68c	"Belle of the Nineties" (Para.)	60,000	"British Agent" (F.N.)	44,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Garrick	900	25c-40c	"British Agent" (F. N.)	5,000	"Now and Forever" (Para.)	5,500	.....	
Oriental	3,940	25c-40c	"Dragon Murder Case" (F. N.)	22,000	"Of Human Bondage" (Radio)	18,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"There's Always Tomorrow" (Univ.)	22,000	"The Life of Vergie Winters" (Radio) (2nd week)	16,500	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Dames" (W. B.) (2nd week)	14,000	"Dames" (W. B.) (1st week)	23,000	High 9-15-34 "Dames"	23,000
							Low 8-18-34 "Paris Interlude"	6,000
State-Lake	2,776	20c-35c	"Charlie Chan's Courage" (Fox)	17,000	"The Defense Rests" (Col.)	17,000	High 9-8-34 "Most Precious Thing in Life"	19,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"The Count of Monte Cristo" (U. A.) (2nd week)	15,000	"The Count of Monte Cristo" (U. A.) (1st week)	22,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"The Cat's Paw" (Fox)	3,000	"She Learned About Sailors" (Fox) (3 days) and "The Dragon Murder Case" (F. N.) (4 days)	2,200	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"The Fountain" (Radio) and "La Cucaracha" (Radio)	7,000	"Dames" (W.B.) (2nd week)	7,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"The Richest Girl in the World" (Radio)	8,000	"The Cat's Paw" (Fox)	12,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Hideout" (MGM) (30c-60c)	21,500	"Now and Forever" (Para.)	14,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Chained" (MGM) (2nd week)	6,000	"Chained" (MGM) (30c-44c) (1st week)	10,000	High 9-15-34 "Chained"	10,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"Murder on the Blackboard" (Radio)	2,500	"The Cat's Paw" (Fox) (2nd week)	3,500	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love"	1,200
Denham	1,500	25c-50c	"Now and Forever" (Para.)	6,000	"You Belong to Me" (Para.)	5,500	High 10-28 "I'm No Angel"	16,000
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"Chained" (MGM)	8,000	"Of Human Bondage" (Radio) (6 days)	4,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Servants' Entrance" (Fox)	6,000	"The World Moves On" (Fox)	5,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,700
Paramount	2,000	25c-40c	"Straight Is the Way" (MGM) (3 days)	800	"Strictly Dynamite" (Radio) and "Bachelor Bait" (Radio)	2,000	High 4-1 "The Kid From Spain"	7,000
			"The Human Side" (Univ.) (4 days)	1,200			Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Pantages	3,000	25c-40c	"Wake Up and Dream" (Univ.) and "Two Heads on a Pillow" (Liberty)	4,800	"There's Always Tomorrow" (Univ.) and "Pursued" (Fox)	3,600	High 1-7 "Handle With Care" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	13,000 1,500
W. B. Hollywood	3,000	25c-55c	"British Agent" (F. N.) (25c-65c)	11,000	"Dames" (W. B.) (2nd week)	14,500	High 3-25 "42nd Street" Low 1-27-34 "The Big Shakedown"	26,000 7,000
Indianapolis								
Apollo	1,100	25c-40c	"Servants' Entrance" (Fox)	2,500	"The World Moves On" (Fox)	2,500	High 8-4-34 "Handy Andy" Low 7-28-34 "Grand Canary"	7,000 2,000
Circle	2,800	25c-40c	"Belle of the Nineties" (Para.)	5,000	"Now and Forever" (Para.) (2nd week)	4,000	High 8-19 "She Had to Say Yes" Low 3-4 "The Sign of the Cross" (2nd run)	12,000 2,500
Indiana	3,133	25c-40c	"Dames" (W. B.)	6,500	"Belle of the Nineties" (Para.)	8,500	High 3-25 "Parachute Jumper" Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns"	15,000 2,500
Lyric	2,000	25c-40c	"Jane Eyre" (Mono.)	5,000	"Hat, Coat and Glove" (Radio)	6,000	High 7-22 "College Humor" Low 11-11 "Saturday's Millions"	9,500 3,000
Palace	3,000	25c-40c	"Death on the Diamond" (MGM)	4,500	"Chained" (MGM)	4,500	High 2-3-34 "Sons of the Desert" Low 8-18'34 "Straight Is The Way"	12,500 3,500
Kansas City								
Mainstreet	3,049	25c-40c	"British Agent" (F. N.) (7 days and Sat. midnite show)	6,000	"The Fountain" (Radio) (7 days and Sat. late show)	4,500	High 6-23-34 "Glamour" Low 5-20 "Sweepings"	23,000 4,000
Midland	4,000	25c-40c	"The Count of Monte Cristo" (U. A.) (7 days and Sat. midnite show)	9,800	"Affairs of Cellini" (U. A.) (7 days and Sat. midnite show)	9,500	High 1-7 "Strange Interlude" Low 4-15 "Perfect Understanding"	30,000 4,900
Newman	1,800	25c-40c	"The Scarlet Empress" (Para.) (6 days and Sat. midnite show)	7,000	"Dames" (W. B.) (7 days and Sat. midnite show)	11,000	High 10-21 "I'm No Angel" Lot 5-27 "Picture Snatcher"	20,000 2,800
Tower	2,200	25c	"One Night of Love" (Col.) (7 days and Sat. midnite show) (25c-35c)	13,000	"The Love Captive" (Univ.) (7 days and Sat. midnite show)	6,800	High 9-22-34 "One Night of Love" Low 5-5-34 "Let's Fall in Love"	13,000 4,000
Uptown	2,000	25c-40c	"The Cat's Paw" (Fox)	6,700	"Handy Andy" (Fox) (9 days-2nd week)	5,600	High 9-8-34 "Handy Andy" Low 7-1 "Lilly Turner"	8,500 1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Servants' Entrance" (Fox)	9,000	"The World Moves On" (Fox)	6,500	High 4-7-34 "Riptide" Low 2-24-34 "Coming Out Party"	28,500 4,870
Paramount	3,596	30c-55c	"One Night of Love" (Col.) (2nd week)	23,175	"One Night of Love" (Col.) ($1.10 premiere) (1st week)	25,904	High 1-7 "No Man of Her Own" Low 3-18 "King of the Jungle"	30,000 10,000
RKO	2,700	25c-40c	"British Agent" (F.N.) (25c-65c)	8,500	"Young and Beautiful" (Mascot)	5,000	High 3-31-34 "Little Women" Low 9-30 "Brief Moment"	15,500 1,700
United Artists	2,100	30c-55c	"The House of Rothschild" (U.A.) (3rd week-1 day) and "Bulldog Drummond Strikes Back" (U. A.) (6 days)	4,500	"The House of Rothschild" (U.A.) (2nd week)	8,500	High 10-21 "The Bowery" Low 1-28 "Hello, Everybody"	21,000 3,900
W. B. Downtown	3,400	25c-55c	"Midnight Alibi" (F. N.) and "We're Rich Again" (Radio) (25c-40c)	8,500	"Dames" (W. B.) (2nd week)	10,500	High 3-25 "42nd Street" Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	19,000 5,000
Minneapolis								
Century	1,650	25c-40c	"Crime Without Passion" (Para.)	4,000	"Hideout" (MGM)	4,300	High 4-22 "Secrets" Low 3-11 "Secret of Madame Blanche"	5,500 2,500
Lyric	1,238	20c-25c	"You Belong to Me" (Para.)	1,500	"Murder in the Private Car" (MGM) (20c-35c)	1,600	High 4-1 "20,000 Years in Sing Sing" Low 7-28-34 "Kiss and Make Up"	3,000 1,000
RKO Orpheum	2,900	25c-50c	"British Agent" (F. N.)	6,000	"The Fountain" (Radio)	5,700	High 1-7 "Animal Kingdom" Low 3-11 "Cynara"	14,000 3,000
State	2,300	25c-40c	"Desirable" (W. B.)	6,500	"Chained" (MGM)	6,000	High 4-29 "Cavalcade" Low 3-11 "King of the Jungle"	8,000 3,500
Time	300	25c-35c	"The Lost Patrol" (Radio) (3rd week)	2,500	"The Lost Patrol" (Radio) (2nd week)	3,000	.....	.....
World	400	25c-75c	"One More River" (Univ.)	3,000	"Friday the Thirteenth" (Gaumont-British)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week) Low 11-25 "Vi Som Gar Koksvagen"	4,300 1,000
Montreal								
Capitol	2,547	25c-60c	"The Girl from Missouri" (MGM) and "Midnight Alibi" (F. N.)	10,500	"The World Moves On" (Fox) and "Romance in the Rain" (Univ.)	10,000	High 2-24-34 "Queen Christina" Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	13,500 6,500
Imperial	1,914	25c-50c	"Shock" (Mono.) and "Money Means Nothing" (Mono.)	4,500	"Cavalcade" (Fox) Revival	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 7-8 "Les Bleus d'Amour"	6,500 1,500
Loew's	3,115	25c-65c	"You Belong to Me" (Para.) (29c-75c)	11,500	"Straight Is the Way" (MGM) and "The Love Captive" (Univ.)	9,500	High 1-21 "The Mask of Fu Manchu" Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	25c-75c	"Hideout" (MGM)	10,000	"Servants' Entrance" (Fox) and "Ladies Should Listen" (Para.)	11,000	High 2-18 "The Sign of the Cross" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,500 6,000
Princess	2,272	25c-65c	"Evergreen" (British) and "A Cup of Kindness" (British)	6,500	"The Affairs of Cellini" (U.A.) and "The Ninth Guest" (Col.)	5,500	High 1-7 "The Kid from Spain" and "Speed Demon" Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	12,000 5,000
New York								
Capitol	4,700	35c-$1.65	"The Scarlet Empress" (Para.)	37,460	"Chained" (MGM) (2nd week)	37,360	High 4-7-34 "Riptide" Low 2-10-34 "You Can't Buy Everything"	63,373 15,500
Mayfair	2,300	35c-65c	"Charlie Chan in London" (Fox) (2nd week)	9,000	"Charlie Chan in London" (Fox) (1st week)	14,312	High 1-7 "The Half Naked Truth" Low 7-14-34 "Call It Luck"	24,750 3,150
Palace	2,500	25c-75c	"The Fountain" (Radio) (2nd week)	10,000	"The Fountain" (Radio) (1st week)	15,000	High 7-21-34 "Of Human Bondage" Low 4-15 "Parole Girl"	16,200 4,500
Paramount	3,700	35c-99c	"She Loves Me Not" (Para.) (2nd week)	35,000	"She Loves Me Not" (Para.) (1st week)	45,000	High 10-21 "I'm No Angel" Low 8-11-34 "Elmer and Elsie"	83,450 10,500
Rialto	2,200	25c-65c	"Million Dollar Ransom" (Univ.)	12,000	"You Belong to Me" (Para.)	9,000	High 4-7-34 "The Lost Patrol" Low 4-15 "Destination Unknown" and "The Fighting President"	32,800 5,800
Rivoli	2,200	40c-99c	"The Affairs of Cellini" (U.A.) (2nd week)	26,000	"The Affairs of Cellini" (U.A.) (1st week)	35,000	High 12-30 "Roman Scandals" Low 8-5 "The Rebel"	48,000 7,200
RKO Music Hall	5,945	35c-$1.65	"One Night of Love" (Col.) (2nd week)	103,793	"One Night of Love" (Col.) (1st week)	104,120	High 11-25 "Little Women" Low 6-17 "Ann Carver's Profession"	109,000 44,938
Roxy	6,200	25c-55c	"The Human Side" (Univ.)	31,800	"Romance in the Rain" (Univ.)	36,400	High 11-25 "The Invisible Man" Low 1-28 "Air Hostess"	42,000 9,100
Strand	3,000	25c-$1.10	"Desirable" (W. B.) (6 days)	14,580	"Dames" (W.B.) (4th week)	17,000	High 10-14 "Footlight Parade" Low 12-23 "Sin of Nora Moran"	55,190 6,850

LOOKEE! LIBERTY MAGAZINE GIVES 4 STARS TO THREE MORE SILLY SYMPHONIES!



Liberty

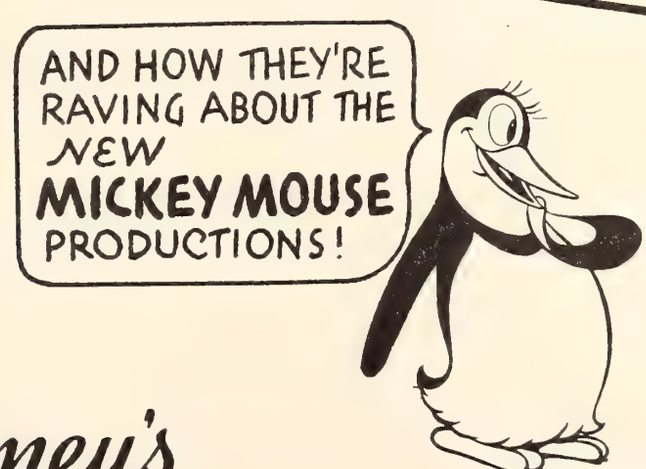
★★★★ THREE SILLY SYMPHONIES

The Flying Mouse, Peculiar Penguins, The Wise Little Hen. Walt Disney color cartoons.

EVEN the greatest players turn out occasional inferior pictures, but there has yet to be a Silly Symphony which hasn't given perfect lilting and delightful entertainment. Ever since Three Little Pigs broke all records for Broadway re-runs, interest has so mounted in the doings of grasshoppers, ants, pigs, flowers, and rodents that these fantasies—with the possible exception of Mickey Mouse, also a Disney creation—are now the most enthusiastically greeted items in the varied Hollywood output.

The new Sillies—Peculiar Penguins, The Flying Mouse, The Wise Little Hen—are up to the unsurpassed spellbinding standard Disney has set for himself, to the despair of his legion of imitators.

The Silly Symphonies defy analysis or criticism. It is sufficient merely to announce that they are ready for your enjoyment. Bring the children along too.





Walt Disney's

SILLY SYMPHONIES IN TECHNICOLOR

AND MICKEY MOUSE PRODUCTIONS

ARE RELEASED THRU UNITED ARTISTS

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"One More River" (Univ.)	1,400	"The World Moves On" (Fox)	1,900	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"The Last Gentleman" (U. A.)	4,500	"Servants' Entrance" (Fox)	3,800	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"She Was A Lady" (Fox) (4 days)	2,300	"Kiss and Make Up" (Para.) (4 days)	2,500	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Wild Gold" (Fox) (3 days)	800	"Call It Luck" (Fox) (3 days)	500	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"British Agent" (F. N.)	3,200	"Affairs of Cellini" (U. A.)	3,800	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"British Agent" (F. N.) and "Name the Woman" (Col.)	5,200	"The Fountain" (Radio) and "The Defense Rests" (Col.)	5,300	High 5-5-34 "The House of Rothschild"	23,000
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpehum	3,000	25c-40c	"Bulldog Drummond Strikes Back" (U. A.) and "The Great Flirtation" (Para.)	9,500	"The Cat's Paw" (Fox) and "Here Comes the Groom" (Para.)	8,800	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-40c	"You Belong to Me" (Para.) and "Pursued" (Fox)	4,000	"Straight Is the Way" (MGM) and "Ladies Should Listen" (Para.)	3,900	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"The Count of Monte Cristo" (U. A.) (6 days)	13,000	"The Affairs of Cellini" (U.A.) (6 days-2nd week)	7,200	High 5-5-34 "The House of Rothschild"	23,000
							Low 6-9-34 "Sorrell and Son" (8 days)	4,000
Arcadia	600	25c-50c	"Treasure Island" (MGM) (6 days)	2,500	"Friends of Mr. Sweeney" (W.B.) (6 days)	1,900	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 9-1-34 "Notorious Sophie Lang"	1,400
Boyd	2,400	40c-65c	"Chained" (MGM) (6 days)	15,000	"One More River" (Univ.) (6 days)	9,000	High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet"	8,000
Earle	2,000	40c-65c	"You Belong to Me" (Para.) (6 days)	23,000	"Desirable" (W. B.) (6 days)	16,500	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-65c	"Servants' Entrance" (Fox) (6 days) (2nd week)	13,500	"Servants' Entrance" (Fox) (6 days) (1st week)	21,000	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"Down to Their Last Yacht" (Radio) (6 days)	2,500	"The Human Side" (Univ.) (6 days)	2,400	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over"	2,200
Stanley	3,700	40c-65c	"British Agent" (F. N.) (6 days)	10,000	"She Loves Me Not" (Para.) (6 days)	11,000	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"Crime Without Passion" (Para.) (6 days)	5,800	"Hideout" (MGM) (6 days)	6,300	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"A Girl of the Limberlost" (Mono.)	8,200	"British Agent" (F.N.)	5,000	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Dames" (W. B.) (3rd week)	3,000	"Dames" (W. B.) (2nd week)	4,800	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Of Human Bondage" (Radio)	2,000	"His Greatest Gamble" (Radio) and "Once to Every Bachelor" (Liberty)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"The Scarlet Empress" (Para.) and "Crime Without Passion" (Para.)	5,000	"The World Moves On" (Fox) and "You Belong to Me" (Para.)	5,800	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"The Last Gentleman" (U. A.)	6,000	"Chained" (MGM) (2nd week)	5,200	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	15c-40c	"Dragon Murder Case" (F. N.) and "Unknown Blonde" (Fox)	11,000	"Straight Is the Way" (MGM) and "Elmer and Elsie" (Para.)	10,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"Young and Beautiful" (Mascot)	12,000	"The Fountain" (Radio)	13,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"One Night of Love" (Col.) (3rd week)	8,000	"One Night of Love" (Col.) (2nd week)	9,000		
Paramount	2,670	15c-65c	"Dames" (W. B.)	13,000	"The World Moves On" (Fox)	10,000	High 10-27 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Treasure Island" (MGM) (3rd week)	7,000	"Treasure Island" (MGM) (2nd week)	8,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	15c-55c	"The Affairs of Cellini" (U.A.)	8,000	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	7,500	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-65c	"Chained" (MGM) (2nd week)	21,000	"Chained" (MGM) (1st week)	28,000	High 9-15-34 "Chained"	28,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"Dames" (W. B.) (2nd week)	2,800	"Dames" (W. B.) (1st week)	3,700	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Chained" (MGM)	6,800	"Now and Forever" (Para.)	7,400	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Hell Cat" (Col.) and "Beyond the Law" (Col.)	3,200	"Line Up" (Col.) and "Gun Justice" (Univ.)	3,200	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"There's Always Tomorrow" (Univ.) and "Midnight Alibi" (F.N.)	2,900	"Romance in the Rain" (Univ.)	3,100	High 11-11 "Footlight Parade"	8,000
							Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi"	2,900
Music Hall	2,275	25c-55c	"British Agent" (F. N.)	5,800	"The Fountain" (Radio)	6,100	High 5-26-34 "Wild Cargo"	11,500
							Low 8-18-34 "Bachelor Bait"	4,100
Paramount	3,050	25c-35c	"The Scarlet Empress" (Para.)	5,300	"The World Moves On" (Fox)	5,200	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

HELD OVER! Three weeks! Keith's Theatre, Boston!

HELD OVER! Three weeks! United Artists Theatre, Chicago!

HELD OVER! Three weeks! Aldine Theatre, Philadelphia!

HELD OVER! Three weeks! Keith's Theatre, Washington!



Alexandre Dumas'

THE COUNT OF MONTE CRISTO

with ROBERT DONAT
ELISSA LANDI

A Reliance Picture
Produced by
EDWARD SMALL
Directed by
Rowland V. Lee

HELD OVER! Two weeks! Keith's Theatre, Baltimore!

HELD OVER! Two weeks! Fulton Theatre, Pittsburgh!

HELD OVER! Two weeks! Capitol & Grand, Cincinnati!

Released thru
UNITED ARTIST

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Wolves of Catclaw"	Story and screen play, Harold Shumate. Director: David Selman.	Tim McCoy, Sheila Manners.	Shooting
"Criminal Within"	Original story, Albert DeMond. Screen play, Fred Niblo, Jr., Herbert Asbury. Director: Wm. Nigh.	Neil Hamilton, Florence Rice, Donald Cook, Clara Blandick, Wm. Demarest, Nella Walker, Ernest Wood.	Shooting
FOX			
"White Parade, The"	Based on novel, James Rian, Jesse L. Lasky, Jr. Screen play, Sonya Levien, Ernest Pascal. Director: Irving Cummings.	Loretta Young, John Boles, Muriel Kirkland, Dorothy Wilson, Joyce Compton, Polly Ann Young.	Shooting
"East River"	From story, Edward J. Doherty, Borden Chase. Screen play, Borden Chase, Howard I. Young. Director: Raoul Walsh.	Victor McLaglen, Edmund Lowe, Marjorie Rambeau, Ruth Peterson, Big Boy Williams.	Shooting
"Hell in the Heavens"	Based on stage play "The Ace," Herman Rossman. Screen play, Byron Morgan, Ted Parsons. Director: John Blystone.	Warner Baxter, Conchita Montenegro, Russell Hardie, Herbert Mundin, Ralph Morgan, Vince Barnett, Andy Devine, J. Carrol Naish.	Shooting
"Bachelor of Arts"	Based on novel by John Erskine. Screen play, Lamar Trotti. Director: Louis King.	Anita Louise, Tom Brown, Arline Judge, Frank Albertson, Geo. Meeker, Henry B. Walthall, Frank Melton, John Arledge, Stepin Fetchit.	Shooting
MASCOT			
"In Old Sante Fe"	Story, Wallace MacDonald, John Rathmell. Screen play, Colbert Clark, James Gruen. Director: David Howard.	Ken Maynard, Evelyn Knapp, H. B. Walthall, Kenneth Thomson, Geo. Haynes, Gene Autry and musicians.	Shooting
METRO-GOLDWYN-MAYER			
"Babes in Toyland"	Original operetta, Victor Herbert. Directors: Gus Meins and Charley Rogers	Laurel and Hardy, Charlotte Henry, Henry Kleinbach, Margaret Seddon, Felix Knight, Jean Darling.	Editing
"Evelyn Prentice"	Novel, W. E. Woodward. Director: Wm. K. Howard.	William Powell, Myrna Loy, Una Merkel, Isabel Jewell, Cora Sue Collins, Henry Stevens, Jack Mulhall.	Shooting
"David Copperfield"	Original, Chas. Dickens. Scenario, Howard Estabrook. Dialogue adaptation, Hugh Walpole. Director: Geo. Cukor.	Lionel Barrymore, Elizabeth Allan, Lewis Stone, Maureen O'Sullivan, Chas. Laughton, Frank Lawton, Hugh Williams, Roland Young, Edna May Oliver, Madge Evans, Basil Rathbone, Jean Cadell, Una O'Connor, Herbert Mundin, Marilyn Knowlden.	Shooting
"Forsaking All Others"	Stage play, Frank Cavett, Edw. Roberts. Screen play, Joseph Mankiewicz. Director: W. S. Van Dyke.	Joan Crawford, Clark Gable, Robert Montgomery, Billie Burke, Chas. Butterworth, Ted Healy, Forrester Harvey, Lillian Harmer.	Shooting
"Wicked Woman"	Novel, Anne Austin, Screen play, Florence Ryerson, Maurine Watkins, Zelda Sears. Director: Charles Brabin.	Mady Christians, Jean Parker, Zelda Sears, Betty Furness, William Henry, Sterling Holloway, Robert Taylor.	Shooting
MONOGRAM			
"Girl of My Dreams"	Original screen play, Geo. Waggner. Director: Ray McCarey.	Mary Carlisle, Eddie Nugent, Sterling Holloway, Creighton Chaney, Arthur Lake, Tom Dugan.	Editing
"Flirting with Danger"	Original, Geo. Berthelon. Screen play, Albert DeMond. Director: Vin Moore.	Robert Armstrong, Maria Alba, Wm. Cagney, Edgar Kennedy, Marion Burns, Wm. Von Brincken, Gino Carrado, Guy Usher, Ernest Hilliard.	Editing
PARAMOUNT			
"Lives of A Bengal Lancer"	Book, Francis Yeats-Brown. Screen play, Waldemar Young, Achmed Abdullah. Director: Henry Hathaway.	Gary Cooper, Franchot Tone, Sir Guy Standing, Katharine DeMille, Richard Cromwell, Colin Tapley.	Shooting
"Code of the West"	Original, Zane Grey. Screen play, Ethel Doherty. Director: Arthur Jacobson.	Jackie Coogan, Randolph Scott, Grace Bradley, Fuzzy Knight.	Shooting
RKO RADIO			
"Girl of the Island"	Story, Gouverneur Morris. Screen play, John Twist, Wallace Fox. Director: Wallace Fox.	Steffi Duna, Regis Toomey, Raymond Hatton, Mitchell Lewis.	Editing
"The Silver Streak"	Story, Roger Rolt-Wheeler. Screen play, Roger Rolt-Wheeler, Jack O'Donnell, H. W. Hanemann. Director: Thomas Atkins.	No cast. Shooting background in Chicago.	Shooting
"The Little Minister"	Novel, James M. Barrie, Screen play, Jane Murfin. Director: Richard Wallace.	Katharine Hepburn, John Beal, Alan Hale, Donald Crisp, Andy Clyde.	Shooting
"West of the Pecos"	Story, Zane Grey. Screen play, Milton Krims, John Twist. Director: Phil Rosen.	Richard Dix, Martha Sleeper, Samuel Hinds, Sleep 'N' Eat, Oscar Apfel, Maurice Black.	Shooting
"Romance in Manhattan"	Suggested by Don Hartman. Story, screen play, Norman Krasna. Director: Stephen Roberts.	Francis Lederer, Ginger Rogers, J. Farrell MacDonald, Jimmy Butler.	Shooting
"Lightning Strikes Twice"	Story, Marion Dix, Ben Holmes. Screen play, John Grey, Joseph A. Fields. Director: Ben Holmes.	Ben Lyon, Thelma Todd, Pert Kelton, "Skeets" Gallagher, Chick Chandler, Laura Hope Crews, Walter Catlett.	Shooting
UNITED ARTISTS			
"The Mighty Barnum"	Screen play, Gene Fowler, Bess Meredyth.	Wallace Beery, Adolphe Menjou, Janet Beecher, Rochelle Hudson, Donald Meek, Virginia Bruce, Olive Brasno, Geo. Brasno, May Boley.	Shooting
UNIVERSAL			
"Cheating Cheaters"	Play, Max Marcin. Screen play, Gladys Unger. Continuity, Allen Rivkin. Director: Richard Thorpe.	Fay Wray, Cesar Romero, Minna Gombell, Francis L. Sullivan, Hugh O'Connell, Henry Armetta.	Editing
"The Man Who Reclaimed His Head"	Stage play, screen play, Jean Hart. Dialogue, Sam Ornitz. Director: Edward Ludwig.	Claude Rains, Lionel Atwill, Baby Jane, Joan Bennett.	Shooting
"When A Man Sees Red"	Original screen play, Alan James, Basil Dickey. Director: Alan James.	Buck Jones, Peggy Campbell, Dorothy Revier.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Bordertown"	Suggested by Carroll Graham's novel. Story, Robert Lord. Screen play, Laird Doyle, Wallace Smith. Director: Archie Mayo.	Paul Muni, Bette Davis, Margaret Lindsay, Arthur Stone.	Editing
"Concealment"	Based on unproduced play, Leonard Ide. Screen play, Tom Buckingham, F. Hugh Herbert, Mary McCall, Jr. Director: William Dieterle.	Barbara Stanwyck, Warren William, Glenda Farrell, Henry O'Neill.	Shooting
"I Am A Thief"	Story, screen play, Ralph Block, Doris Malloy. Director: Robert Florey.	Ricardo Cortez, Mary Astor, Dudley Digges, Hobert Cavanaugh.	Editing
"Sweet Adeline"	Screen play, Erwin S. Gelsey. Director: Mervyn LeRoy.	Hugh Herbert, Irene Dunne, Donald Woods, Ned Sparks.	Shooting
"Maybe It's Love"	Based on play, Maxwell Anderson. Screen play, Jerry Wald, Harry Sauber. Adaptation, Lawrence Hazard. Director: Wm. McGann.	Gloria Stuart, Ross Alexander, Frank McHugh, Helen Lowell, Phillip Reed, Jos. Cawthorn, Ruth Donnelly, Dorothy Dare, Henry Travers, Maude Eburne, J. Farrell MacDonald.	Shooting

The Box Office Measures Creative Talent In Cold Figures

Box office figures represent the true value of the creative talent of the screen, guiding production along lines indicated by box office performance and public response.

MOTION PICTURE HERALD'S Box Office Champions, compiled and published for each month since October, 1931, based on a nation-wide report of box office figures, has been invaluable to motion picture executives as a judgment on their activities and as a mark for the future.

Similarly figures gathered and published by MOTION PICTURE DAILY have served to measure the attainments and contributions of the screen's creative workers.

They have served exhibitors as a foundation for profitable bookings and for extended exploitation efforts.

The forthcoming BOX OFFICE CHECK-UP will analyze and summarize the year's outstanding screen successes in terms of the box office and indicate other factors that have contributed to the notable achievements of recent months.

THE BOX OFFICE CHECK-UP of 1934

QUIGLEY PUBLICATIONS, 1790 Broadway, New York

J. C. Jenkins--His Colyum

Ida Grove, Iowa

DEAR HERALD:

When we go through Plainview, Nebraska, we always stop to see J. J. Hoffman, who operates the Plainview theatre, and we seldom find him at home. This time when we came through Plainview we were told that he and his wife had gone to Omaha. We were glad to learn this because we knew that he would get a good feed at Hay's cafe, while if he had stayed at home he would probably have had to eat cold potatoes while his wife was out playing golf. That's the reason why he has dwindled down to 190 in his B.V.D.'s.

▽

A. A. Ulm of the Orpheum theatre at Randolph, Neb., is still running at large. We wanted to see Mrs. Ulm, because she is among the finest ladies of the land, but they live over the theatre and climbing stairs is about the hardest work we do, and besides that A. A. stood around watching us all the while. He told us that if the HERALD would cut out our Column he would consent to take it out of the postoffice occasionally. We told him if he would pay for his subscription the HERALD would be sent to him occasionally. Then he flashed a receipt on us for two more years' subscription, and we drove away.

▽

Kind-hearted Dalton

We drove through Sioux City. That's the town where they sell so many hogs. We drove right on through the town because we were afraid they might put us in the wrong pen, but before we got there we called on Ralph Dalton of the Osmond theatre at Osmond, Neb. Ralph was fully dressed in the raw except that he had on a pair of overalls. He claimed to be the chef while his wife was doing the family washing. Ralph always gave his wife the easy job to do, he's so good-hearted that way. Then we stopped to see Miss Kathleen Voter, who operates the Auditorium at Laurel. We always stop to see Miss Voter because she is a very interesting person to talk to. Besides that she knows a whole lot about the show business and is a strong advocate of clean pictures.

▽

We have traveled as far west this fall as Sterling, Colorado, and the best prospect for corn we have seen is around Holstein, Iowa. Holstein is where they raise enough popcorn to keep every kid in the United States busy all winter shaking a popper. Holstein is where the Holstein cows and the Wooden-Shoe Dutch come from. Fred Levey operates the theatre there and claims to be a Holland Dutchman and wears wooden shoes. We asked Fred if he was a relative of our friend Lew Levey, who is a branch manager at Des Moines, and he said he wasn't. We were glad to learn this, for Lew has enough hanging on him now.

Mrs. Levey said she was going to write to the HERALD *and ask them if they knew we were at large and what the number of our cell was. Fred told her she had better sit over on the other side of the room. Then we got into the car and drove away while they were trying to coax us to stay overnight, but we wanted to get down here to Ida Grove to see Harry Day and Mrs. Harry Day, who operate the King theatre.*

The boys were out in the street shooting firecrackers and guns on the 4th of July when Harry was born and he became so scared that he has been gun-shy ever since, and when we pulled our gun to make him subscribe for the HERALD he jumped through a window and that's the last we saw of him, but the next morning we learned that he was hiding in Bill Bowker's hayloft at Dunlap, Iowa. That's just how it goes, we never get to shoot an exhibitor, they always get away before we can pull the trigger, but then some of 'em are about half shot anyhow. Mrs. Day said that when she came home from a whist party last spring Harry had set a couple of hens in the bathtub and had gone to bed with his rubber boots on. We looked up his record on our list and found that he had paid his subscription to the HERALD to September, 1935. That's just the way it is with these Iowa guys, they are so doggone afraid that they might miss a copy that they keep their subscriptions paid a year or more ahead, and then kick because we call on 'em.

▽

Night Kittenball Plague

Say, we want to call the attention of you boys to something that you probably already know, and that is that when night kittenball strikes your town the attendance at your theatre will remind you of the effects of a smallpox epidemic. Over here in Iowa we find that night kittenball is worse on theatres than grasshoppers in South Dakota. It is said to be generally sponsored by the electric light company because they want to sell juice. It doesn't seem to be like the skating-rink fad, in that it doesn't seem to wear out, but runs from spring to winter, and the players are quite often those who are on relief who don't even help to support a good resolution. The merchants in some towns, we are told, are sponsoring these kittenball games because they don't cost anything except for the electricity. We wish somebody would open a free store in their town.

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There is no use in dwelling on one subject all the time, so let's take up something else. We are still of the opinion that the best way to reach Hollywood and get clean pictures is through the pocketbook, for that will touch 'em when reason won't.

▽

In our travels through northwest Iowa we have seen some excellent corn fields. We have seen some that we believe will yield from 50 to 75 bushels per acre. This condition is very limited and only about one Iowa farmer out of thirty will have any corn to sell, as the bulk of the state won't even raise a nubbin, or so we are told. If the present price of corn stays up where it now is, prosperity will hit these farmers with a bang, but how about the other twenty-nine who have no corn and have to buy it? Don't you think that prosperity to them will look like it had been run through a sick cow? Robbing Peter to settle up with Paul will make Paul feel pretty good but Pete and his whole family are apt to get pretty doggone sore about it.

▽

Bass-Fishing Fever

We stopped at Odebolt to see Mr. Hartsell, who runs the theatre there, but his wife told us that he had gone up to northern Minnesota bass-fishing for a couple of weeks. That's just the way it goes, whenever a man gets the bass fever you can't find him with a search-warrant. We've had that fever at times when we broke out in spots and looked like an alligator. A man will do anything when he gets the bass fever. It's worse than the N.R.A. As soon as a man gets that fever somebody ought to shoot 'em.

▽

A man told us out in California when we were there two years ago that if the HERALD would cut out our Colyum the magazine would probably be worth the price. The ambulance took him to the nearest hospital. We don't know whether he lived or not. Then the other day an exhibitor told us that the picture critic for the magazine must have poor eyesight since he never sees any bad pictures. Maybe he is like Uncle 'Leazer Biggs was when he said that all whiskey was bad, but some was worse than others, but then we shouldn't talk that way, we live in a prohibition state. (We are not speaking personally, we had reference to Nebraska.)

▽

P. S.—Harry Day wired the chief of police this morning to know if we had left town yet.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

French Film Decree Passed

A French government decree, recently promulgated, provides for the organization in French Equatorial Africa of a control over films, phonographic discs and the taking of motion pictures. The lieutenant governor of the colony through a commission, must approve the film, title and subtitles before any picture may be shown.

Ross Promotes Thayer

R. W. Thayer, Cincinnati manager for Ross Federal Service, has been promoted to district manager in Los Angeles, handling San Francisco, Seattle, Portland and Salt Lake City. C. E. Wagner, Milwaukee manager, will succeed Mr. Thayer in Cincinnati.

Blumstein Quits Columbia

Abe Blumstein, short subject sales manager of the Columbia Chicago exchange, has resigned and is moving to New York. His future connection has not been set.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—I read a report on this by an exhibitor and was a little afraid of it, but it proved a very satisfying picture for bargain nights. Holt goes better here in action pictures.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—A good program picture. Gave good satisfaction here. Interesting story.—Bert Silver, Silver Family Theatre, Greenville, Michigan. City and country patronage.

LADY IS WILLING, THE: Leslie Howard, Binnie Barnes, Sir Cedric Hardwicke, Sir Nigel Playfair—Our outstanding mistake is in having played this picture. It should be canned and junked. Boresome to the extreme. Running time, 75 minutes. Played September 17-18.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe, Gregory Ratoff, Miriam Jordan—This is a good program picture. We played it too old to get anything out of it in the way of satisfactory business, but those we did get said it was good.—Bert Silver, Silver Family Theatre, Greenville, Michigan. Town and country patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown, Patricia Ellis—This is a very good picture and the best ever from Joe E. Brown. It is full of comedy, drama, romance and thrills, and will please the entire family. It is a typical circus picture and should prove a great business getter. Here's hoping Brown will continue making this type of show. The trailer sold the picture well in advance and we played one day to best business in months. Running time, 65 minutes. Played Sept. 12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CIRCUS CLOWN, THE: Joe E. Brown—Good. I mean extra good.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

MERRY FRINKS, THE: Aline MacMahon—They don't come any worse than this one. If they do, I have not seen it. It is poor from start to finish. Reaching for laughs and not getting them. Should have been sealed in the can and left there. A general exodus during the showing and me behind the office chimney when they came out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown, Alice White—They did not give Joe Brown much story to go on in this one. In fact, I think that it is the thinnest that we have run. He does the best that he can with it but it is nothing to cheer about. It will get by all right, but it could have been a whole lot better with a better scenario.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown—It is OK. Don't worry what others have said, old Joe E. gets them in. Running time, 68 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown, Alice White—There is plenty of entertainment even though it may not reach the height of some of the Joe E. Brown hits. Alice White seems to be improving with age and she looks young enough to make good in many more pictures. A fair drawing card.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Fox

ALL MEN ARE ENEMIES: Hugh Williams—Pass this up or double bill it. A percentage picture that didn't take in the guarantee and they didn't like it besides. This is another "export picture" from Hollywood.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

ALL MEN ARE ENEMIES: Helen Twelvetrees—The beginning of this picture is great. The playing is felt right in your heart. One would think from this music the picture would be just what they are all looking for, but it ends so differently.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—You can bring them in with this one. Drew one of the largest crowds in two days we have ever had. Try and run a kid matinee after school and your kid trade will advertise it. Good and clean and one for the family to see. Running time, 73 minutes. Played Sept. 5-6.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

BABY TAKE A BOW: Shirley Temple, Claire Trevor, James Dunn—Good show for the whole family. And it pleased the customers. Played Sept. 9-10.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BABY TAKE A BOW: James Dunn, Shirley Temple—Hardly necessary to report on Shirley Temple's pictures. If she isn't next to Will Rogers in drawing power it's your fault.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

BABY TAKE A BOW: Shirley Temple—You might go to Mexico, Idaho, Ontario, but you will never find another Shirley Temple. Boys, this little star means lots to our box office and when you have a chance give her a big hand. Her act in "Baby Take a Bow" gladdens the hearts of our little folks and our dads and mothers long for a Shirley Temple.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

BOTTOMS UP: Pat Paterson, John Boles, Spencer Tracy—It's a Fox 1934 special and I am telling you it will please. We can make meat and bread from pictures like this. Played July 2.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

CALL IT LUCK: Pat Paterson, Herbert Mundin, Charles Starrett—Nice clean feature; little draggy in spots. Better leave Mundin in supporting casts; he will get his comedy off better. Running time, 63 minutes. Played Aug. 31-Sept. 1.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—A splendid audience picture that appeals to all classes A story with originality and cleverness. Because of Lloyd's absence from the screen for such a long period, and the weakness of his last attempts at talking pictures, it was difficult to get business on this production; but one or two pictures like this one will soon regain him the tremendous popularity he once enjoyed. Running time, 99 minutes. Played Sept. 2-3-4.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn—A fairly good picture. Clean and wholesome. For some reason, did not draw as well as expected. Had a bigger second night than first. Running time, 76 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, James Dunn, Ginger Rogers—Gaynor, Farrell still draw a crowd. Played Aug. 25-26.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn—Some liked it, others did not. This pair seems to be slipping with the poor stories they are getting. Give them another story like "Sunny Side Up" and believe we will see a big difference at the box office.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

CHARLIE CHAN'S COURAGE: Warner Oland—Good mystery. Ran only one night but will stand two anywhere. Running time, 65 minutes. Played Sept. 5.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond—It took a long time fixing up for the party but when all was fixed the party started big and had a fine ending. Running time, 85 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—It is a wonderful wild animal picture. Plenty thrills. Running time, 60 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—Fox sure handed us a lemon in this one. Such a picture as this sure makes me sick. It might have gone over in Eve's days, when the world was young. Running time, 72 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—A second "David Harum" from Fox. My only error was that I didn't extend my playing time at least double my general policy. My advice to Fox is to watch the Rogers starring vehicles very carefully so that they might not go amiss. As they now are, they are tremendous B. O. grossers. At least 50 per cent believe this better than "Harum." I believe so also. Running time, 81 minutes. Played Sept. 12-13.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Here's the old meal ticket—Will Rogers. The bills keep piling up and then after a Rogers picture, we go out and pay some on account and re-establish our credit. "Handy Andy" is a dandy audience picture. The laughs are so spaced that they are about three minutes apart throughout the entire picture. Now that Marie Dressler has passed away, Will Rogers seems to be the biggest drawing card on the screen. At least he is in this section. Running time, 81 minutes. Played Sept. 9-10-11.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—This is a sweet picture. Should go big in Swedish communities. It will go great any place and please everyone. Running time, 84 minutes. Played Sept. 9-10.—D. W. Buckley, Redwood Theatre, Redwood Falls, Minnesota. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Here's one that kept our week-end audiences in good humor throughout every performance. And for some reason or other, they sensed that it was going to be good and paid their money to see it. Result—everybody happy. Running time, 77 minutes. Played Aug. 23-24-25.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans—This is a very good picture that pleased all of my patrons. It is entirely different from the usual musical production. This is great entertainment for the whole family and has plenty of music, dances, comedy and a bit of romance. The excellent cast adds much to the show and should prove excellent drawing names. Played one day to good business and pleased all. Running time, 80 minutes. Played September 13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—Warner Baxter draws fairly well but he's slipping with this type of material.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

Mayfair

BADGE OF HONOR: "Buster" Crabbe, Ruth Hall—A good "Honor" picture. Was well received by our patrons. Running time, 68 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

MGM

CHAINED: Clark Gable, Joan Crawford, Stuart Erwin, Otto Kruger—Good Gable and Crawford show. Stuart Erwin adds to the picture. The customers complimented it, so that's all that matters. Played Sept. 13-14.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Franchot Tone—This is a very good picture that pleased our entire audience. It is a romantic melo-

drama pleasingly told. There is nothing offensive about this and this fact should be stressed in your advertising. Many reports state this is offensive but our patrons disagree with that statement. Don't fail to play this if you want to do a good business. Played two days to average business. Running time, 74 minutes. Played Sept. 10-11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Franchot Tone, Lionel Barrymore—A very good picture. Gave good satisfaction to all that we got in to see it. Deserved better patronage. Running time, 74 minutes. Played Sept. 2-3.—Bert Silver, Silver Family Theatre, Greenville, Michigan. City and country patronage.

HOLLYWOOD PARTY: All Star Musical—I can most certainly agree with the exhibitor who said a few weeks ago that the biggest thing about this picture was the press book. The only thing he forgot to mention was Jimmy Durante's nose, of which we saw too much. Laurel and Hardy were the best things in it, and they were only on for just a few minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell—Gable and Powell both considered big stars and they are good to draw at my theatre when they are put in pictures suitable in their class of acting, but in this Gable goes to Sing Sing and Powell resigns as Governor of New York. Running time, 95 minutes. Played July 5-6.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—Good mystery picture. Best Ruggles picture I've seen. Una Merkel is good. Picture pleased well; exciting; drew fair crowd. Played Sept. 6-7.—K. H. Ball, Royal Theatre, Brownstown, Indiana. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—A good comedy mystery story with plenty of excitement . . . the type that will entertain every minute. Played Sept. 15.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—This is one of the greatest thrill pictures of the year. It is a melodramatic comedy with plenty of thrills, comedy and romance. This is good entertainment for the entire family, but would draw better with the "murder" left out of the title. The last reel of the picture makes this show what it is. Played one day to very good business and pleased 100 per cent. Running time, 65 minutes. Played Sept. 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper—This is a good picture, enjoyed by most. Good crowd. Played Sept. 4-5.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

OPERATOR 13: Gary Cooper, Marion Davies—Parts in this picture are fine, but when it comes to the war parts we all have had enough. But we must go on, too much invested to become hopeless. The comment is on now for cleaner pictures but my wish is for pictures for drawing them in better, especially the second night.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper—What a pleasure it is to run a picture like this one! Had the town talking about it. Some came to see it the second day, so they must have gone for it. The scene where the four Mills Bros. sing "Sleepy Head" cannot be beaten. Played to the best crowds in six months and everyone went home happy, as well as myself.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—A high class picture in every way. One naked scene which would be covered more no doubt in future pictures, but which don't take up enough footage to bother much. I thought that the death scene of Gene Raymond dying of tuberculosis was stretched out much too long and the graveyard cough repeated too often. These are but minor criticisms upon a picture which deserves high praise. Drawing power, while above average, was not enough to cover the extra cost of this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THIN MAN, THE: William Powell, Myrna Loy—A very good mystery drama with much more humor than in most pictures of this type. The only fault I can find is the excessive drinking; enough is consumed to float a battleship. Drawing power of this above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THIN MAN, THE: William Powell, Myrna Loy—Another detective picture. If your people like pictures like this, OK with me.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

THREE ON A HONEYMOON: Sally Eilers, Johnny Mack Brown—Not an outstanding picture, but pretty well liked. Fair crowd. Played Sept. 1-2.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

VIVA VILLA! Wallace Beery—In my opinion, this is one of the best pictures made in the 1933-34 group. Didn't do great business, as the picture is a bit too gruesome for women and children. Beery does the best acting of his career in this picture. Supporting cast is good. Running time, 114 minutes. Played Sept. 9-10-11.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

Monogram

HAPPY LANDING: Ray Walker, Jacqueline Wells—Ray Walker is all right. This is a good little picture. Running time, 63 minutes. Played Sept. 12-13.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

HE COULDN'T TAKE IT: Ray Walker, Virginia Cherrill—Second picture from Monogram and it is a very fine little picture. First Monogram picture I played was "Manhattan Love Song" and it was a big disappointment. But "He Couldn't Take It" cannot be compared to the other film.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LOUDSPEAKER, THE: Ray Walker, Jacqueline Wells—Ray Walker, because of his liveliness, youth and refreshing vivacity is well liked here. In "The Loudspeaker" Ray becomes a bit too "freshy." As a whole "Loudspeaker" is a fair picture on a double feature program. Running time, 71 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

MAN FROM UTAH, THE: John Wayne—Pretty good western. Inaccurate direction. Public address speakers on every port in grandstand during rodeo performances and the announcer uses a megaphone. Played Sept. 7-8.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

RETURN OF CASEY JONES: Charles Starrett, Ruth Hall—Good railroad story that everyone enjoyed. Played it with Baer-Carnera fight pictures and with my usual good luck, it rained us out both nights. If you can get them in, they will like the picture.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SHOCK: Ralph Forbes, Gwenllian Gill—This is a very good picture that should please any patron. It is a drama of the war presenting the story of a shell-shocked victim. It is localed partly in London and partly in the front line trenches. It is good entertainment for the whole family and is one of the best war pictures in some time. We played one day to good business and pleased very well. Running time, 66 minutes. Played Sept. 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

COME ON MARINES: Richard Arlen, Ida Lupino, Lona Andre, Monte Blue—Outside of an objectionable dance scene, this gave our customers satisfaction. Business normal. Running time, 68 minutes. Played Aug. 29-30.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

DEATH TAKES A HOLIDAY: Fredric March, Evelyn Venable, Sir Guy Standing, Helen Westley—Very, very good. March surpasses about anything he has ever done. Much fodder contained here for the minds of country folk. But still a pretty "heavy" picture. Was well received, but only by those few who made the most of an opportunity to see it. Running time, 78 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

FEROCIOUS PAL, THE: Kazan—the Wonder Dog, Ruth Sullivan, Robert Manning—I picked this up as an experiment—whether or not I could substitute dog pictures for westerns, because of the latter's scarcity. The experiment is a failure. The plot in "Ferocious Pal" is an entertaining one, but sound and light was very, very bad. Running time, 55 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

HERE COMES THE GROOM: Jack Haley, Patricia Ellis—Here is a good picture of the slapstick variety and will please all who like this type of entertainment. It is strictly comedy fare with plenty of wisecracks, together with a touch of drama, romance and thrills. We played this on a late Saturday night show and our patrons thought it good entertainment but rather silly. Good business. Running time, 64 minutes. Played Sept. 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LITTLE MISS MARKER: Adolphe Menjou, Shirley Temple—Hardly necessary to report on Shirley Temple's pictures. If she isn't next to Will Rogers in drawing power it's your fault.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

LONE COWBOY: Jackie Cooper, Lila Lee, John Wray—Fair picture. Patrons like westerns. Pleased about seventy-five per cent. Fair crowd. Played Aug. 30-31.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—While some managers have reported adversely in reference to this attraction, our patrons were very well pleased. Normal business. Running time, 60 minutes. Played Aug. 22-23.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

MURDER AT THE VANITIES: Carl Brisson—Just a fair musical. Carl Brisson has a nice voice but is hard to understand. Jack Oakie yells his way through ten reels, much to the disgust of the patrons. Duke Ellington's band is too hot for motion pictures; the music sounds too brassy. They should confine their efforts to jazz. Running time, 90 minutes. Played Sept. 2-4.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael, Paul Cavanagh—A good program picture. Nothing big, but will satisfy anybody. Gertrude Michael is sure good to look at. Paramount should give her more and better parts. Fair business. Running time, 64 minutes. Played Sept. 12-13.—H. J. Stallings, Moon Theatre, Henderson, N. C.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing—A sure box office attraction. Everybody wants to see Shirley Temple. While I don't think she is quite as good in this picture as in "Little Miss Marker," still you will do more business with this picture, due to the advertising given her in "Little Miss Marker." Running time, 82 minutes. Played Sept. 15-16.—C. G. Budd, Rialto Theatre, Anita, Iowa. Above average patronage.

SHOOT THE WORKS: Jack Oakie—The public is getting awfully tired of Jack Oakie trying to do a Lee Tracy. Faramount sems to be fumbling around in the dark and don't seem to know how to make a good first class musical. Bing Crosby is the only star they have that can put over a musical picture. Running time, nine reels. Played Sept. 6-7-8.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—A well liked picture. Miss Sidney does the "Princess-substitution" act for the real Princess. Our patrons liked this play very much and believe it suitable for Sunday playing.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—Here is a nice little comedy that gave excellent satisfaction; but business was decidedly off. Running time, 60 minutes. Played Sept. 5-6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, Ethel Merman, Leon Errol—Everyone liked this that likes Bing Crosby. Drew well and pleased about ninety per cent. Played Sept. 8-9.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

WITCHING HOUR, THE: Sir Guy Standing, Judith Allen, Tom Brown, Gertrude Michael—A strong feature, produced with an excellent cast. Thrilled our audience. Business a little above normal. Running time, 64 minutes. Played Sept. 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack, David Holt, Helen Morgan—We look for this picture to make a star out of David Holt. Be sure to play this picture and don't fail to advertise David Holt—another Shirley Temple. Played Sept. 1-2.—C. G. Budd, Rialto Theatre, Anita, Iowa. Above average patronage.

RKO

BACHELOR BAIT: Stuart Erwin, Rochelle Hudson, Pert Kelton, Skeets Gallagher—A "Matrimonial Bureau" story. Stuart Erwin very good, as also were Rochelle Hudson, Pert Kelton and Skeets Gallagher. The political angle shown in this feature adds to the general hilarity. Business fair. Running time, 74 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—These stars are popular here. They help chase the blues away and that is the kind of entertainment the majority are looking for these days. Consider this picture better than the average Wheeler and Woolsey. Running time, 72 minutes. Played Aug. 23-24-25.—Russell Allen, Allen's Theatre, Farmington, N. M. General small town patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—This is one of the best this team has made. As a comedy picture it gave good satisfaction. Most people have forgotten how to laugh in these parts, but this one seemed to get out most of them and they said it was good. Played Sept. 9-10.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

COME ON DANGER: Tom Keene—The threatened shortage of westerns has led me to buy up a few of RKO's old ones. "Come On Danger" held up as good as any western which I have ever played. I hope that the rest of the Keenes are as good. Running time, 55 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—They liked it but don't let them in on the last five minutes or the picture is spoiled. Played Sept. 11-12.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

DOUBLE HARNESS: Ann Harding, William Powell—This is just N. G. for drawing power; Ann Harding can't bring them in. People that saw it liked it, but they were few. Running time, 74 minutes. Played Sept. 9-10-11.—W. R. Boughn, Jr., Soo

Theatre, South Sioux City, Neb. Working class and rural patronage.

FINISHING SCHOOL: Ginger Rogers, Frances Dee, Bruce Cabot—Good program picture. Pleased them all. The stars fine and balance of cast good. Gave satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire—A little old, but a good one to pick up if you have not played it. The age of it hurt our business, but it still is a pleasing feature. Some nice chorus work and individual dancing. Running time, 90 minutes. Played Sept. 2-3-4.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

GOODBYE LOVE: Charles Ruggles, Verree Teasdale—If you want to keep your pictures up to moral standards, don't show this one, as it is made up of dirty cracks. Outside of this, it is fair comedy. Running time, 66 minutes. Played Aug. 29-30.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—Go after the women on this and don't worry about the Legion of Decency. You have stars and story and with a good shorts program of high class comedy you'll give them entertainment. Running time, 80 minutes. Played Sept. 2-3.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

LITTLE WOMEN: Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May Oliver, Douglass Montgomery—**FLYING DOWN TO RIO:** Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire—**WILD CARGO:** Frank Buck—Picked up these three pictures after signing my RKO contract. The result was they were instrumental in making August the best month of the past twelve. It proves they will come out for old pictures if they are high class productions. Played August, 1934.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, Pert Kelton, El Brendel, James Gleason, Richard "Skeets" Gallagher—Our patrons like comedy. Pitts, Brendel and Gleason are always good. Pert Kelton is good. Drew well. Running time, 62 minutes. Played Aug. 23-24.—K. H. Ball, Royal Theatre, Brownstown, Ind. Small town patronage.

OF HUMAN BONDAGE: Leslie Howard, Bette Davis—A very few of my patrons care for Leslie Howard. As a consequence, his vehicles do proportionate business, that is, heart-rending for both the box office and the manager. "Of Human Bondage," nevertheless, is a very fine, well-produced and directed picture.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

SING AND LIKE IT: Zasu Pitts, Pert Kelton, Edward Everett Horton, Nat Pendleton—Not very strong; probably pleased 75 per cent. Fair business. Running time, 72 minutes. Played Aug. 25.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

STINGAREE: Richard Dix—Sunday matinee was fair but it nose-dived for the night and two succeeding days. But Irene Dunne can sing anyway. The title needs explaining and the 11x14's will keep them away. Remember the old General Film series of two reelers of "Stingaree?"—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

THIS MAN IS MINE: Irene Dunne, Ralph Bellamy—A mighty fine picture. Good story and fine cast and both stars extra good. Gave good satisfaction to all. Played Sept. 13-14.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

State Rights

TRACY RIDES: Tom Tyler—This western was not as good as usual. We didn't have any comments good or bad. Follow this up with a good short and it will pass. Running time, 55 minutes. Played Sept. 14-15.—H. J. Stallings, Moon Theatre, Henderson, N. C.

WESTERN RACKETEER: Bill Cody—We have never played a Western with so little to it worth seeing. Just the poorest ever. A few rodeo shots shuffled in without any reason for being there, some of which were so washed out from long usage they were only faintly visible. Played Sept. 14-15.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

United Artists

BORN TO BE BAD: Loretta Young, Cary Grant—It will satisfy and please all.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

CATHERINE THE GREAT: Douglas Fairbanks, Jr., Elizabeth. Bergner—This is a splendid picture. Story interesting and well acted by a good cast. Stars fine.—Bert Silver, Silver Family Theatre, Greenville, Michigan. City and country patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Constance Cummings, Jack Oakie—A very good action picture. Telephone linemen mixed up with swindlers. A bit of Oakie slapstick and a Spencer Tracy-Constance Cummings romance about complete the story. Business fair. Running time, 77 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Constance Cummings, Jack Oakie—Good action comedy—the type that pleases the average patron. Played Sept. 11-12.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MOULIN ROUGE: Constance Bennett, Franchot Tone, Tullio Carminati, Helen Westley—A little old, but pleased. No drawing power, as Benett is nil here. Running time, 70 minutes. Played Aug. 26-27-28.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

ROMAN SCANDALS: Eddie Cantor—This is not nearly as good a picture as "The Kid From Spain." In my opinion Eddie Cantor is about through in motion pictures. Played this picture on a holiday and barely grossed film rental. Running time, 90 minutes. Played July 24-25.—Paul McBridge, Avalon Theatre, Fillmore, Utah. Small town patronage.

WHOOPEE (reissue): Eddie Cantor—This is one of the best pictures that I have ever seen. Many of my patrons said it was the best they had seen. A very beautiful picture. I received a very good print. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

Universal

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—The Austrian atmosphere, for once, did not injure the value of the picture. The escapades and antics of two girls holds the attention of the audience. "Countess of Monte Cristo" registered very well at the B. O. Running time, 78 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

EMBARRASSING MOMENTS: Chester Morris, Marian Nixon—This is an excellent program picture that will please the average picture fan. Nothing big, but a good little show. The story is well directed and the acting perfect. It is a story of a practical joker and the entire show is one joke after another. It is rather different from the usual run of pictures and should please all. Played one day to good business. Running time, 67 minutes. Played Sept. 14.—J. J. Medford, Orpheum Tehatre, Oxford, N. C. General patronage.

HALF A SINNER: Berton Churchill, Joel McCrea, Sally Blane—Nice comedy romance that will keep your patrons laughing. Has a bit of action, no draggy spots, the kind you like to run. Had a nice business; one the family will like. Churchill gives a nice piece of acting. Recommend it to your patrons. Running time, 78½ minutes. Played Aug. 24-25.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

INVISIBLE MAN, THE: Claude Rains—Another scary crow picture. But it drew a fair audience. Running time, 70 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles—If you have the new U product bought but have not as yet run this, pick it up to put Margaret Sullavan over and be sure to run a cartoon on the end so the women won't go out with the makeup running down their cheeks. Played Sept. 9-10.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel, Esther Ralston, Victor Moore—This is a natural; it will draw and please. The only mistake I made was not to run it on Sunday. If Universal keeps up the stride they have set in their past eight shows, I won't be sorry I bought their new product. I have seen "There's Always Tomorrow" and "Million Dollar Ransom" screened and they're OK. Running time, 70 minutes. Played Sept. 12-13.—D. W. Buckley, Redwood Theatre, Redwood Falls, Minnesota. General patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel, Esther Ralston, Victor Moore—A honey of a picture. Has youth and pep and is real entertainment. Universal's product, as a whole, is good small town entertainment. They like "down-to-earth" stories and high-brow stuff. Running time, 75 minutes. Played Sept. 7-8.—Russell Allen, Allen's Theatre, Farmington, N. M.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams, Johnny Mack Brown, Mary Carlisle—If you want to pick up a football feature for the season, this is a good one. Last year's, but will do you some nice biz if your patrons like a good football story. Running time, 78 minutes. Played Sept. 7-8.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

SMOKING GUNS: Ken Maynard—This is a very good picture that has everything you could expect of a western. It is crammed full of action, fighting, comedy, riding and the necessary romance. Maynard is fast becoming a favorite with our patrons and especially with the kids. This one is sure to please all of your regular western fans and we played one day to very good business. Running time, 65 minutes. Played Sept. 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SMOKING GUNS: Ken Maynard, Gloria Shea—Our best Saturday night business for some time, but our patrons think this was Maynard's weakest production. Running time, 65 minutes. Played Sept. 1. —C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

Warner

GAMBLING LADY: Barbara Stanwyck—It seemed to give satisfaction and drew well the second night. Running time, 66 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—A good crook story, but not good enough for these two stars. Both are favorites here, and people like them in better entertaining stories. The crooked yarns don't take so well. People are about fed up on this bump-'em-off stuff.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOUSEWIFE: George Brent, Bette Davis—Very good picture. Good dialogue, clean and smart. Did extra business on this one. Played Sept. 2.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—A story of a prizefighter, but not too much fighting. A good little picture throughout. Everybody here enjoyed it. Use the trailer—push your advertising and it will get 'em. A nice business two days. Running time, 68 minutes. Played Sept. 10-11.—H. J. Stallings, Moon Theatre, Henderson, N. C.

Short Features

Columbia

LOVE DETECTIVE: Frank Albertson—Poor.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

MICKEY'S COVERED WAGON: Mickey McGuire comedy—Average McGuire comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MICKEY'S MEDICINE MAN: Mickey McGuire Comedy—A good comedy. Everybody seems to like these kids. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C.

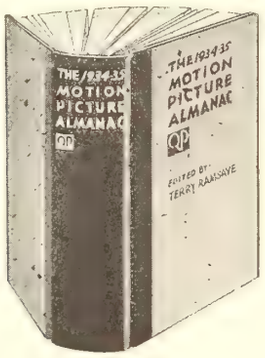
(*Continued on following page, column 2*)



. . . of immeasurable value

says

LOUISE MACE,
motion picture editor
SPRINGFIELD REPUBLICAN



"I do not need to tell you that I couldn't "keep house" without the MOTION PICTURE ALMANAC. Hundreds of inquiries roll into my department during the year and the ALMANAC usually saves the day and probably my reputation. I can appreciate only to a degree, I'm afraid, the amount of work and research that went into its compilation. It is a work of immeasurable value not only to picture editors but to the whole industry."

$5.00 the copy

MOTION PICTURE ALMANAC

1790 Broadway New York City

SCHOOL FOR ROMANCE: Lou Holtz—It's not a good musical nor a good comedy. Running time, 19 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

Educational

ALLEZ OOP: Buster Keaton—Much better than average two-reel comedy, very much better. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

THEN CAME THE YAWN: Treasure Chest Series—A burlesque on a deluxe trailer. Gets about as many laughs as Universal's "Goofytone News" did. Hollywood and show people like this type of stuff better than the audience does. Running time, nine minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

TRAV'LLING THE ROAD: Alexander Gray—A nice filler, all singing, and very good, too. This is the second Song Hit Story that has been good out of the series. The rest were nil. Running time, 10 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

MGM

BACK TO NATURE: Todd-Kelly—This is only a fair comedy. Patsy Kelly is a very poor substitute for Zasu Pitts. Hal Roach comedies have fallen below par in comparison with other company's shorts. Running time, 20 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

CALL HER SAUSAGE: Taxi Boys—This is about average entertainment from the Taxi Boys. It is only fair entertainment and quite a few patrons walked out on it. If you must play it, one day will be plenty. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FLYING HUNTERS: This is a very novel and interesting one-reeler and enough different to be well received anywhere. Running time, 7 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

GLIMPSES OF ERIN: FitzPatrick Travel Talks—These one-reelers are good for certain clientele, but your low-brow patrons will not go for them. Would say they are strictly educational. Running time, 9 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronize.

GOING BYE-BYE: Laurel & Hardy—These are the most consistent comedies I have used this season. Pay a little more for them, but they're worth it as you can always feel safe when you have them booked. Running time, 20 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

GOOFY MOVIES: No. 5—Here's a fair one-reeler that my public just will not go for, as there are very few who have commented favorably. Running time, 8 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

I'LL TAKE VANILLA: Charlie Chase—Personally could not see anything funny about this one, but, judging from the laughs, it pleased. Chase always goes over big here.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OLIVER THE EIGHTH: Laurel & Hardy—This is a good comedy with Laurel and Hardy at their best. Plenty of laughs and pleased our entire audience. It is longer than most of their comedies, but much better and adds much to the entertainment. Let's have more of these good shorts. Running time, 28 minutes.—J. J. Medford, Orpheum The theatre. Running time, 28 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ONE-TRACK MINDS: Zasu Pitts, Thelma Todd—This is only fair entertainment and not up to the usual Pitts-Todd comedy. This team would have done much better with suitable story material. A few laughs and that is about all. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RASSLIN' ROUND: Willie Whopper—These things are too silly to be good and are not even funny. Running time, 7 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Paramount

AXE ME ANOTHER: Popeye the Sailor—A cartoon that will please the adults as well as the kiddies. Running time, 7 minutes.—C. G. Budd, Rialto Theatre, Anita, Iowa. Above average patronage.

BETTY BOOP'S TRIAL: OK Betty Boop cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HOLLYWOOD ON PARADE: No. 9—Such one-reelers will not even come in the filler class. Can't see why any man would buy these if there was any way out without doing so. With but few exceptions, they are all poor. Running time, 7 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MAKING THE ROUNDS: Pallette, Catlett—Fair comedy. However, not as good as some of this team's previous efforts. Running time, 20 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. General patronage.

NEW DEAL RHYTHM: "Buddy" Rogers—The same old "Buddy" Rogers. Every time he makes anything, short subject or otherwise, it is a dismal flop. Same thing applies to this. Running time, 8 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

NO MORE BRIDGE: Leon Errol—Here's another has-been as a comedian and only the limber legs puts him over and he had no chance to use them in this one. Running time, 19 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

OIL'S WELL: Chic Sale—Don't understood why Paramount or any other outfit would make and release a thing like this; a lot of hokum that is very boresome; nothing to it at all. Chic Sale is no comedian. Running time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

WILD ELEPHINKS: Popeye, the Sailor—You cannot beat these cartoons. The grown-ups and kids will enjoy them alike, and there is just enough of them to make every one want more. Running time, 7 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

RKO

DUMBBELL LETTERS NO. 1 & 2—Very short but gets the laughs. Five minutes of photographed actual letters really received by stores, insurance companies, etc. The more intelligent your audience, the more laughs you'll get. Running time, five minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

LA CUCARACHA: Steffi Duna, Don Alvarado—This is a beautiful featurette. It has a good story and the color is wonderful. The dance numbers are good as is the singing. This short subject will draw them in even if the feature won't. Running time, 20 minutes.—Russell Allen, Allen's Theatre, Farmington, N. M. General small town patronage.

United Artists

WISE LITTLE HEN, THE: Silly Symphony—Nice for the kids; grown-ups won't care for it. Of course, all Silly Symphonies are good, but some of them don't appeal to adult trade. Running time, 8 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

Universal

FULL COVERAGE: Henry Armetta—Nothing to it and too much slapstick. Give them something funny and they will laugh, but not at this kind. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

Warner

GOIN' TO HEAVEN ON A MULE: Merrie Melodies—This is a very good cartoon with music. It is a burlesque of the "Going to Heaven on a Mule" number in Warner Brothers' "Wonder Bar." Running time, 9 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

HOW D'YA LIKE THAT: George Givot—Just a two-reel comedy. You know what that means and the heroine of this is addicted to alcohol and her husband tries to keep her away from the boys who have it—two sailors in this instance. What an idea. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

PICTURE PALACE: Broadway Brevities—Good vaudefilm type of musical that was well liked. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

WHY DO I DREAM THOSE DREAMS?: Merrie Melodies—This is an excellent one-reel cartoon comedy with music. It is a burlesque of the old story of Rip Van Kinkle. There is plenty of music and a very good comedy. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General partronage.

Serials

Universal

RED RIDER, THE: Buck Jones—The kids like Buck Jones, so that's that. However, everybody laughed at the end of episode two last week as the climax was the "horse jumping off the cliff into the water" which we have had in about every serial and many features for years. Junk that shot, somebody. Running time, 20 minutes each.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

VANISHING SHADOW, THE: Onslow Stevens, Ada Ince—This is the best serial that I have played for some time. Will build as you play it. Holds the interest of the audience to the end. Running time, 20 minutes per chapter.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WE POINT WITH PRIDE

Quigley Awards click again as General Manager J. J. Fitzgibbons announces the appointment of May co-winner Ken Finlay to the managership of the newly opened deluxe Royal Theatre, of the Famous Players Canadian Circuit, in Guelph, Ontario.

The promotion is Ken's reward for his splendid work in Montreal that led up to the May honors, in addition to his mentions with Gene Curtis in the winning column every month since the beginning of the Competition.

Thus for the third time the Quigley project is credited directly as being the stepping stone to bigger and better jobs. Three times in nine months have the winners been selected for important promotions, a score to which we may be allowed to point with reasonable pride.

Theatremen who still question the advantages of competing for the Quigley Awards are respectfully referred to Gene Curtis, Ken Finlay or Nevin McCord.

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HIGH RATES

Though a number of newspapers, by reducing advertising rates, have conceded that the theatre is entitled to a better break, little progress has been made nationally by the industry to obtain an equitable adjustment, according to the survey in last week's Motion Picture Herald.

Because of the so-called free publicity, many newspapers insist that the present rates are not out of line, which argument might have sufficed some years back. However, with today's insistent and voracious demand by readers for news of the stars and studios, the dailies cannot reasonably fall back on this time worn excuse.

High rates have undoubtedly caused the curtailment of much theatre display advertising, thus forcing managers into newspaper tieups of dubious value that reflect little credit upon the theatres and considerably less upon the dailies.

▽ ▽ ▽

TO BUILD PRESTIGE

Closely following our recent editorial on the screen-school movement, Paramount now announces a nationwide essay contest on "Cleopatra," offering as prizes scholarships to participating high school and college students between the ages of 16 and 21. It is being done with a great degree of skill, what with the endorsements of "name" educators and contacting teachers of English in high schools and colleges. Provision has also been made for theatres desiring to tie in the national hookup with individual contests as part of their exploitation.

Though the Paramount plan is pointed to increase the picture's grosses, smart managers will also seize upon it to restore some of the theatre's prestige lost in the recent storm.

▽ ▽ ▽

THE JUVENILE MATINEE

To be followed with interest is the future of the juvenile matinee plan in Harrisburg, Pa., where in cooperation with various civic organizations, the Wilmer & Vincent circuit recently sponsored a screen program made up of short subjects. The experiment, to run 10 weeks, is said to be the result of a quest for a new type of entertainment designed both to return a profit and to answer objections to controversial films.

Not the first of its kind, the Harrisburg plan follows similar projects not wholly successful. However, if the new type of program can be made sufficiently enjoyable to children nurtured upon the actionful Western and gang drama, it may make further progress along this scarce traveled trail.

▽ ▽ ▽

COME AGAIN, FOLKS

Allowing your chairman the opportunity to duck, for a few pleasant hours, the job of putting these pages together, the following members from various parts recently popped into headquarters for a bit of a visit:

Harry Botwick, Portland, Me.; Mark Chartrand and Sonny Shepherd, Miami, Fla.; Larry Carroll, Burlington, Vt.; Ed. M. Hart, Plainfield, N. J.; Sid Holland, Elkhart, Ind., Sig Solomon, Newark, N. J., and Lew Wasserman, Cleveland, Ohio.

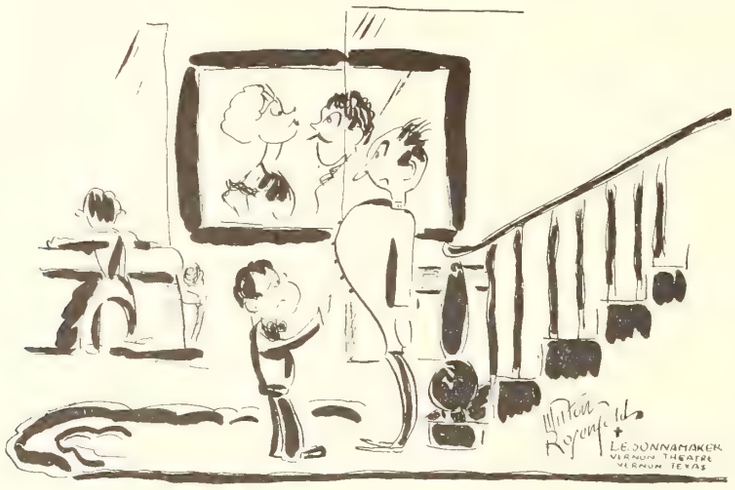
To meet and greet the visiting brothers is something of which we'd like to do much more. Thank ye, folks, for stopping by and come see us again.

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And now, Jack Cohn urges that exhibitors use advertising and publicity campaigns laid out by the distributors for better grosses. Be that as it may, the Columbia head might also have added that details of these campaigns appear regularly in the pages of the Managers' Round Table Club section.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



BOY: Say, Mister, you've got the same pitcher in the orchestra you've got in the balcony.

Three Week Tieup Put Over by White

A series of fashion shows held daily for three weeks was the cooperation obtained by Paramount exploitation manager Bob White on "Melody in Spring" at the Prince Edward Theatre, Sydney, Australia. The idea was utilized by one of the leading department stores to inaugurate the Spring selling season in Australia, the picture receiving generous credits in all the store advertising.

The event was labeled "Fashion Melody in Spring Teas" and a week ahead the main windows of the store were completely covered with mammoth posters (see photo) in which the picture title was included. Similar posters were placed throughout the store, on delivery wagons, and customers notified by phone and further word of mouth advertising given the event by the 4,000 store employees. Distinctive programs were distributed at the store and also posted to customers in their monthly accounts, these containing full mention of the picture and theatre.

White also arranged displays of the song hits in all local and surrounding area music shops; leading hotel and ballroom orchestras were also promoted to play these numbers on their programs and over the air. Distribution of Lanny Ross autographed photos helped to spread the word.



How It's Done in Australia

Friary Prints Tide Tables For Local Fishermen

Many theatres in suburban spots include railroad time tables in their advertising, but Manager George Friary, Central, Biddeford, Maine, adapts this gag to the needs of his locality by putting out tide tables for the information of local fishermen, theatre ad carried below.

George also finds profitable a co-op herald, size 8 by 11, carrying 15 small ads in addition to theatre programs. Merchants pay the cost of these in exchange for the distribution at the theatre, an idea that may be worthwhile using in spots where newspaper facilities are limited.

Work For a Quigley Award!

Ties In Dillinger From News Angle

A Dillinger tieup on "Manhattan Melodrama" that was handled almost strictly from the news angle is credited to Manager Mark G. Margolis, Rivoli, Indianapolis, Ind. The picture opened on Sunday, the day of the bandit's demise, and as soon as Margolis got the flash he worked speedily to make the hookup in his Monday morning ads, promoted front page stories, put out heralds and a sound truck.

Mark wisely refrained from sensationalizing his break, and by treating it as news managed to corral a lot of extra business.

Work For a Quigley Award!

Hoover Promotes Stores On Chevvy Giveaway

Manager George Hoover, State, South Manchester, Conn., recently came in for a nice break by cooperating with three of his leading stores on a month's sales stunt for weekly prizes and grand prize of Chevrolet sedan.

Everyone who bought merchandise in the three stores was given coupons, and regulation drawing was held each week on the stage of the theatre. George said that all he had to do was arrange the drawings in exchange for the added business, merchants even coming in for full page co-op ad in which theatre was prominently mentioned

Leggiero Puts Over Usher "Strike" Bally

For his excellent campaign on "Circus Clown," Manager William Leggiero, Ritz Theatre, San Bernardino, Cal., received a well merited First Mention, and what elicited a flock of chuckles for the unique showmanship of this entrant was the snappy street gag, in which the ushers went "on strike," picketing the streets carrying banners (see photo) to the effect that they were striking because of the impossibility of working due to the laughs in the picture. As that section has been afflicted by a flock of industrial strikes lately, Leggiero says the gag gained extra attention.

Every one of the reliable circus stunts was put over, from dressing the house to costuming the staff. Large Joe Brown cutout was placed over box-office, cashier passing tickets through the oversize mouth. Papers tied in nicely, one coming in on classified contest six days ahead, reported to have netted over 300 inches for the date in return for 40 passes. Stores also included ad on style hookups.

Ice cream company put out special "Clown" brick, buying color space on at top of comic pages, and bakery stuffed all packages of bread and cake for two days ahead. Playground pet show was also put on, cracking papers, children parading to theatre after judging of pets. Tieup made with kid club of local store in which 150 names of members were posted on board in store mezzanine, and all youngsters paraded by board to see if names were included. Bill says 75 passes only were necessary in return for the ad barrage put on by merchant.

Of more than passing interest was four page regular newspaper size paper, thousands of which were distributed by leather lunged newsboys in downtown section and from house to house. Scare "cyclone" head was used, the storm referring of course to the date. Enough outside advertising was obtained to lay off the cost of this one which helped spread the word.

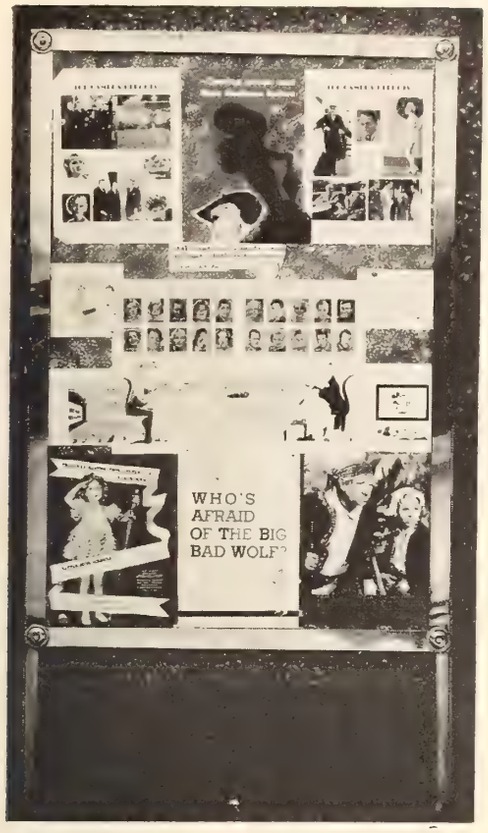
Work For a Quigley Award!

Chaplin Reissue Front

For his return showing of the reissue of Charley Chaplin's "Behind The Screen," Manager B. J. Rybak, of the Broadway Trans Lux, devoted most of his front to a flash on the date, with a life size cut out animation of the comic tipping his hat and working the trick mustache.



Leggiero's Unique Usher Bally



DAVIS' "HERALD" BOARD. Above is photo of one sheet lobby display used by Manager Walter Davis to advertise coming attractions at the Capitol, Winnipeg. All copy and art clipped from pages of Motion Picture Herald.

Work For a Quigley Award!

Armstrong Arranges Overseas Broadcast

For a buildup on "The Scarlet Empress" John Armstrong, Director of Advertising, Paramount Theatres, London, put over an international tieup in persuading the world's famous Madame Tussaud's Wax Museum to make a wax model of Marlene Dietrich. The overseas angle was tied in by a radio broadcast of the unveiling which was relayed over the NBC network in this country. Florence Desmond, famed movie impersonator, was guest of honor.

John also scored high in promoting the South African government to dress the Dietrich model in ostrich feather trimmed gowns as part of the campaign to increase the sales of ostrich feathers. This, of course, obtained a lot of free space in the papers, and further the famed Selfridge department store tied in by featuring these dress models and advertising them in conjunction with the wax unveiling.

Armstrong also sold British Paramount Newsreel on covering the wax bally, and as the pictures were shown in many theatres throughout the country, this made a splendid advance for the attraction.

These were the highlights of this British member's campaign which received endorsements of all those who were concerned in the exploitation. Each of the stunts was good for countrywide publicity and were reported to have boosted the English grosses on various showings of the Dietrich picture.

CO-WINNER OF MAY AWARD IS PROMOTED

Quigley Honors Win New Post for Ken Finlay; September Deadline, Saturday, Oct. 6

by A-MIKE VOGEL

As announced by J. J. Fitzgibbons, General Manager, Famous Players Canadian Theatres, Ken Finlay, co-winner with Gene Curtis of the Quigley Award for May, has been appointed to the post of manager of the newly opened de luxe Royal Theatre, Guelph, Ontario.

Finlay in cooperation with Curtis, has been a consistent winner of Firsts and Honorable Mentions since the first month, and these successes are reported to have had much to do with his selection for the new job.

The promotion of this Round Tabler marks the third Quigley winner to be stepped up, Gene Curtis, May co-winner, and former manager, Palace, Montreal is now publicity head of Famous Players Canadian, and March winner, Nevin McCord, some weeks ago was appointed to City Manager, Marcus Theatres, Twin Falls, Idaho.

September Judges Appointed

Sufficient time still remains to enter the competition for September. The deadline has been set at midnight, Saturday, October 6, and all campaigns received up to that time will be eligible for the Award. At this writing, entries are being received with every post. Many new names are entered.

Encouragement is coming from fresh sources. Howard Waugh, Warner Theatres, Southern Zone director, a long time member, forwards campaigns from managers in his sector, and joins the long list of Warnerites who are solidly behind the Quigley Awards. From now until the end of the year, it looks like a ding-dong battle.

The judges for the September competition are as follows: Messrs. P. D. Cochrane, Universal Pictures; C. C. Moskowitz, Loew Theatres, and Edward A. Finney, of Monogram Pictures. They will convene soon after deadline so that a winner may be announced in Oct. 13 issue.

For the benefit of those who do not clearly remember the rules of the Quigley competition, on page 59, issue September 1, all the necessary information was carried for guidance of those desiring to enter campaigns. There is nothing difficult in the rules, so send that entry now.

Work For a Quigley Award!

Ed. M. Hart Honored by Governor of New Jersey

The September Quigley Award was to be presented to Manager Ed M. Hart, Oxford Theatre, Plainfield, N. J., on Thursday, September 27, by Governor A. Harry Moore of New Jersey, according to word from the Arrangements Committee, as this department goes to press. Details and photo of presentation will be carried next week.

Crosby Aids Harry On "Loves Me" Date

To sum up Harry Botwick's newspaper coverage on his preview opening of "She Loves Me Not," this member's statement may be used in which he says that the date received more free lineage in the way of publicity, feature stories and photographs than on any other attraction in the past year.

The tear sheets that Harry sends on back him up amply, and include story on arrival of M. & P. publicity head Tod Browning and George Richardson to witness preview, story and cut of exhibitors, theatremen, city and state officials, Broadway stars who also attended. As arrangements were made to show a one-reel navy picture, Botwick had pictures made of reel being delivered to him by captain of U.S.S. *Portland,* which also broke the papers, as did a shot of Bing Crosby in Hollywood reading one of the local Portland papers (see photo).

Harry started his radio plugs three weeks ahead, on his program described in these pages a few weeks ago and obtained fine results from a giveaway of stills of the various stars in the picture. Auto parade of new cars led by sound truck playing song hits was promoted into G. A. R. convention parade and added excitement was stirred up by newsboys distributing the press book tabloid.

The entire resort section around Portland was heavily billed, trucks of local news company bannered, many prominent windows obtained and various other click stunts put across for the date on which Botwick reports the best opening day he has had in several months.

Work For a Quigley Award!

Rosen's Two Color Co-op

From Manager Leo Rosen, Troy, Troy, N. Y., comes a very attractive two color Philco Radio co-op page on "Shoot the Works." Full page streamer is in red, same color used to show off different radios in each ad. Copy is all in black, making a nice contrast for an effective eye-catching page.

Work For a Quigley Award!



Bing Reading Portland Paper

"Hollywood Party" Invites Extended by Mickey Mouse

For his "Hollywood Party" date at the Colonial Theatre, Hagerstown, Md., Oscar L. Gray, manager, printed attractive six by eight colored two-page leaflets with Mickey Mouse on the cover inviting all to attend a "Hollywood Party." Inside carried cast and caricature of players, while back cover announced tickets would be given free to those holding lucky number printed in leaflet.

Special telegrams signed by the stars were sent out to patrons through tie-in with Western Union, imprinted balloons were released from airplane flying over city and lobby was dressed in party style with all the trimmings.

An additional newspaper break that Oscar landed came about when he arrived at theatre one morning and discovered the large Mickey Mouse compo cutout was missing. Papers carried stories to effect that "Mickey" was stolen and a reward was offered for his return.

Work For a Quigley Award!

Dezendorf Uses Villa's Swords for Lobby Display

Jim Dezendorf, Palace Theatre, Marfa, Texas, went to town on his "Viva Villa" campaign certainly having the proper setting, as Villa had often visited locally. Jim managed to secure some of the Mexican leader's personal effects (see photo) that were displayed in lobby. Heralds printed both in Spanish and English were delivered house to house.

Ten days prior cards were tacked on every post and fence throughout city and surrounding towns. Senor Lopez, counsel to the U. S. from Mexico, was present at opening and told of Villa and his manoeuvers. Serialization of the bandit's life ran in newspapers and all prior ads carried plug on coming attraction.

Work For a Quigley Award!

Herald Supplies Slogan

Manager Ed Harrison, Capitol, Pittsfield, Mass., reports that going through some old files of the Managers' Round Table section recently, he came across the line—"Right Thru the Summer—Every Show A Hit," and has been using it right along.

Work For a Quigley Award!

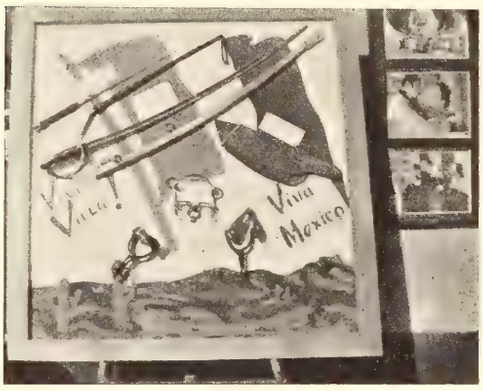
Rosy Opens Headquarters For Stage Attraction

That was a very complete campaign put on by Manager Morris Rosenthal, Majestic, Bridgeport, Conn., on the personal appearance of Duke Ellington and his band, Rosy covering a lot of different angles to bring attention to the date.

Outstanding in the campaign was an Ellington Headquarters, a vacant store prominently located on the main street, in the windows (see photo) and inside, stills of the band and interesting publicity material being arranged in the form of an exhibit. Autographed photos of the bandman were distributed, the gag being unusual enough to keep the spot filled with visitors.

A 30-foot banner hung on a prominent corner building, reported to have been the first time used for theatre advertising, was another profitable idea. Street parade by colored civic organizations on opening night to the theatre also helped.

Rosy reports the success of a special Saturday morning children's show, underwritten by a local newspaper which paid for the special stage acts and gave the event pages of free publicity. Theatre put on a special show consisting of Westerns and shorts, admission being ten cents.



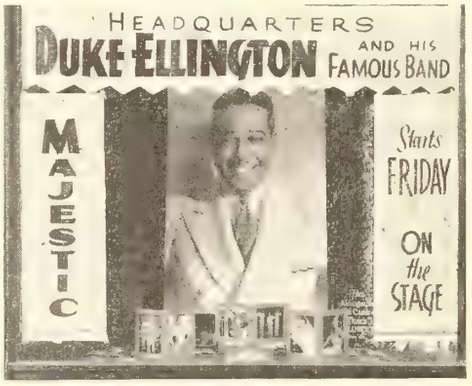
Dezendorf Exhibits "Villa" Weapons



Meyer's "Dames" Street Stage



Lykes Newly Constructed Front



Rosenthal's "Ellington Headquarters"

Many Co-operative Ads In Rotsky's "Vanities" Campaign

Those Montreal Round Tablers evidently have the local merchants well sold on the advantages of advertising tieins, a further indication of which is George Rotsky's success on "Murder at the Vanities," the campaign put on while he was at the Capitol. George tied in a number of his merchants on hats, refrigerators, coiffures, hosiery, all of which netted him large display ads in the local press.

A parade of bannered automobiles was put on on opening day, cars carrying girls from various night clubs. Participating department store and night clubs plugged the bally via radio and after the parade the cars and girls were lined up in front of the theatre to be photographed, which of course attracted curious throngs.

Rotsky also put over a lucky number contest in advance with a prominent lunch counter chain in which coupons were given to all customers, drawings taking place at the end of the week. The chain distributed imprinted napkins and George paid for the coupons with a cigarette ad on reverse side.

Work For a Quigley Award!

Meyers Erects Street Stage for "Dames" Date

An unusual and effective bally was put over by Vic Meyers, Orpheum, New Orleans, La., for his "Dames" date, in which a few days prior to opening, a temporary stage was erected on sidewalk next to theatre (see photo). Girls in bathing suits put on song and dance act for passersby.

When not appearing on this stage, girls toured city in bally truck equipped with orchestra. Stunt broke in all papers.

Work For a Quigley Award!

Finger Print Department Sees "Bulldog Drummond"

A special screening was arranged by Managers A. Sparrows and J. J. Cavanagh, Loew's State Theatre, Norfolk, Va., for the Norfolk detective and finger print department on the "Bulldog Drummond" date. A tie-up with radio station on "What was the greatest thrill you've had?" was means of picture getting air plug one week ahead. End of each program mentioned contest and picture at theatre. Winners received tickets to show.

Memory contest as suggested in press book was also put on and invisible ink cards were distributed throughout city.

Work For a Quigley Award!

Lykes Constructs New Flash Theatre Front

Jack Lykes, Loew's Stillman, Cleveland, Ohio, has built a new flash front that he reports greatly enhances the appearance of his house (see photo). Two large columns built over the smaller corner frames were painted with cool colors; background light gray-blue trimmed in dark blue borders. Decorations are in silver wooden strips and orange cutout designs. Six eight by ten frames for stills are on either side of art posters, so constructed that they may be repainted for frequent use.

For "Paris Interlude" Jack tied up with a local artist for an art exhibit in lobby. Artist had two of his models pose while he sketched. Models distributed cards announcing artist's appearance and theatre plug.

"Rothschild" Second Run Put Over by Shepherd

On the subsequent run of the picture after its local road show engagement, Sonny Shepherd, of the Mayfair, Miami, put together a strong campaign on "House of Rothschild," topped by a newspaper contest sponsored by local realtors who contributed cash prizes and took full page co-op ads to announce the tieup, which was for the best answers to the question "Why Invest in Real Estate Now?"

Classified hookup was arranged in which paper printed and distributed plug cards, theatre giving tickets in return for paid-in-advance want ads. Daily also ran many large size display ads on the stunt. Radio dramatization, endorsement by rabbis, and merchant tieups were also reported to have brought returns.

Work For a Quigley Award!

Artist Konetsky Builds "Treasure Isle" Display

This attractive lobby display that we are showing of "Treasure Island" (see photo) comes from Thomas W. Konetsky, artist, Empress Theatre, So. Norwalk, Conn. The shadow-box measured twelve feet by six feet and lighting effects were used to set off the background. The island was made of real sand and rock with a chest of tinseled gold and silver rock on the shore.

Focal point of display was the 20-inch model whaling vessel, the original of which is on display at a museum in New Bedford. Boat set into beaver board painted as water with cotton waves and base is an artificial grass mat with circle of lettering and stills.

Work For a Quigley Award!

Mascot Stamp Club

In cooperation with Nick Goldberg, Al Sherman, Mascot ad head, is putting over a Frankie Darro Stamp Club, to be used in conjunction with the exploitation on coming Mascot serials. To encourage steady attendance at the serials, youngsters are given stamp album to start and each week are supplied with new stamps.

Work For a Quigley Award!

Baby Contest Featured in Holland's "Baby" Campaign

From Sid Holland, City Manager Elkhart Amusement Co., Elkhart, Ind., an imposing campaign on "Baby, Take a Bow" indicates that much was done and much accomplished. Sid went strongly for lobby animation, promoting motor and hooked up cutout of Temple, having starlet bowing from waist, balloon tying in welcome copy

Sidewalk stencil was used and street banner placed across intersection of prominent traffic streets. For a good gag, Sid revived the deaf man stunt, couple traveling street cars, busses, etc. Hotel lobbies, railroad ticket offices and chain stores were covered, and also helpful was house-to-house testimonial gag, in which residents signed names and addresses carried by girl solicitors. Girl in prominent window actually phoning residents was another clicker, phone company promoted for equipment.

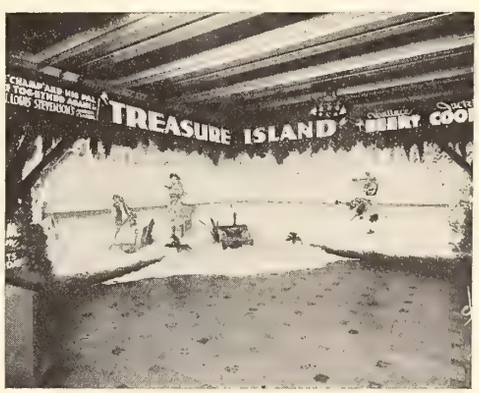
Jeweler paid for heralds on a misspelled word contest, guest tickets as prizes which were also given on a photographer tieup to those writing the title of the picture the most times in a designated space on heralds distributed house-to-house. Another standout was Holland's "Miss Elkhart" baby contest put on a week ahead in which scores of children (see photo) filled stage for judging, local and outlying papers carrying loads of publicity on this, and according to Sid being one of the main reasons for the outstanding business done as a result of his campaign.



Konetsky's "Treasure" Display



Tucker's Civil War Vets' Party



Meyers-Hodges Lobby Flash



Holland's "Baby" Contestants

Hodges Treasure Hunt For "Treasure Island"

Jack Hodges, Florida Theatre, Jacksonville, Fla., engineered a treasure hunt on his "Treasure Island" showing for which twelve leading merchants donated prizes. Each merchant was given window card upon which was printed one letter of title and typewritten clue to merchant next in line. Clue was not to be attached to card but placed in some other part of window. Night of hunt participants assembled in front of theatre at 8 o'clock and were given ruled sheet of paper with name of picture spelled down left hand side.

Next to each letter was space for name of firm in whose window clue cards were to be found, and space for class of merchandise displayed in window. First clue was read to participants and the fun began. so planned that they ended up at theatre.

Accompanying photo shows the attractive lobby display painted by L. E. Myers, artist. Flash measured 70 feet long and covered two sides of lobby.

Work For a Quigley Award!

Invites Old War Vets

Fred Tucker, Bay Theatre, Panama City, Fla., invited by mail and in newspaper ads, all local civil war vets, to see "Operator 13," and states the average age of the old soldiers attending was around 90. Visitors lined up to have pictures taken (see photo) and papers went heavy for the stunt.

Work For a Quigley Award!

Imprinted Book Pages Used as Heralds

Pages from "One More River," the book from which the picture was made, were used as heralds by Randforce Circuit publicity head Monty MacLevy for the date at the Savoy, Brooklyn, N. Y. Promoting a number of the books from the publishers, Monty had each page imprinted on one side with picture and theatre copy and on the reverse, this line: "A page torn from the outstanding novel, etc., etc.—turn over."

Various adaptations of the idea have been used effectively, Monty giving credit for the stunts similarly used by Manager Murray Reisner on "Ann Vickers" at the Claridge in the same circuit.

Work For a Quigley Award!

Special Section Put Over For Beckerich Opening

Al Beckerich, long-time Round Tabler, who recently reopened the Academy of Music, Newburgh, N. Y., with Harry Wilson, has managed to take a few minutes from his many duties to tell the membership about his opening campaign.

Al put over a four-page section in the local paper by selling the ads himself and writing most of the copy, the flash being distinguished with a series of streamer heads and congratulatory copy from the participating merchants. In addition, thousands of mailing pieces and heralds were put out and many prominent windows obtained. During the first three days, Al built up a lot of good will by entertaining children from local orphanages and newsboys.

As a result, an auspicious beginning was reported, and we are sure that the entire membership joins us in extending the very best to this Round Tabler no wenrolled in the ranks of the exhibitors.

ANOTHER RADIO VIEWPOINT

Texas Member Believes Future of Theatre-Air Advertising Depends Upon Commercial Sponsorships

by DON HOOBLER

Interstate Circuit, Dallas, Tex.

While I was in Paramount-Publix's advertising department in New York I had occasion to note a countless number of radio tie-ups and methods of using radio to the theatre's box office advantage. In general and particularly in those days, almost all of the tie-ups involved the lowest powered stations in each community—stations that would play ball with the theatres on a "no cost" basis. As to the kinds of programs, there were dozens, none in my opinion really the answer.

Since ours is such a perishable product and since the very nature of radio makes repetition necessary (national advertisers know that even with well established brand names which are here today and tomorrow and next year, repetition, week after week at known and established hours on class "A" stations is vital to merchandising success) then it seems that past procedures with theatre-radio advertising has been everything that it should not be, or rather it has not been any of the things it should be if national advertisers' ideas are correct. Our product—the titles of pictures, change as many as three or four times weekly. And if we get on the air one time in a minor station to which the percentage of listeners is negligibly small, then I think even if it only costs a few passes the effect is doubtful—so few people hear the message. It doesn't cost much and it isn't worth much.

True enough, every little bit helps—every announcement made probably hits a few, but how few?

Says Radio Has Definite Place

I think radio has a definite place in advertising. But not for theatres unwilling to go for the best station in the community. If that's an economic impossibility, then I say—stay off.

If circumstances are such that a theatre, on certain pictures, feels that it can afford concentrated sales programs presented more than one time on the air, on the station in the community to which the greatest number of people listen, I say radio has not only a place but a vital place in that theatre's advertising scheme.

Obviously, certain pictures are particularly adapted to radio advertising. Pictures with radio stars like Bing Crosby are radio "naturals." Any musical picture—the theme songs of which have been played a lot on the air, are exceptionally appropriate. They are not only appropriate because they lend themselves to the construction of an entertaining program, but they are appealing to the same people—the most likely prospects for tickets!

It stands to reason that a fan for Bing Crosby or Ben Bernie or Phil Baker or Jack Benny is No. 1 person to consider when we start out to sell theatre tickets on the attractions featuring these people. It's a mere matter of avoiding what agencies call "waste coverage" or something of the kind.

When we do have important attractions like "Dames" or "Belle of the Nineties" or "She Loves Me Not" it is my contention that an increase in advertising expenditure above normal should be in the direction of the medium best suited to the nature of the attraction. I think radio is preferable to any other medium for extra advertising on pictures of this type. BUT—

Advises Use of Ace Stations

When we do arrive at such conclusions and decide to make radio one of our major mediums in a campaign, let's treat radio like we would our newspaper advertising. We wouldn't depend on a weekly newspaper if we had a good daily paper in the community. Neither should we depend on a honky tonk radio station for an important sales job.

Those are my views. As you will see, they may seem a bit irregular—they are so because while I agree with Botwick that an established Hollywood chatter column at certain hours each day eventually gathers a following, I do not believe enough of them are made good enough to really gather a following.

Incidentally, I should perhaps clear up my meaning in the first paragraph of this page. As to constructing a program. If the station does not see its way clear to devoting talent to the use of these numbers on a basis which considers our product (songs in this case) entertaining enough to earn a better rate than commercial, then I urge the use of carefully prepared record or transcription programs. A simple plan, where the star has recorded the hit tunes from the picture is merely working in the theatre name and playdate identification any time during the day the station is using records—and this record in particular. This plan makes the building of a special 15 or 30 minute program unnecessary, and provides plenty of repetition in the announce ments.

Last year *Time Magazine* had a radio program, sponsored by *Time*. Then it was decided that there was entertainment enough in the program and that *Time* got enough advertising out of the "entertainment" that the hour could have another sponsor—"one advertiser within another."

Isn't our entertainment equally suitable? Can't we be getting advertising at the same time another advertiser's program is receiving sponsorship? I think that herein lies the future of radio-theatre advertising.

OPPORTUNITY WANTED

Young man, 29 years of age, dignified, experienced as designer, decorator, photographer and bookkeeper seeks a position where his creative and executive ability can be utilized. Will make small investment if necessary and increase this arrangement if agreeable later on. Salary no object and any worthwhile proposition will be considered.

BOX 445, MOTION PICTURE HERALD.



Solomon's Deck Swabbing Gag

Unusual Ideas Distinguish Solomon's "Navy" Campaign

Among the many excellent ideas put over by Manager Sig Solomon, on "Here Comes the Navy" at the Regent, a subsequent neighborhood house in Newark, N. J., the following two gags rate more than passing mention. The first was a mop and bucket idea in which 12 boys were promoted to clean the sidewalk in front of the theatre (see photo) in naval style. As a traffic stopper, this stunt is unique. The second was a tieup with neighborhood merchants in which many signed an agreement to stop for 60 seconds all store activity at the beginning of the first showing of the feature on the opening day.

The exact time was designated by the continuous blowing from the marquee of police sirens, which in addition to window cards posted in the stores of cooperating merchants brought curious crowds to the theatre and also served to fix the opening of the picture put on earlier than usual.

Also profitable was an outside trailer stunt in which by use of a portable machine, the picture trailer was projected across the street on a screen secured to the face of the building opposite. Microphone and loud speaker attachment made a public address setup.

Sig wisely stressed the feminine appeal by promoting a complete outfit of new clothes for the girl wearing the most becoming sailor outfit at any performance, winner being announced on the stage last day of show. Same store gave 12 girls a complete sailor outfit for a street parade.

Naval Reserve radiogram outfit was promoted for lobby to send short wave messages gratis to all parts of the world.

Work For a Quigley Award!



CURTAIN SELLING ATTRACTION. Johnnie McAuliffe, artist at the Haven Theatre, Olean, N. Y., sends along this photo of his curtain showing how he sells his coming attractions. Letters are plain white cardboard.



Morris' Lobby Toy Display

Showmen Still Scoring High on "Circus Clown"

In Baltimore, Md., Walter Morris, at the Stanley, made tieup with ball park and bathing beach, for "Clown" ad imprint on all popcorn packages. Fifty passes were planted in bags.

For his foyer display (see photo) Walter promoted toys depicting circus atmosphere from department store and set them up in sawdust, flanked by miniature billboards. Head of Joe Brown in clown make-up, placed in 40-inch circle, formed center of display.

Bally clown worked from third floor window of store in shopping district; second clown on opposite sidewalk attracted attention by signaling to man in window. As the curious collected, man in window unfurled banner with theatre plug.

Then to Hanover, Pa.—

Where Charlie Moyer at the State rigged up a trapeze on his marquee with animated cut-out of Joe Brown flying back and forth. Flood light played on display at night. His street bally (see photo) consisted of clown performing on trapeze attached to canopy in front of theatre.

Charlie promoted prizes from a department store and put over the kid yelling contest. Peanuts were distributed in imprinted paper bags. Several hours prior to opening boys wearing signs reading "Waiting to see Joe Brown, etc.," lined up at box office. Stenciled sidewalks, whiting signs on barber shop, beauty parlor, soda fountain and tap room mirrors, and an animated window display with cut-out of six sheet with Joe riding back of two rocking horses were other highlights of Charlie's campaign.

And in Dallas, Texas

Louie Charninsky at the Capitol had a specially built tent covering his entire lobby with marquee reading "Main Entrance." Down the sides of tent art work of circus freaks attracted attention and the box office was built to represent circus ticket wagon. Cashiers dressed as clowns. Side show tents consisted of Chaplin impersonator, clown dressed as Brown, Pop-Eye in person, gypsy fortune teller and a dog act. Peanuts, pop corn and pink lemonade were sold and Louie also used the clown on a "flying trapeze."



Moyer's "Clown" Trapeze Act

Work For a Quigley Award!

"Cellini" Dates Bring Smart Exploitation

In addition to newspaper tieups mentioned previously, other smart hookups were arranged on the New York engagement of "Affairs of Cellini" at the Rivoli, prominent among which were co-op Cellini coiffure and jewelry ads by swank Fifth Avenue shops. The background of one of the jewelry window tieins was a reproduction of Cellini's workshop with samples of his art work, and the reproduction idea was also carried out in a men's clothing window on Broadway, showing the styles of the time of the picture as compared with those of today.

In Syracuse, N. Y.—

Manager Ed McBride, of Loew's, tied in the key guessing stunt with leading department store. Heralds were distributed by store in advance, and large contest box on main floor was decorated with scene stills. Prizes were guest tickets, merchant also giving gag big plug in all ads.

Newspaper contacts were topped with "lettergram" contest, thousands of answers reported on this one. Leading shops carried art windows, and menu cards were distributed at druggists and fountains.

And in Providence, R. I.—

Manager H. H. Maloney, Loew's State, had sound truck parade streets ahead, and planted special color displays in leading windows. Menu cards were well distributed, and bookmarks used by library branches. Radio broadcasts dramatizing story proved helpful.

Work For a Quigley Award!

Lamm's Ice Cream Tiein

Louis Lamm, Capitol, Elyra, O., concentrated his "20 Million Sweethearts" exploitation on merchant tieins, outstanding being ice cream hookups wherein merchant paid for and placed stickers on all ice cream bricks and took paid ad on back page of Lamm's herald. Window displays also helped.

THE VALUE OF A SMILE

"It costs nothing but creates much. It enriches those who receive without impoverishing those who give. It happens in a flash and the memory of it sometimes lasts forever. None are so rich that they can get along without it and none so poor but are richer for its benefits. It creates happiness in the home and fosters good will in business. Yet it cannot be bought, begged, borrowed or stolen. It is something that is no earthly good to anybody till it is given away.

"If at some time you meet someone who fails to give you a smile, may I ask that you give one of your own? For nobody needs a smile so much as those who have none left to give."—*Clipped from "HUMANE REVIEW" and forwarded by LEE GOLDBERG.*

McWhorter Enters Winner In All-City Contest

When the local merchants of his community announced that they would have a 75c. day, Jerry McWhorter, assistant at the Shore Theatre, in the Windsor Park section of Chicago, decided it would be a fine bet to tie-in a beauty contest with merchant support, on "Tarzan and His Mate," and have the winner entered in the all-city contest at the Century of Progress.

Prizes were secured from merchants ranging from hats to beauty treatments in exchange for plug on stage night "Miss Windsor Park" was chosen. Trailer announcing contest ran ten days prior, sign shop prepared large lobby cutout with space for winner's picture and on opening day theatre promoted sound truck from contributing merchants for parade.

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* * *

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CORRESPONDENCE INVITED

PETER CLARK, INC.
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personalities

BILL LEVEY
is now located at the Suffolk Theatre, Riverhead, N. Y.

▽

MAX BRONOW
paid Club headquarters a visit the other day. Max was in from Atlantic City.

▽

LEW PRESTON
has been made general manager of the new Nelson Renner-Strausberg Circuit in Brooklyn, with headquarters at the Park Theatre.

▽

MARK R. CHARTRAND
manager of the Biltmore Theatre, Miami, Fla., was in to see us the other day with his very charming sister, Mrs. Bell.

▽

ZACK FRIEDMAN
is the managing director of the Fox, Brooklyn, N. Y. Zack more recently was assistant to Leonidoff at the Music Hall.

▽

LOUIS GANS
will manage the recently reopened Freeman Theatre, Bronx, N. Y.

▽

ANDY ROY
has taken over the operation of Warners Strand in Albany, N. Y.

▽

ROY CUMMINGS
has reopened the Watts at Watts, Cal.

▽

DAVID SCHUMAN
has taken over the Pastime at Rittman, Ohio.

▽

JAMES CLEMMER
manager of the Fifth Avenue, Seattle, Wash., has resigned and VIC GAUNTLETT takes over the Fifth Avenue.

▽

SAM SUGGS
has been named manager of the Alabama, Birmingham, Ala., succeeding ROLLIN STONEBROOK transferred to Bristol as manager of the Paramount.

▽

JACK MARPOLE
is manager of the Fox Peninsula, Burlingame, Cal., replacing RALPH ALLAN transferred to the Mission, San Jose.

▽

MILTON FIELD
formerly at the Parker in Darby, Pa., has been transferred to Warners State, Chester, Pa.

▽

GEORGE GALLAGHER
is now at the California in San Diego, Cal., replacing J. D. L'Esperance who returns to the Fox Florence.

▽

JIM HOLLAND
formerly skipper of the Temple Theatre, Sanford, S. C., has been named skipper of the National and Roxy Theatres, Martinsville, Va.

▽

E. E. LUTZ
is erecting a modern picture theatre at Arp, Tex., and it will be ready to open shortly.

POSTER ART WORK IN THE THEATRE



This Will Rogers poster was done by Archie Clark, artist at the Liberty Theatre, Horton, Kan. Background, black and light green; face, white with shades of yellow, orange and magenta; Will Rogers' name, white shaded into green and the title in silver metallics.

L. C. SIPE
recently opened the Alamance Theatre at Burlington, N. C.

▽

LEW WASSERMAN
Warner's Hiph, Cleveland, Ohio, paid Club Headquarters a welcome visit.

▽

I. D. KELLEY
is skippering the Iola Theatre at Iola, Kan.

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

GEORGE BANNAN
is holding down the fort as house manager of the Fox Brooklyn. Congrats.

▽

CLARENCE FLINT
succeeds GARY LASSMAN as manager of the Avon, Utica.

▽

HENRY PRECIADO
has taken a lease on the National at Madera, Cal., and will open it as the Rex.

▽

ANNA BELL WARD
has been named, Vice-President of the Phoenix Amusement Co., Lexington, Ky. Good luck, Anna Bell.

▽

GEORGE SARGENT
has been transferred from the Strand, Dover, N. H., to manage the Grand, Rutland, Vt.

▽

RICHARD FOY
has been transferred to the Arcadia, Dallas, Tex., replacing WALLY AKIN, who manages the Melba.

▽

M. YELLEN
has succeeded WARREN HUSS as manager of the New Pine Theatre at Bayport, Minn.

▽

BOB SOFFER
formerly at the new Delancey Theatre, N. Y. C., is managing the Hollywood Theatre in Brooklyn, N. Y., neighborhood house.

▽

WILLIAM MISKELL
is at the helm of the Orpheum Theatre, Omaha, and JIMMY SCHLATTER is assistant manager.

▽

HARRY DENNY
transferred from the Florence, San Diego to the Alcazar, Bell, Cal., replacing P. H. MATTNER resigned.

▽

HAL NEIDES
is major domo of the newly reopened Orpheum at San Francisco, Cal.

▽

LEO GROSVENOR
has been named manager of the Empress at Cherokee, Ia.

▽

WILLIAM WOLFSON
succeeds LLOYD TOWNS as manager of the Paramount, Montgomery, Al., and will also serve as city manager. TOWNS goes to the Academy at Selma, Ala., as manager.

▽

M. E. BERKHIMER
has moved from Las Vegas, New Mexico, to North Platte, Neb., to manage the Fox & Paramount.

▽

DICK CRUSIGER
former manager of Warners Alhambra, Canton, Ohio, has been assigned to the Kenton. JOHNNY MANUEL has been made manager of the Plaza in Sandusky.

▽

R. S. HELSON
is now in Beloit, Kansas, managing the Dickinson Theatre there.

▽

BOB WERNICK
formerly at the Corona, in Corona, L. I., is managing the Ritz in Brewster, N. Y.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtain Falls, The	Henrietta Crosman	Oct. 1		
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	72	Sept. 15
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evelyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Twentieth Century	John Barrymore-C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Broadway Bill ..... Warner Baxter-Myrna Loy
(See "In the Cutting Room," July 14.)
Captain Hates the Sea, The ..... Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert ..... Oct. 10
(See "In the Cutting Room," July 7.)
Criminal Within ..... Neil Hamilton-Florence Rice ..... Oct. 25
Feud ..... Tim McCoy
Georgiana ..... Ann Sothern
Girl Friend, The ..... Lupe Velez-Jack Haley
I'll Fix It ..... Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie ..... Oct. 20
I'll Love You Always
Jail Breaker ..... Edward G. Robinson
Lady By Choice ..... Carole Lombard - May Robson - Walter Connolly-Roger Pryor ..... Oct. 15
(See "Orchids and Onions," "In the Cutting Room," Sept. 1)
Police Ambulance ..... John Mack Brown-Sally Blane
(See "In the Cutting Room," Sept. 22.)
Song You Gave Me, The ..... Bebe Daniels-Victor Varconi ..... 84 ..... Oct. 21,'33
Spring 3100 ..... Nancy Carroll-Donald Cook
(See "In the Cutting Room," Sept. 22.)
Sure Fire ..... Gene Raymond-Ann Sothern
That's Gratitude ..... Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle ..... Oct. 13
Wolves of Catclaw ..... Tim McCoy

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Death of L'Aiglon		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

Coming Attractions

Blue Light ..... Leni Riefenstahl ..... Oct. 15 90
Old Bill ..... Anatole France story ..... Nov. 1 70

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Fog Over Frisco	Donald Wood-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Man With Two Faces, The	Edward G. Robinson - Mary Aster - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
(Reviewed under the title "Rhythm in the Air.")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Babbitt ..... Aline MacMahon-Guy Kibbee
(See "In the Cutting Room," Sept. 15.)
Earthworm Tractor ..... Joe E. Brown
Flirtation Walk ..... Dick Powell-Ruby Keeler-Pat O'Brien
(See "In the Cutting Room," June 30.)
Gentlemen Are Born ..... Franchot Tone-Jean Muir
(See "In the Cutting Room," Sept. 15.)
Happiness Ahead ..... Dick Powell-Josephine Hutchinson ..... Oct. 27 ..... *85 ..... Sept. 22
I Sell Anything ..... Pat O'Brien - Ann Dvorak - C. Dodd ..... Oct. 20
Lost Lady, A ..... Barbara Stanwyck ..... Sept. 29 ..... 61 ..... Sept. 8
Maybe It's Love ..... Gloria Stuart-Ross Alexander
Murder in the Clouds ..... Lyle Talbot-Ann Dvorak
Singer of Naples ..... Enrico Caruso, Jr.
Six Day Bike Rider ..... Joe E. Brown-Maxine Doyle ..... Oct. 20
(See "In the Cutting Room," Aug. 18.)
What New York Wants ..... Joe E. Brown

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Dude Ranger	George O'Brien	Sept. 21	65	Sept. 22
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 18	85	Mar. 31
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles - Claire Trevor	June 8	77	May 26

Coming Attractions

Bachelor of Arts ..... Tom Brown-Anita Louise
Bright Eyes ..... Shirley Temple - James Dunn - Claire Trevor
Caravan ..... Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes ..... Oct. 5 ..... 101 ..... Sept. 8
Charlie Chan in London ..... Warner Oland - Drue Leyton ..... Sept. 14 ..... 77 ..... Sept. 22
East River ..... Edmund Lowe-Victor McLaglen
Elinor Norton ..... Claire Trevor-Norman Foster-Hugh Williams-G. Roland ..... Oct. 12
(See "In the Cutting Room," Aug. 25. "The State vs. Elinor Norton.")
Gambling ..... George M. Cohan
Hell in the Heavens ..... Warner Baxter-C. Montenegro
Helldorado ..... Spencer Tracy
Judge Priest ..... Will Rogers ..... Sept. 28 ..... 79 ..... Aug. 11
Lottery Lover ..... "Pat" Paterson - Lew Ayres ..... Nov. 30
Love Time ..... "Pat" Paterson - Lew Ayres ..... Sept. 21
(See "Serenade," "In the Cutting Room," July 28.)
Marie Galante ..... Spencer Tracy-Ketti Gallian ..... Oct. 26
(See "In the Cutting Room," Sept. 15.)
Music in the Air ..... Gloria Swanson - John Boles - Douglass Montgomery ..... Nov. 2
(See "In the Cutting Room," Sept. 15.)
Pursued ..... Rosemary Ames - Victor Jory - Russell Hardie ..... Aug. 24 68
(See "In the Cutting Room," Aug. 11.)
365 Nights in Hollywood ..... Alice Faye-James Dunn ..... Nov. 9
(See "In the Cutting Room," Sept. 1.)
24 Hours A Day ..... Rosemary Ames
When a Man's a Man ..... George O'Brien
White Parade, The ..... John Boles-Loretta Young

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Just Smith	Tom Walls		69	May 5
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Strike!	Leslie Banks-Carol Goodner		63	
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One In a Million	Dorothy Wilson-C. Starrett	Sept. 15	66	
Port of Lost Dreams	Wm. Boyd-Lola Lane	Oct. 15		

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct. 26	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
Without Children	Marguerite Churchill - Bruce Cabot	May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Lives	Edward Arnold - John Miljan-Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
(Reviewed under the title "Unknown Blonde.")				
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
(Reviewed under the title, "I Spy.")				
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

Coming Attractions

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept. 22	*65	Sept. 22
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	*65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 13	68	
Young and Beautiful	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza			
In Old Santa Fe	Ken Maynard			
Marines Have Landed, The	William Haines			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chained	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
Death on the Diamond	Robert Young-Madge Evans	Sept. 14	72	
(See "In the Cutting Room," Aug. 18.)				
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	
(See "In the Cutting Room," Aug. 4.)				
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes In Toyland	Laurel and Hardy-C. Henry			
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4
Biography of a Bachelor Girl	Robert Montgomery-Ann Harding			
(See "In the Cutting Room," Sept. 8.)				
David Copperfield	All Star Cast			
Evelyn Prentice	William Powell-Myrna Loy			
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald	Oct. 12(T)	*110	Sept. 8
Night Is Young, The	Ramon Novarro-Evelyn Laye			
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
(See "In the Cutting Room," Sept. 15.)				
Repeal	Carole Lombard			
Sequoia	Jean Parker-Russell Hardie			
(See "In the Cutting Room," Sept. 1.)				
Student Tour	Charles Butterworth-J. Durante			
(See "In the Cutting Room," June 23.)				
What Every Woman Knows	Helen Hayes - Brian Aherne			
(See "In the Cutting Room," Sept. 1.)				
Wicked Woman	Mady Christians			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
House of Mystery, The	Verna Hillie-Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenillian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	

Coming Attractions

Flirting With Danger	Robert Armstrong-Marion Burns			
(See "In the Cutting Room," Sept. 22.)				
Girl of My Dreams	Mary Carlisle-Creighton Chaney			
(See "In the Cutting Room," Sept. 22.)				
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15
Lawless Frontier	John Wayne-Shelia Terry			
Mysterious Mr. Wong, The	Bela Lugosi-Wallace Ford			
'Neath Arizona Skies	John Wayne-Shelia Terry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Redhead	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Stratosphere	June Collyer-William Cagney			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 3
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You Belong to Me	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22

Coming Attractions

Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25
College Rhythm	Joe Penner-Lanny Ross			
(See "In the Cutting Room," Sept. 8.)				
Code of the West	Jackie Coogan-Randolph Scott			
Enter Madame	Elissa Landi-Cary Grant			
(See "In the Cutting Room," Sept. 8.)				
Kids on the Cuff	Max Baer			
Here Is My Heart	Bing Crosby-Kitty Carlisle			
(See "In the Cutting Room," Sept. 22.)				
It's a Gift	W. C. Fields-Baby LeRoy			
(See "Back Porch," "In the Cutting Room," Sept. 15.)				
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28		
(See "In the Cutting Room," Sept. 8.)				
Limehouse Nights	George Raft-Jean Parker			
(See "In the Cutting Room," Sept. 8.)				
Lives of A Bengal Lancer	Gary Cooper-Franchot Tone			
Menace	Paul Cavanagh	Oct. 26		
(See "In the Cutting Room," Sept. 1.)				
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor			
Now and Forever	Evelyn Venable	Oct. 19	73	Aug. 25
President Vanishes	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Pursuit of Happiness, The	Lewis Stone-Janet Beecher			
Ready for Love	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept. 28	72	Sept. 15
(See "In the Cutting Room," Sept. 1.)				
Red Woman, The	Richard Arlen, Ida Lupino	Oct. 12		
Ruggles of Red Gap	Sylvia Sidney-Cary Grant			
Wagon Wheels	Charles Laughton-Mary Boland-Charles Ruggles			
	Randolph Scott-Gail Patrick	Sept. 14	57	Sept. 8

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Down to Their Last Yacht	Sidney Blackmer - Sydney Fox	Aug. 31	64	
(See "In the Cutting Room," May 19.)				
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28

Coming Attractions

Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables	Anne Shirley-Tom Brown	Oct. 26		
(See "In the Cutting Room," Aug. 18.)				
By Your Leave	Genevieve Tobin-Frank Morgan	Nov. 9		
(See "In the Cutting Room," Aug. 25.)				
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5		
(See "In the Cutting Room," Aug. 18.)				
Enchanted April, The	Ann Harding-Frank Morgan			
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Oct. 12		
(See "In the Cutting Room," July 7.)				
Girl of the Island	Steffi Duna-Regis Toomey			
Green Mansions	Dolores Del Rio-Joel McCrea			
Gridiron Flash	Eddie Quillan	Oct. 19		
(See "The Kick Off," "In the Cutting Room," Sept. 1)				
Kentucky Kernels	Wheeler & Woolsey	Nov. 2		
(See "In the Cutting Room," "The Kick Off," Sept. 8.)				
Lightning Strikes Twice	Ben Lyon-Pert Kelton			
Little Minister	Katharine Hepburn-John Beal	Nov. 30		
Portrait of Laura Bales	May Robson			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny	Sept. 21	76	Sept. 15
Silver Streak, The		Nov. 30		
Wednesday's Child	Karen Morley-Frank Morgan	Nov. 16	72	
West of the Pecos	Richard Dix-Martha Sleeper			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head	
Souls In Pawn	
Special Duty	
Unlimited	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Petersburg Nights	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Ramu, the King of the Sun		Fairhaven Prod	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	113	Sept. 8
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita			
Broken Soil	Anna Sten-Gary Cooper			
Call of the Wild, The	Fredric March-Edward Arnold			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman			
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Folies Bergere de Paris	Maurice Chevalier			
It Had To Happen	Clark Gable			
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
(See "In the Cutting Room," Aug. 25.)				
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce			
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
100 Years From Now				
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Oct. 19		Sept. 22
Queen's Affair, The	Anna Neagle-Fernand Graavey	Nov. 9		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2		
(See "In the Cutting Room," Aug. 18.)				
We Live Again	Anna Sten-Fredric March			
(See "In the Cutting Room," Aug. 25.)				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Lella Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front (Reissue)	Lew Ayres	Apr. 2	84	Apr. 28,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Key Maynard	Apr. 16	61	May 5
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Cheating Cheaters	Cesar Romero-Fay Wray			
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Good Fairy, The	Margaret Sullavan - Herbert Marshall-Frank Morgan			
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22		
(See "In the Cutting Room," Aug. 25.)				
Great Ziegfeld, The	William Powell			
Imitation of Life	Claudette Colbert-W. William	Oct. 29		
(See "In the Cutting Room," Sept. 15.)				
I've Been Around	Chester Morris			
Life Returns	Onslow Stevens-Lois Wilson			
Man Who Reclaimed His Head	Claude Rains-Joan Bennett			
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	
(See "In the Cutting Room," July 28.)				
Night Life of the Gods	Alan Mowbray			
(See "In the Cutting Room," Sept. 8.)				
One Exciting Adventure	Binnie Barnes-Neil Hamilton-Paul Cavanagh	Oct. 15		
(See "What Ladies Dream," "In the Cutting Room," Sept. 1.)				
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secret of the Chateau	Claire Dodd-Clark Williams		*68	Sept. 15
There's Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
(See "In the Cutting Room," June 9.)				
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		
When A Man Sees Red	Buck Jones			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 6	*60	Aug. 25
Border Town	Paul Muni-Bette Davis-Margaret Lindsay			
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Concealment	Barbara Stanwyck - Warren William			
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Firebird	Verree Teasdale-Ricardo Cortez			
(See "In the Cutting Room," Sept. 1.)				
I Am A Thief	Mary Astor-Ricardo Cortez			
Irish In Us, The	James Cagney-Pat O'Brien			
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 13	64	Aug. 18
Madame Du Barry	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18
Perfect Week-end, The	James Cagney			
(See "In the Cutting Room," Sept. 15.)				
Racing Luck	Lyle Talbot			
Right To Live	George Brent-J. Hutchinson			
Sweet Adeline	Irene Dunne			
Sweet Music	Rudy Vallee-Helen Morgan			
White Cockatoo	Jean Muir-Ricardo Cortez			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
Gay Love	Florence Desmond-Sophie Tucker	British Lion			Sept. 15
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Jack Frost	Nov. 31	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come		
Plumbing for Gold	June 29	2 rls.
Sidney and Murray		
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough	Feb. 5	2 rls.
Sidney and Murray		
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers	Jan. 26	2 rls.
Sidney and Murray		
COLUMBIA TWO REEL COMEDIES		
Men in Black		
Howard, Fine & Howard		
KRAZY KAT KARTOONS		
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb	Feb. 16	1 rl.
1934-35		
1. The Trapeze Artist		
2. Catnips of 1940		
3. Krazy's Waterloo		
LAUGHING WITH MEDBURY		
5—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
1934-35		
Laughing With Medbury in the Arctics		
MARCH OF THE YEARS		
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 3—School for Romance. Lou Holtz	Jan. 31	2 rls.
No. 4—Love Detective. Frank Albertson	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Hal Skelly		
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Sarl		
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 24	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
Rural Romeos	Nov. 2	
Second Hand Husband	Oct. 12	19
Super-Stupid	Sept. 14	19
FROLICS OF YOUTH		
Campus Hoofer, The	Nov. 9	
Educating Papa	Nov. 30	
MARRIAGE WOWS SERIES		
Domestic Bliss-ters	Oct. 5	2 rls.
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Oct. 26	2 rls.
Girl from Paradise, The	Nov. 16	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 12	
She's My Lilly	Sept. 7	22
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Mountain Melody	Aug. 31	10
Time on Their Hands	Sept. 14	1 rl.
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
STAR PERSONALITY COMEDIES		
His Lucky Day	Sept. 21	2 rls.
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Hot Sands	Nov. 2	
Irish Sweepstakes	July 27	6
Jack's Shack	Nov. 30	
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Magic Fish, The	Oct. 19	
Mice In Council	Aug. 24	6
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
See the World	June 29	6
Slow But Sure	June 15	6
Tom Tom the Piper's Son	Nov. 16	
Why Mules Leave Home	Sept. 7	1 rl.
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8
YOUNG ROMANCE		
Three Cheers for Love	Nov. 23	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS		
1. In a Monastery Garden		7
2. Mexican Idyl		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
MOVIE TINTYPE SERIES		
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
What's in a Name		1 rl.
SPECIAL		
She Whoops to Conquer. ZaSu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. COBB		
Ballad of Paducah Jail		19
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland in Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		9
No. 9		10
HAPPY HARMONIES (Technicolor)		
1—The Discontented Canary		9
2—Old Pioneer		8
3—A Tale of the Vienna Woods		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music In Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Grandfather's Clock		
Spectable Maker, The		20
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		9
Rugby		10
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid In Hollywood	May 19	20
One Horse Farmers		
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Davy Jones' Locker	Jan. 13	7
Good Scout		7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Little Dutch Mill	Oct. 26	
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	9
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
Club Continental. Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry		
International Cafe (T.)	Sept. 14	1 rl.
Leon Belasco and Orchestra-Geo. Givot		
Little Jack Little Revue. Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game. Alexander Woollcott	June 8	10
New Deal Rhythm. "Buddy" Rogers	Apr. 13	8
Radio Announcer's Review The	Sept. 14	
Society Notes (Text.)	Aug. 3	10
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon. Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	1 rl.
No. 3—	Oct. 12	
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	1 rl.
Madhouse Movies No. 2	Oct. 19	1 rl.
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
POPEYE THE SAILOR		
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
I Done My Duty	Sept. 28	
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Lazybones	Apr. 13	7
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor. Mary Small	July 29	7
She Reminds Me of You. Eton Boys	June 22	7
This Little Pig Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing. Lanny Ross	Mar. 9	7
SCREEN SOUVENIRS		
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June '8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	1 rl.
TWO-REEL COMEDIES		
Circus Hoodoo — Harry Langdon	Feb. 16	21
Gold Nuggets — Walter Catlett	Feb. 2	18
Just an Echo — Bing Crosby	Jan. 19	20
Making the Rounds — Pallette-Catlett	July 6	21
New Dealers, The — Pallette-Catlett	Apr. 6	20
News Hounds — Pallette-Catlett	June 1	20
No More Bridge — Leon Errol	Mar. 16	21
Oil's Well — Chic Sale	May 4	22
Old Bugler, The — Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down — Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventurer	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Oder In the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	18
HEADLINER SERIES (1934-35)		
No. 1—Ferry-Go-Round	Oct. 5	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	18
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over — Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape — Bert Lahr	Jan. 26	2 rls.
Knife of the Party — Lillian Miles	Feb. 16	20
No More West — Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
Torch Tango	Feb. 23	21
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
RAINBOW PARADE CARTOONS		
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha		20½
Steffi Duna-Don Alvarado (Technicolor)		
So This Is Harris	Jan. 19	28
TODDLE TALE CARTOONS		
Grandfather's Clock	June 29	8½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa		
SILLY SYMPHONIES		
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	1 rl.
9. Goddess of Spring, The		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	1 rl.
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Park in the Spring	Oct. 29	1 rl.
Robinson Cruso, Jr.	Oct. 15	1 rl.
Sky Larks	Oct. 8	
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
Ye Happy Pilgrims		8
STRANGE AS IT SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Menton No. 3-A)	Oct. 17	2 rls.
Beau Bashful — Herbert Corthell	June 6	21
Ceiling Whacks — Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters — Eddie Nugent-Gray Sutton	July 3	2 rls.
Good Time Henry — Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn — Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
A Night In a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils — Sterling Holloway	July 18	21
Pleasing Grandpa — Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice — Corthell and Hurst	May 23	19
Well, By George (Mentone No. 4-A) — Georgie Price	Oct. 31	2 rls.
World's Fair and Warmer	Oct. 10	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 14—Corn on the Cop — Harry Gribbon	Apr. 28	20
No. 15—I Scream — Gus Shy	May 19	20
No. 16—Salted Seanuts — Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap — Ben Blue	June 23	20
No. 18—Art Trouble — Henry Gribbon	June 23	20
No. 19—My Mummy's Arms — Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare — Ben Blue 1934-35	Aug. 11	18
All Sealed Up — Ben Blue	Sept. 15	19
Oh Sailor Behave — El Brendel	Sept. 29	17
Smoked Hams — Shemp Haword-Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk — Roscoe Ates	Nov. 3	20
Out of Order — Ben Blue	Nov. 17	19
BROADWAY BREVITIES		
No. 18—Look for the Silver Lining — Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office — Jean Sargent	Mar. 31	21
No. 20—Story Conference — Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons — Hal LeRoy	May 5	22
No. 23—Masks and Memories — Lillian Roth	May 12	30
No. 24—Murder In Your Eyes	May 26	20
No. 25—Service with a Smile — Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy — Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? — Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day — Bill Robinson	June 30	19
No. 29—The Song of Fame — Ruth Etting	July 7	19
No. 30—The Winnah — Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss — Jeanne Aubert	Aug. 4	19
No. 32—The Polley Girl — Mitzi Mayfair-Roscoe Ails 1934-35	Aug. 11	20
Syncopated City — Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree — Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve — Leon Errol (Technicolor)	Sept. 22	19
No Contest — Ruth Etting	Oct. 6	21
Off the Beat — Morton Downey	Oct. 18	20
The Flame Song — Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean — Jeane Aubert	Nov. 19	20
What, No Men? — El Brendel-Phil Regan	Nov. 24	21
Nothing But — Vera Van and the Yacht Club Boys		2 rls.
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
MELODY MASTERS		
Vincent Lopez	Mar. 17	10
A Big City Fantasy — Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony — Abe Lyman	June 6	10
A Jolly Good Fellow — B. A. Rolfe	July 9	10
Ben Pollock and Band 1934-35	Aug. 4	10
Mirrors — Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 28	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	11
2. Boston Tea Party	Oct. 27	11
3. Hail Columbia		10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 15—Pure Feud — Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting — Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate — Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 — Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races — Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks 1934-35	Aug. 11	9
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live — Gus Edwards	Nov. 10	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles — Boy Scouts	July 1	2 rls (each)
MASCOT		
Burn 'Em Up Barnes — Jack Mulhall-Lola Lane-Frankie Darro	June 16	2 rls (each)
Law of the Wild — Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer		
Lost Jungle, The — Clyde Beatty	Apr. 1	20 (each)
Wolf Dog, The — Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls (each)
PRINCIPAL		
Return of Chandu, The — Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls
UNIVERSAL		
Red Rider, The — Buck Jones (15 episodes)	July 16	20 (each)
Tailspin Tommy — Maurice Murphy-Noah Beery, Jr. (12 episodes)	Oct. 29	20 (each)
Vanishing Shadow, The — Onslow Stevens Ada Ince	Apr. 23	20 (each)

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BRAND NEW SPECIALS—CARRIED IN STOCK—no delays. 2½ gal. extinguishers, $7.95; typewriter slides, box 89c; projector oil, 79c gallon; Jensen Western Electric type Wide Range speakers, $19.50; sound screens, 29c ft.; carbons 60% off; Powers, Simplex replacement parts, 32% off. S. O. S. CORP., 1600 Broadway, New York City.

REPRESENTATIVES

WANT LIVE-WIRE AGENTS ANYWHERE TO sell nationally advertised sound projection equipment, portable and permanent supplies, parts, etc. BOX 452, MOTION PICTURE HERALD.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES Write for FREE catalog. DICK BLICK COMPANY, Box 43 Galesburg, Illinois.

GENERAL EQUIPMENT

NEED I SPEND THOUSANDS FOR EXtended Range? No, indeed, according to free Bulletin QF, explaining "Tweeters," "Woofers" and other sound engineer's secrets. BOX 454, MOTION PICTURE HERALD.

THREE UNIT DROP KEY GOLD SEAL TICKET machine, $100.00; new one sheet easel frame, $7.00; 2½-gallon fire extinguisher, $4.75; Neumade baby spots $4.75; special at all times. CROWN, 311 West 44th St., New York.

THREE CLOTH BOUND BOOKS ON SOUND, projection and television, 85c; a real buy for every operator, manager and owner. CROWN, 311 West 44th St., New York

WANTED TO BUY

SPOT CASH FOR SIMPLEX, POWERS, REflector lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD.

HIGHEST PRICES PAID SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portables, stocks liquidated. Strictly confidential. BOX 453, MOTION PICTURE HERALD.

SECOND-HAND LOBBY DISPLAY BOARDS. Must be in good shape—cheap. BOX 228, Gassaway, W. Va.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS $3.75; no C.O.D. BERLIN PRINT, Berlin, Md.

SCREEN RESURFACING

WE RESURFACE YOUR OLD SCREEN AND make it like new. BURDICK'S RE-NU SCREEN SURFACE CO., 823 S. Wabash Ave., Chicago.

THEATRES FOR SALE

BEST PAYING SUBURBAN CINCINNATI THEAtre—twelve-year lease—colored patrons—1,000 seats—modern. BENJAMIN COHEN, 425 Central Ave., Cincinnati, O.

HELP WANTED

WANTED EXPERIENCED MOTION PICTURE repairman. Must be expert on intermittent movements. State age, experience, salary expected. Unless you are an expert do not reply. BOX 441, MOTION PICTURE HERALD.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

SOUND EQUIPMENT

"YOU'VE FINALLY ACHIEVED PERFECtion" air mails Teatro Goicochea, Lima, Peru. "Wide Fidelity exceeds expectations." Complete systems, $179.70 up. S. O. S. CORP., 1600 Broadway, New York.

POSITIONS WANTED

EXPERIENCED IN THEATRE MANAGING, advertising, exploitation. Young, personality, can produce. Wire or write, CLINTON RITTENHOUSE, Elwood, Ind.

PROJECTIONIST WANTS STEADY POSItion—locate anywhere—5 years experience with sound—references. H. POPE, Dierks, Ark.

THEATRE MANAGER AT LIBERTY. ENERgetic, live-wire showman, civc leader, expert publicist. Bect references. HARRY L. MOLLER, Bellefontaine, O.

AVAILABLE OCTOBER 25th, EXPERIENCED projectionist and sound service man with complete testing equipment and tools. Go anywhere. HERBERT G. SMITH, No. 584 Ridge Rd., West, Rochester, N. Y.

THEATRES WANTED

WANTED—LEASE THEATRE IN PENNSYLvania. BOX 438, MOTION PICTURE HERALD

WANTED TO LEASE THEATRE, WITH IDEA of purchasing later. Town under 10,000. BOX 451, MOTION PICTURE HERALD.

WILL LEASE THEATRE, FULLY OR PARtially equipped. Tell all first letter. Bank references. DUESLER, 208 N. Park, Shawnee, Okla.

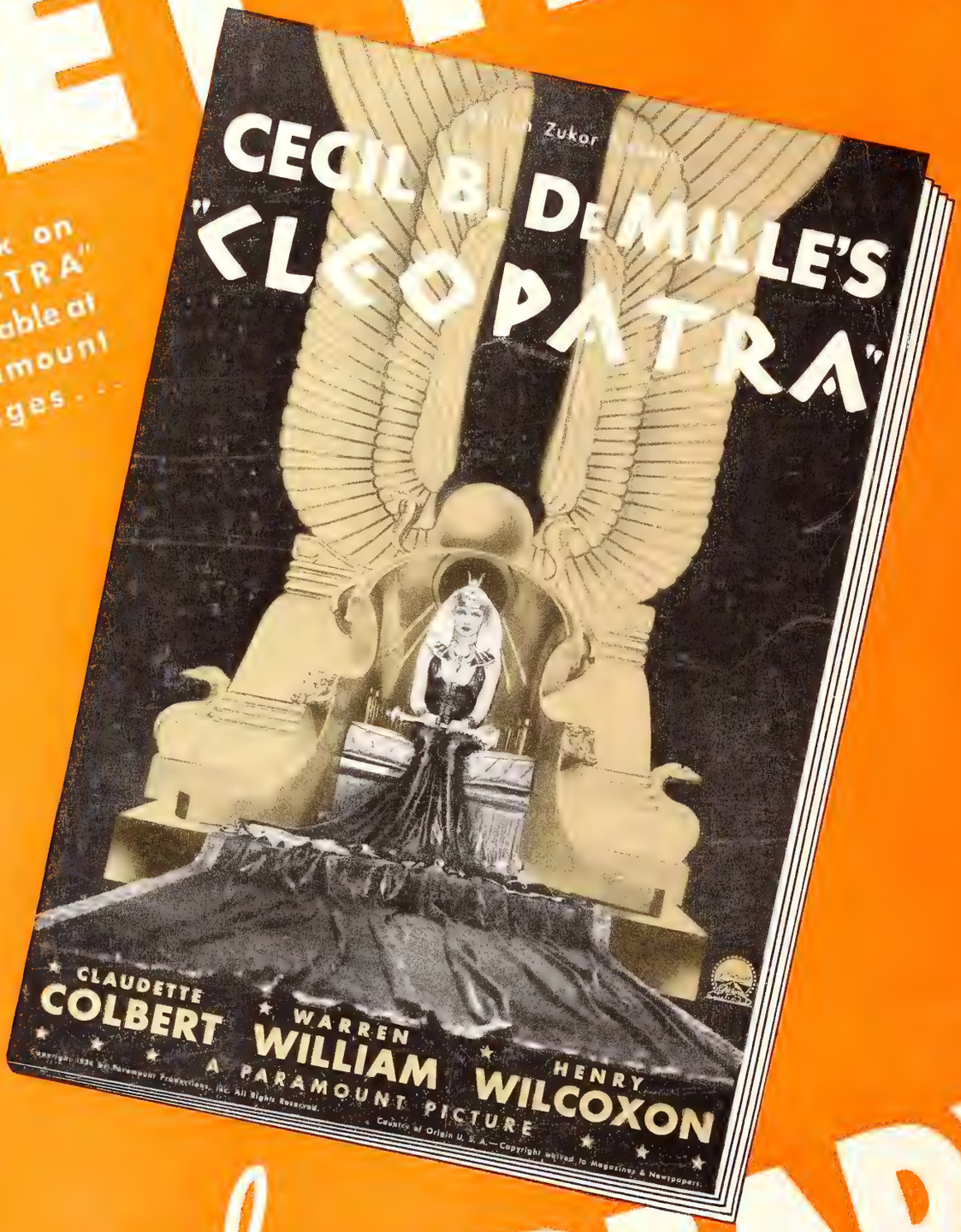
Discharging an
OBLIGATION

ANY manufacturer who has won his way into the confidence of a great industry is under obligation to maintain the standards that have given his product preference. Eastman Super-Sensitive "Pan" is continually discharging such an obligation. On the lot . . . in the laboratory . . . on the screen ... it is unfailingly delivering the same qualities that first made it a sensation in the motion-picture world. Eastman Kodak Co. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative

GET THIS!

Press book on "CLEOPATRA" now available at all Paramount Exchanges . . .



and **GET READY** *for big business!*

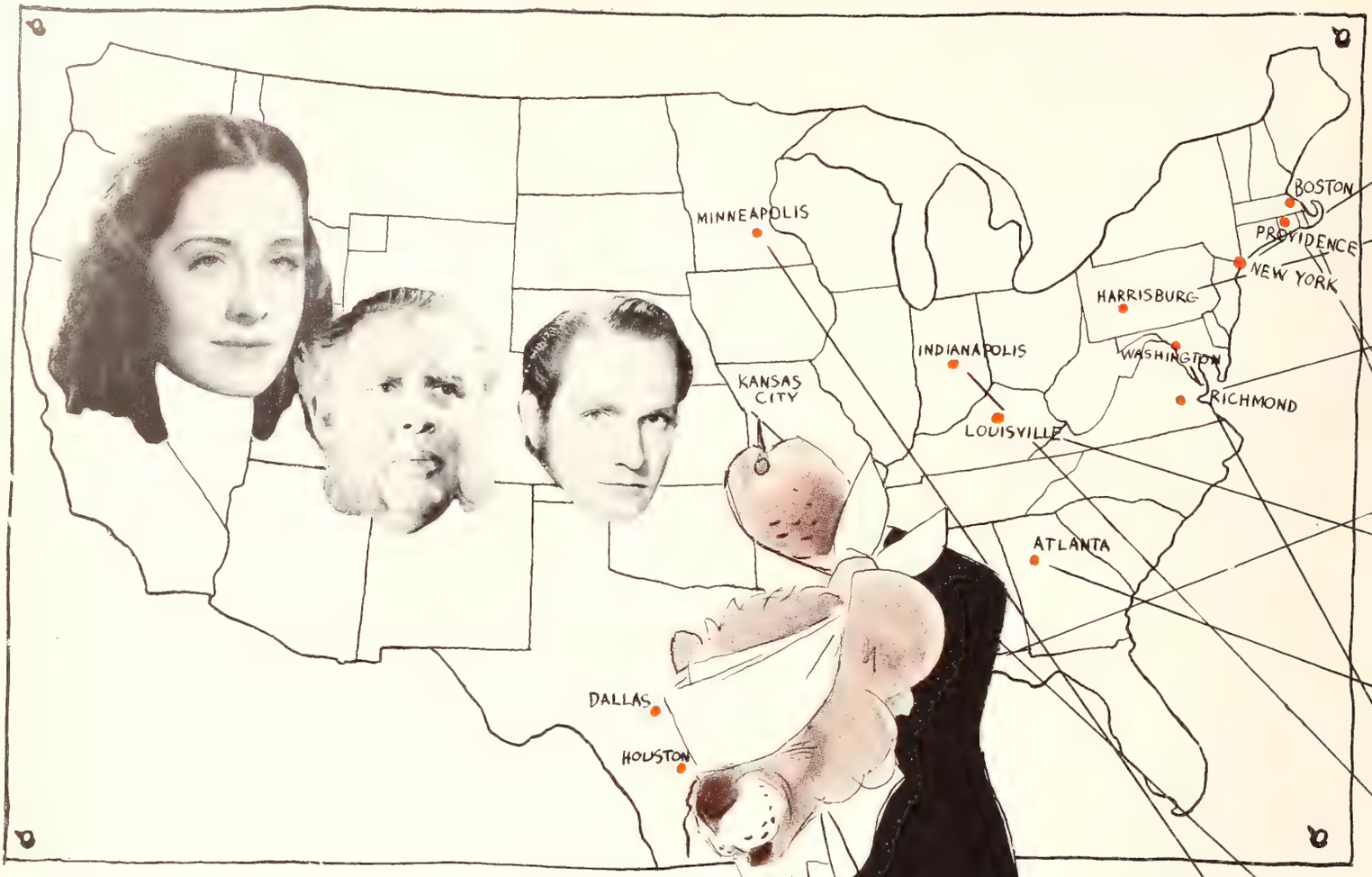
MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

"THE CUTTING ROOM"

Information, not evaluations of product, for the special service of exhibitors requiring data on pictures in advance of the "Showmen's Reviews". . . . . .

VOL. 117, NO. 1 Entered as second-class matter, January 12, 1931, at the Post Office at N. Y. N. Y. Published Weekly by Quigley Publishing Co., Inc. at 1790 Broadway, New York [illegible] OCT. 6 [illegible]



"BARRETTS" BLINDFOLD TEST!

Pick any city at random and you'll get a RAVE!

(and a NEW Box-office record!)

NEW YORK DAILY NEWS ★★★★ (*Four Stars*)—"Magnificently and sensitively portrayed by Norma Shearer, Fredric March, Charles Laughton. Stars of 'Barretts of Wimpole Street' in triple triumph!"

HARRISBURG TELEGRAPH "Already on our 'Ten Best of 1934' list. In all probability it will be voted THE BEST picture of the year..."

RICHMOND NEWS-LEADER —"Undoubtedly one of the outstanding screen productions of the year, both for sheer beauty and from the standpoint of individual performances..."

HOUSTON PRESS —"Picture is certain to enter all lists of the 'best 10' for 1934 . . . one of the finest efforts yet made at a civilized use of the screen...is artistically thrilling and highly entertaining...a motion picture no lover of the movies can afford to miss..."

LOUISVILLE HERALD-POST —"A vivid, vital and perfect production..."

PROVIDENCE NEWS-TRIBUNE —" 'The Barretts' a brilliant production —brilliantly conceived, written, acted and directed..."

ATLANTA JOURNAL —"An extraordinary success . . . direction conspicuously fine...Miss Shearer's performance most appealing one..."

BOSTON POST —"A superb, inspired production . . . for memorable moments in a motion picture theatre we recommend 'The Barretts' ...Miss Shearer's finest picture..."

INDIANAPOLIS STAR—"A film for everybody. A credit to the screen."

WASHINGTON POST —"Takes rank virtually in a classification of its own..."

KANSAS CITY STAR—"Millions of people will see the movie and enjoy it...Literature's loveliest romance..."

DALLAS MORNING NEWS—"An outstanding, even epochal, cinema achievement . . . Emphatically one of the best pictures of the talking period..."

MINNEAPOLIS JOURNAL (*AAAAA—Extraordinary Rating*)—"Film version of 'Barretts' a great, flawless entertainment . . . Miss Shearer must be considered for the 1934 award of the Academy of M. P. Arts and Sciences..."

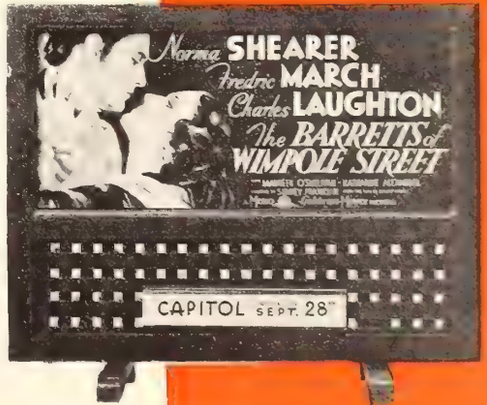
(And it's the same sweet story all over the map!)

—AND SEE PAGE 57

AND JUST WHEN YOU THOUGHT YOUR BOX-OFFICE RECORDS WERE "CHAINED" FOREVER— WHOOPEE! ALONG COMES ANOTHER HAPPY M-G-M HIT! HOORAY!



Ask your M-G-M Branch about this new accessory. A miniature billboard stand.





Love and Kisses
(photographically reproduced)
from DOLORES DEL RIO
and a thousand thanks for the
perfectly darling campaigns which
Warner Bros. tell me you are planning
for "MADAME DU BARRY"

With Reginald Owen, Verree Teasdale, Victor Jory,
Osgood Perkins. Directed by William Dieterle.



THE HEADLINE HEARD 'ROUND THE WORLD!

MAX REINHARDT

WILL MAKE MOVIES

FOR WARNER BROS.

Beginning with his internationally famous production of Shakespeare's "A Midsummer Night's Dream"

THE GREAT WARNER NEWS STARTS ON PAGE 45 TURN NOW


Ketti Gallian
who appears with Spencer Tracy
in "Marie Galante", a FOX picture

MOTION PICTURE HERALD

Vol. 117, No. 1 October 6, 1934

VALE JOHNSON!

SO it turns out that General Hugh Johnson, that noisy cracker-down of the NRA, is just an old softy after all. The General, resigning at last, in sequel to some especially ill-advised speeches, kissed himself goodbye in a flood of self-shed tears and a torrent of self-appreciations in an amazingly showmanlike performance on the rostrum of the Department of Commerce auditorium in Washington before a capacity audience of two thousand.

In his usual modest manner the General inferred that his resignation was a sacrifice in behalf of the New Deal comparable with the Crucifixion. He quoted from various classics, including a few lines from "Madame Butterfly" and Alan Seeger's "Flanders Fields." It is to be noted that he did not sing or dance.

The New York *Times* reported that General Johnson had intended to close his speech with the benediction from the Episcopal prayerbook, but was too overcome by his emotions. There are several other bits which the General overlooked, including the speech of Spartacus to the gladiators, the lament of Naturich in "The Squaw Man," Senator Vest's eulogy of the dog and "Uncle Tom's Cabin," all equally appropriate and in tempo. The General's farewell address may stand as the histrionic highlight of this administration.

After posing for the goodbye pictures, the General and "Robbie" returned to his office-with-kitchenette and lunched together under the spreading wings of a great Blue Eagle, so the press recorded in paragraphs of sunset sentimentality. It should have been shot in Technicolor.

△ △ △

OUR TWO ARTS

THE New York *Daily News*, which is so especially picture conscious, shouted its ecstasy over "One Night of Love" for the distance of its whole editorial column the other day, giving it rank alongside that other *News* favorite, "Smilin' Through," as the best "of all time." Last Sunday the *News* filled another column to get "Cavalcade" into the list of the best.

In concluding, the *News* observed: "The movies and steel construction architecture are the two great American arts—the only two truly American arts. In the pursuit of other arts we borrowed heavily from the old world, but we created the movies and modern architecture. . . ."

And it may be remarked that certain aspects of the depression era and the problems in sequel have convinced many that it would be just as well to keep those two arts quite well separated.

HIT AND RUN MORALITY

SOME of his Hollywood contemporaries will read with a special interest a contribution in which Mr. Samuel Goldwyn presents ten minutes and fifteen seconds of observations concerning motion pictures and their morals in *Liberty* of October 13. Says Mr. Goldwyn:

> *Big sister may read a book that she'd rather not have her mother see. Brother may have his own sports and interests, beyond the understanding and sympathies of Ma and Pa. Ma may have her bridge matinees and Pa his golf.*
>
> *But when they go to the movies they go together. They are a family, with family decency, self-respect, pride of home, with a high barrier around them to exclude the things not worthy of the home. It is a sacred inner circle. It is being shown to the producers of Hollywood that pictures are being made for that circle.* And it wasn't a bad reminder at that, for the family nourished and built up the motion picture as an institution, fashioned our programs, and created our stars.*

Mr. Goldwyn speaks of the policy of capitalizing on the shock quality of dirt as the work of "moral hit and run" drivers.

△ △ △

A NEW halftone screen laid in concentric circles, instead of the standard square dot pattern, is now available to engravers. We offer the customary 8 to 5 that one of these days Mr. J. J. McCarthy, advertising mentor of the Hays office, will be confronted with one centering on precisely the wrong spot.

△ △ △

The dollar watch is back with us again. One may wonder when the dollar will be back.

△ △ △

FORTUNE, the big bespangled prettybook of business, in a valiant endeavor to tell about color processes and the screen in an imposing special article, remarks: "Then—like the cowboy bursting into the cabin just as the heroine has thrown the last flower pot at the Mexican—came the three-color process to the rescue." Personally we prefer rescue by the marines. Also may we not inform *Fortune* that we do not have Mexican villains any more.

*Mr. Goldwyn did not illustrate his article with stills from "Nana."

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK - - -

POLICE COOPERATION

By a resolution adopted at its Washington convention last week the International Association of Police Chiefs will seek the cooperation of the film industry in stamping out crime. The move replaced a side-tracked motion condemning the industry for a glorification of gangsters. A committee of two will confer with film executives as to ways and means, the message to be directed at the youth of the nation. . . .

COLLEGE-TRAINED

A need of the motion picture is the college-trained writer, in the opinion of Adolph Zukor, recorded in an interview with Dan Thomas, for the NEA Service last week. Urging schools to offer special courses in screen writing, he pointed out that there are a certain number of talented people who would receive a hearing if they had college recommendation. . . .

EXAGGERATION

A target of criticism last week in New Orleans was motion picture advertising, on the basis of exaggeration, which has created public skepticism, declared Theodore W. Bethea, better business bureau attorney. His report to the advertising club noted that untruthful advertising has been eliminated without recourse to formal filing of charges. . . .

UNIQUE RECORD

Unique is the record of "he-man" Jack Holt, who, in "The Defense Rests," Columbia film, has appeared in his 168th picture, for various companies since his first role years ago. Silent and the sound technique have found him equally at ease before the cameras. . . .

FIFTY YEARS

For years one of New York's best known theatre booking managers, and notably business manager for the late, great John Phillip Sousa, was Harry Askin, who last week, aged 67, died of heart disease. Fifty years in the theatre, starting as box office boy in Philadelphia, saw many famous names under the banner of Mr. Askin. . . .

ANNE SHIRLEY

Having used the name of her favorite fictional character, Anne Shirley, in her role in "Anne of Green Gables," RKO Radio picture, Dawn O'Day, 16-year-old player, has obtained court permission to be Anne Shirley permanently. . . .

IOWA VETERAN

In Neola, Iowa, last week, R. W. Brown, local exhibitor, celebrated his 25th year as a showman, with little contest to his claim of longest in the show business in his state.

NO "PREVIEWS"

Finding a clever "out" after having been barred from press screenings at the RKO Mainstreet and Publix Newman, Kansas City, for alleged damaging comment, Lowell Lawrence, *Journal-Post* film editor, has announced he will review films hereafter only following actual performance in the theatre, to which he will pay his own admission. Thus, said he, will his reviews be "more trustworthy." . . .

BUSINESS BONUSES

Happy were employees of Fox West Coast theatres, from district managers down, last week when Charles Skouras, trustee of the circuit, presented bonus checks aggregating $15,000 in connection with the 13-week business drive recently concluded. Nick Turner, northern California district manager, wore the broadest smile as the awards were made at Hollywood's Ambassador Hotel. . . .

OLD ORPHEUM

To Henry Rosenfeld, by purchase, has gone the old Orpheum theatre in San Francisco, parent house of the once powerful Orpheum Circuit. In good times the property was valued at more than a million. The price: $122,500, with $35,000 back taxes due. . . .

In This Issue

Modified music tax near, as increased rate goes into effect — Page 9
Sam Katz joins Metro-Goldwyn-Mayer as assistant to Louis B. Mayer, in charge of production — Page 10
Television is not to be a competitor for years, exhibitors are assured — Page 13
Newsreel scene changes with new companies and new faces — Page 25
DeCasseres on the new plays — Page 30

FEATURES

Editorial — Page 7
The Camera Reports — Page 11
J. C. Jenkins—His Colyum — Page 75
The Hollywood Scene — Page 38
The Cutting Room — Page 50
Asides and Interludes — Page 27
Code Question Box — Page 56

DEPARTMENTS

What the Picture Did for Me — Page 77
Showmen's Reviews — Page 59
Managers' Round Table — Page 83
Technological — Page 55
The Release Chart — Page 93
Short Features on Broadway — Page 51
Productions in Work — Page 54
Box Office Receipts — Page 67
Classified Advertising — Page 98

MICKEY'S BIRTHDAY

On Monday of this week, October 1, perennially young Mickey Mouse, noted performer of the screen, celebrated his sixth birthday. To his brain-father, also young Walt Disney, has gone academic, industry, and incidentally financial achievement by reason of the creation of the internationally known—and enjoyed rodent.

WARDROBE MISTRESS

Styles and the passing fashions of many years, as they are reflected in the contemporary theatre, have slipped through the fingers of Mrs. Lizzie A. Perret, who last week died in Orange, N. J., at the age of 63. For many a year Mrs. Perret was wardrobe mistress for Earl Carroll Productions, and Paramount Publix theatres. . . .

PARENT-TEACHERS

Despite their avowed sympathetic attitude toward the Memphis Better Films Council, 30 Parent-Teacher associations of the city must shortly vote on the question of withdrawing from the film council, as requested by the national organization of Parent-Teacher groups. Local officers acknowledge inability to understand the instructions received. . . .

RATING PROTEST

Protesting in unique fashion against the two and one-half stars with which The Daily News rated "The Count of Monte Cristo," the Rivoli theatre in New York, playing the picture, ran a full-page ad offering an admission refund to any patron considering the picture unworthy of higher rating. . . .

CHINESE PROBLEM

Differences in spoken dialect in south and north China are proving a worrisome problem to Chinese producers with studios in Shanghai. The Nanking government has ruled only the mandarin or "national" language be used in talking films, has banned a Cantonese dialect film. The trouble comes when south China film patrons demand a language they can understand. . . .

MILWAUKEE REOPENING

Brightened immeasurably this week will be Milwaukee's main theatre street, with the reopening of Fox's Palace and Warner's Strand. Presentations plus the film will feature the Palace policy, while the Strand has not yet determined its policy. . . .

AIR RATES CUT

General Air Express has placed in effect rate reduction up to 57½ per cent, with 119 major cities involved. The minimum rate now effective is 85 cents on a package weighing three-quarters of a pound to any city. Distributors are large users. . . .

MODIFIED MUSIC TAX NEAR AS RATE INCREASE STARTS

Mills Proposes 40 Cents a Seat Flat Rate; Compromise Somewhere Between 20 and 40 Expected at Conference Oct. 8

Increases of from 20 to 1,000 per cent in the licensee fees charged motion picture exhibitors by the American Society of Composers, Authors and Publishers for the reproduction in theatres of copyrighted music of the Society's members, finally became effective at midnight Monday.

However—and of importance to every theatre owner—there appeared unexpectedly Wednesday the first indication of a possible readjustment of the new scale on a mutually satisfactory basis.

Subcommittee Meets Mills

A subcommittee of the Exhibitors' Emergency Committee—consisting of Edward Levy, counsel, and Ed Kuykendall, president of the MPTOA; Leon D. Netter of Paramount Publix, Harry Timstein of RKO, Milton Wiseman, counsel of the Independent Theatre Owners Association of New York; Leo Friedman of Loew's and Walter Vincent—met Wednesday with E. C. Mills, general manager of the society, at his headquarters in New York, to discuss a modified schedule.

Both sides refused to divulge the nature of the proposals but it was learned that Mr. Mills suggested a flat rate of 40 cents per seat annually to take the place of the new graduated scale now in effect. One of the exhibitor delegates proposed on his own that 15 cents a seat would be more acceptable. In any event it is considered almost certain that the conferees will agree upon a rate somewhere between 20 and 40 cents, at a meeting Monday.

If such agreement is reached, the exhibitors will have gained ground. The new scale, which became effective October 1, levies on a typical first-run 2,000-seat theatre a license charge of $1,275, as against the old royalty of $200 paid on the flat rate of 10 cents a seat, whereas a compromise on, say, 30 cents a seat would cost the same theatre $600.

If the society accepts the proposal Monday, exhibitors will not give up any of their rights to testify against ASCAP in the Government's pending anti-trust action against the society.

"Very substantial progress was made at our conference Wednesday," Mr. Mills said.

Pending enactment of any modified schedule the higher scale will remain in force as of October 1.

Regardless of the advice volunteed by some exhibitor organization leaders to "sit tight," the Society on Wednesday warned that any owner—whether circuit or independent—whose license has expired and who continues publicly to perform such copyrighted music without having obtained a license under the new rates, will be prosecuted in the civil courts under the copyright laws, which provide for a minimum "fine" of $250, plus court costs, for each violation, payable to the Society.

After having spent eight weeks in organizing legal proceedings to prevent ASCAP from effecting the increase as originally announced, and then abandoning the procedure, the Exhibitors' Emergency Committee, headed by Walter Vincent and formed on August 1 to represent 8,000 theatres in the fight, had worked feverishly over the weekend and Tuesday to prepare the eleventh-hour proposal.

Turned to Government Suit

The Exhibitors' Emergency Committee after having started a "penny-a-seat" war chest with which to finance a legal protest, and after having retained George Z. Medalie, former United States attorney, to conduct the battle in the courts, suddenly abandoned the fight last week in the hope that the Government anti-trust suit pending against the Society seeking dissolution of the Society and nullification of its present licenses and agreements, will eventually bring relief. The complex procedure in the federal courts, however, could possibly delay final disposition of the Government's case for 18 months, the Society having warned that it will defend itself before the United States supreme court on an appeal, if necessary.

Both the MPTOA and Allied States have suggested to their exhibitor members that they pay the higher rate "under protest" in the hope of recovering if the federal suit is won. Mr. Mills, in answer, said that exhibitors could not retrieve the difference in any case because the final decision would have no bearing on previous royalties.

Will Not Cancel Licenses

ASCAP will not cancel any existing licenses. Exhibitors will continue to pay the old flat rate of 10 cents a seat until their present agreements expire. The Society said this week that it will serve notice of the existence of the new scale on each exhibitor 30 days before the expiration date of the old license. New licenses under the higher rates will be granted as the old ones expire after October 1.

The old flat rate of 10 cents a seat annually will not be raised for any theatre which seats 800 or less and charges 15 cents admission or less. Nor will the rate be changed for theatres giving less than seven performances weekly and operating more than three days a week. Rates are lowered from 10 cents to five cents a seat for all theatres giving less than seven performances weekly and operating three or less days a week. For all other theatres the new rate will be as follows (subject to whatever modifications are made by the Society under the new proposals of the Exhibitors' Emergency Committee which will be acted upon Monday):

30 Cents a Seat Would Cost 2,000-Seat First-Run Theatre One-Half of Increased Scale Made Effective This Week

I. The basic rate for annual license is an amount equal to one filled capacity house at the highest rate charged for seats at any performance. Example:

Capacity of Theatre at Highest Admission

Class	Number	Price	Total
Loge seats	150	$1.00	$150.00
Orchestra	1,200	.75	900.00
Balcony	750	.30	225.00
Total value of one full capacity			$1,275.00

II. If the theatre presents 20 or more performances per week, the rate for annual license is an amount equal to one full capacity per above example.

III. If less than 20 performances per week are presented the rate for annual license is:

Number of performances per week	Rate for Annual license
19	95% of basic rate
18	90% " " "
17	85% " " "
16	80% " " "
15	75% " " "
14	70% " " "
13	65% " " "
12	60% " " "
11	55% " " "
10	50% " " "
9	45% " " "
8	40% " " "
7	35% " " "
Less than 7 (operating more than 3 days per week)	10 cents per seat
Less than 7 (operating 3 or less days per week)	5 cents per seat

III. The minimum rate for annual license in any case is fixed at 10 cents per seat, except if theatre operates three or less days per week, in which case five cents per seat is the rate.

IV. For theatres which operate irregularly, or are operated for terms of less than a full year period, the rate is 1/12 of the above for each month or fraction thereof actually operated.

V. By theatres regularly operated the fee is payable quarterly (every three months) in advance. Irregularly operated theatres (road shows, etc.) monthly in advance.

VI. The above schedule of rates is effective on and after Oct. 1, 1934. They cover, and licenses issued by ASCAP relate to and authorize, the non-dramatic public performance of all musical compositions copyrighted by the members of ASCAP and of all foreign similar societies with which ASCAP has reciprocal relations. A list of members and affiliated societies will be sent by ASCAP on request.

VII. If for any reason any section of seats is closed off and sale of tickets thereto is discontinued, such seats may be deducted from the "capacity" of the theatre. If the price or performance policy of the theatre changes during the license year ASCAP should be promptly notified so that license fee rate may be accordingly readjusted.

KATZ JOINS EXECUTIVE STAFF AT MGM STUDIO

Enters Company's Production Division as "Added Arm of Management" to Mayer

Sam Katz contracted this week with Metro-Goldwyn-Mayer Pictures Corporation, Nicholas M. Schenck, president, to become a member of the executive production staff presided over by Louis B. Mayer, vice-president, at the Culver City studios in California.

Official explanation of the exact nature of Mr. Katz's duties—variously reported during the week as ranging from motion picture producer, to business manager of the studio, to executive assistant to Mr. Mayer—had been withheld pending the return of Mr. Mayer from Europe. The steamer *Paris* brought Mr. Mayer to New York late Wednesday afternoon, when he indicated Mr. Katz would be assistant to him and Edward Mannix, general studio manager.

From the home office came word, unofficially, that Mr. Katz had entered the employ of the Metro production division as an "added arm of management," and upon the specific request of both Mr. Mayer and Mr. Mannix.

In answering reports that negotiations with Mr. Katz had been conducted without the knowledge of studio executives, Metro said the fact was that Mr. Mayer had started the preliminary discussions before he had sailed for Europe some weeks ago, and that he had cabled his satisfaction of the consummation of the deal last Friday.

No Realignment Expected

In film circles it appeared then that there will be no realignment in the Culver City executive force, which, without giving effect to Mr. Katz's position, stands as follows, in the order of authority: Louis B. Mayer, Irving G. Thalberg, David O. Selznick, Edward J. Mannix, Harry Rapf, Hunt Stromberg.

Mr. Katz returned to New York Monday from a weekend spent in his native Chicago. He probably will travel to the studio with Mr. Mayer in about a week.

Sam Katz abruptly punctuated a rather spectacular career in exhibition at the crest of a rocket rise to power when, on November 1, 1932, he resigned as executive over all Paramount Publix theatre properties and as vice president of the corporation, in which capacity he also had participated prominently in production and distribution.

Left After Hertz Dispute

His resignation was written after John Hertz, Chicagoan of Yellow Cab fame, insisted, as chairman of the Paramount finance committee, that the corporation effect a direct reversal of its national policy and engage in complete decentralization of theatre control, taking the power of operation away from the home office and placing it in the hands of operators in the field. Mr. Katz had disagreed with such a policy.

Since that winter of 1932 little has been heard of the co-founder of the pioneering Balaban and Katz theatre circuit in Chicago. At first he turned an eye toward independent production, having conducted negotiations for his entrance into that branch with a Marx Brothers comedy. His idea did not develop, and subsequently he participated with Milton Feld and Dave Chatkin, former executive colleagues at Publix, in Monarch Theatres, a modest enterprise operating in Ohio and Indiana. At no time, however, did he hold office in Monarch.

Played Piano for Laemmle

Mr. Katz was born in Russia in 1892. He was 3 years old when the Katz family migrated to Chicago, where he was raised.

In 1905, when only 13, he got a job playing the piano in Carl Laemmle's first five-cent motion picture house in Chicago's Halsted Street, while continuing his school work. At age 16, he had his own theatre with 144 folding chairs, which he later increased to 275, and installed an orchestra. Next year he bought two more theatres. His main ambition was to become an attorney and he entered Northwestern University, where he attended night school while continuing his business activities. In 1914 he acquired a theatre seating 800 and soon afterwards formed Amalgamated Theatre Corporation.

About this time he met Barney Balaban, and the meeting bore fruit in erection of the Central Park theatre, the first really fine theatre in Chicago devoted exclusively to films. Their venture aroused the interest and backing of financial circles and, before long, the Riviera was built, which was followed by the circuit of deluxe houses which all Chicago now knows as Balaban & Katz. Impressed by the success of this firm, directors of Paramount Famous-Lasky Corporation in 1925 prevailed upon the Chicago concern to take over management of its houses and Sam Katz took executive charge.

Mayer, Home, To Confer On British Situation

Louis B. Mayer, vice-president in charge of Metro-Goldwyn-Mayer production, arrived in New York late Wednesday on the SS Paris from Europe. He will go to the Coast after ten days in New York.

Several other film and theatrical personalities arrived on the same steamer, including Constance Bennett, with her husband, the Marquis Henry de la Falaise de Coudraye; Benita Hume, British star, who made the trip to attend the premiere of "Power" at Radio City Music Hall; Phil Reisman, RKO foreign department executive; Leon Garganoff, head of Lianofilm, Paris; Howard Strickland, MGM studio publicity head, end Edward V. Darling, producer.

Mr. Mayer said his company had no plans to produce in England but that he would confer immediately on the situation with the New York executives.

Mr. Reisman said his company will open five offices in Spain, and that it did not intend to produce overseas.



SAM KATZ

Quigley, Guest Chairman, Introduces Ostrer at AMPA

Executives of Gaumont British Pictures Corporation were to be guests Thursday of the Associated Motion Picture Advertisers at their weekly luncheon meeting at the Motion Picture Club in New York. Martin Quigley will be guest chairman and he will introduce Mark Ostrer, chairman of the board of Gaumont British; Michael Balcon, Gaumont production head in London; Arthur Lee, vice-president of Gaumont in America; Nova Pilbeam, child player; Berthold Viertel, Gaumont director; Robert Flaherty, producer, whose "Man of Aran" will be distributed by Gaumont, and Jack Hulbert, Gaumont star.

The program will be supplemented by Jeanette MacDonald; Donald Sawyer, European dancer; Harry Hershfield, cartoonist; Eddie Peabody, noted banjoist; Tony Marconi, protege of Gus Edwards; Bernard and Henri, vaudevillians, and others.

Supreme Court Acts In Tri-Ergon Proceeding

The United States supreme court in Washington on Tuesday refused an application of Columbia Pictures for leave as *amicus curiae* to file briefs in the pending appeal action of Paramount Publix, Altoona Publix Theatres, and Wilmer & Vincent against the American Tri-Ergon Corporation.

The case is an application for permission to file an appeal from a decision won by American Tri-Ergon in the circuit court of appeals in New York upholding the Tri-Ergon flywheel patents on reproducers.

Comerford Bidding for Two Houses in Rochester

Comerford interests are bidding against Schine in Rochester for the Madison and Monroe, first and second largest neighborhood houses in the city. Comerford has all but one downtown theatre under its control. The Fennyvessy Brothers own the Madison and Monroe.

THE CAMERA REPORTS



SAYING FAREWELL TO ONE "GONE HOLLYWOOD." Just before he went, Friends, associates of Robert F. Sisk, former director of advertising and publicity for RKO, as they gave him a "Gone Hollywood" party at the Hotel St. Moritz in New York, prior to his departure for the Coast, where he will be assistant to J. R. McDonough, president of RKO Radio Pictures. Shown at the speakers' table are Jack Connolly, A. J. Van Beuren, Courtland Smith, Isroy Norr, S. Barret McCormick, A. H. McCausland, Jules Levy, Ned E. Depinet, Mr. Sisk, M. H. Aylesworth, Herbert Bayard Swope, Major L. E. Thompson and N. J. Blumberg.



ENGLISH ACTRESS SIGNED. Valerie Hobson, who has been added to the Universal roster and assigned an important role in Eugene Frenke's "Life Returns," with Onslow Stevens. She recently completed a part in "Great Expectations."



HONORED IN ROME. A. H. Giannini, prominent West Coast banker, at a reception in the Italian capital. With him is Mario Lupolini of the United Artists Rome office, while standing (center) is Vittorio Malpassuti of Motion Picture Herald.





EN FAMILLE. (Above) The Cantors—including the Five Daughters—being re-introduced to Broadway by Eddie himself following a personally conducted tour from the Coast following completion of Mr. Cantor's latest Goldwyn-United Artists production, "Kid Millions," which will be released soon.



IN SONG SERIES. (Right) Sylvia Froos, radio performer who has been signed by Educational.



TO FILM WESTERN ABROAD. (Above) Leaving on the Ile de France for England where sequences for "The Cowboy Millionaire," Atherton production, will be shot—Mrs. George O'Brien, Sol Lesser, the producer; Mrs. Lesser, George O'Brien, the star; Edward F. Cline, the director; and Mrs. Cline.

GIVEN CONTRACT. (Left) Julia Laird, whom MGM has signed for a term following screen tests.



TO PRODUCE SPECTACLES. As Max Reinhardt, famed for extraordinary stage creations here and abroad, and J. L. Warner, production chief of Warner Brothers, signed an agreement under which Reinhardt will film "Midsummer Night's Dream." Also shown is Hal B. Wallis, associate production executive.



ON EASTERN SET. Reading from George M. Cohan to Harold B. Franklin unto Rowland V. Lee, are pictured, conferring, as it were, the star, producer and director of "Gambling," an adaptation, for Fox release, at the Eastern Service Studios in Astoria, L. I. Mr. Franklin also has stage interests.

TELEVISION NOT A COMPETITOR FOR YEARS, EXHIBITORS ASSURED

Facsimile Radio Broadcasting, Newer Development, Still in Laboratory Stages; Wide Frequency Channel Obstacle

By FRED AYER

Television—that enigma baffling radio engineers for a decade or more, and the oft-reputed nemesis of the motion picture and the legitimate theatre—is not, contrary to preponderant and often vacuous announcements of recent months, "just around the corner." Exhibitors need have no fear of television as a competitor, need not worry about having to change over their equipment to meet television's requirements, for many years to come.

Serious obstacles, economic and otherwise, still confront the commercialization of television for home use despite the many apparently successful operations of experimental systems. What was regarded a few years ago to be coming as a more or less natural adjunct of ordinary radio broadcasting today appears to be a problem which is a giant in proportions.

Much has been said of transmission of motion pictures into the home by television—a phase of its future operation which might seriously affect motion picture box office receipts. These motion pictures, according to the plans of the would-be television "producers," would be photographed in the ordinary manner and reproduced via the air-waves by television.

Only on Experimental Circuits

The fact remains, however, that at this time it is not considered practicable to transmit such motion pictures on other than experimental circuits over extremely short distances. Engineers still are more or less in the laboratory stages with facsimile radio broadcasting—a development currently being heralded simply as "the gateway to television."

Recent developments in the facsimile and television transmission fields which have been brought to the public's attention include:

1. *A new type of cathode tube, termed an "electron multiplier," which differs from all previous tubes used in radio oscillator work in that it has no grid or filament.*
2. *Ability to obtain outdoor pictures.*
3. *Placement of synchronization on a sound basis.*
4. *Discovery of the micro-wave which permits of greater operating speed in facsimile transmission than heretofore.*

One of the greatest obstacles to practical television is that for faithful reproduction each individual transmitter must use an exceptionally wide frequency channel. Today broadcasting stations are not allowed, by the Federal Communications Commission, which now applies the license laws of the defunct Radio Commission, to use a frequency range of more than 10 kilocycles and television transmission requires a much wider frequency range than does ordinary broadcasting. When wave lengths below 150 meters are used the energy radiated ceases to follow the curvature of the earth.

Size Another Problem

Another great obstacle is the projection of a picture which would equal the size of an image projected by regular equipment in a film theatre. At present an image about one foot square is the largest successfully received with adequate quality.

Sets, which would have sufficiently high frequency to transmit the thousands of light lines required to reproduce a picture, constitute another serious problem. Such sets have not yet been practically developed, nor has science yet been able to transmit a picture in its entirety as a single electrical impulse, according to engineers. It is, therefore, necessary that the subject for transmission be broken down into a succession of very small areas or picture elements or lines.

A fundamental and all-important requisite of television transmission and reception, according to John E. Morse, radio engineer of Boston, is that the detail of the image must in all respects be equal to that shown in a newspaper picture. Added to this is another obstacle: light at the receiving end must be of a type that it not tiring to the eye. At present, he says, the light is blurred and dim.

Of actual "televised" motion pictures Mr. Morse believes that such broadcasts, if received by the public over a greater part of the nation, would lose their value overnight, thus defeating their own purpose by being "box office value" for one night only. On the other hand, if the transmitting station cannot be received over a distance greater than the average metropolitan area—approximately 20 miles—via ultra-high frequencies, which according to today's radio laws are the only practical frequencies obtainable for this service, only a very limited area could be served. Thus, says Mr. Morse, whichever way transmission is accomplished, many persons are certain to be dissatisfied. This is based upon the presumption that sufficiently high electrical impulses to broadcast clear moving pictures in their entirety would be obtainable.

New Type Cathode Tube

Insofar as public announcement is concerned, the newest development in the television and facsimile field is the new type cathode tube, or electron multiplier. Invented by Philo T. Farnsworth, 28-year-old head of Television Laboratories, Ltd., the new tube is said to have been used successfully in tests of transmission from a laboratory in San Francisco to New York, Honolulu and Manila. Having no grid or filament, two plates at either end of a glass enclosure are coated with caesium, a photo-sensitive element. When light rays strike these plates, electrons are discharged, forming high frequency waves suitable for television broadcasting.

The new tube's potentiality is said to be 9,000 times greater in amplification power than any other type which has yet been developed.

The fundamental difference between television and facsimile broadcasting directly involves this scanning process, that difference being the element of time. In television, scanning must be accomplished in so short a space of time that the eye receives the impression—as with the projected motion picture in a theatre—that it sees the entire image at once. In other words it is not conscious of scanning. With facsimile, however, the picture forms in front of the eye through a series of lines, scanned necessarily over a considerably longer period of time.

Facsimile radio broadcasting—the sending of stationary images by means of infinitesimal impulses measured in inches from "crest-to-crest," a medium more commonly known as the micro-wave, generally is regarded by radio engineers as the direct forerunner of television. This wave is static-free and not influenced by fading.

At the present time it takes approximately 40 minutes to send a photograph between New York and Chicago by the normal short wave route. It is expected that the facsimile method of transmission

(Continued on following page)

NEW DEVELOPMENTS IN TELEVISION FIELD

Recent developments in the television field include:

1. *Tests of television car for transmission of sound film were demonstrated in Germany. Shots, taken by camera from roof of car, were shown by television 75 seconds later in nearby pavilion.*
2. *U. A. Sanabria demonstrated in Chicago new television service for home use—rental: $4 monthly, plus $50 installation—which transmits a 150-line image, full length figures, still, however, only one foot square.*
3. *Radio station WOR plans broadcasting of pictures along with regular programs, starting late this fall. This is not television, the station sending out only line drawings requiring three to four minutes' transmission. Those interested say the receiving equipment for this may be added to ordinary radio for $10.*

TELEVISION REMOTE AS COMPETITOR

(Continued from preceding page)
by means of the micro-wave will cut this time down appreciably.

The micro-wave seemingly is optical and man can "see" by and as a result of it. In this manner 20 pictures a second can be sent across the invisible channel at the speed of sunlight, but the many booster stations required—operated at terrific expense—will still be necessary to carry the pictures to their ultimate reception because these micro-waves disappear, under present usage, at the horizon.

The waves will, however, travel as far as a "theoretical horizon." Thus, if they are released from the top of a skyscraper like the Empire State building in New York they will travel as far as a person can see from this vantage point on a clear day.

Orrin E. Dunlap, Jr., radio editor of the New York *Times*, explained recently that despite this apparent limitation there is, "fortunately, a decided advantage in communication."

"There are no reflections, no shadows, no double images or 'ghosts' as in the case of the normal short waves, which go sky-high only to be reflected from the 'radio roof,' causing a variety of 'shadows,'" Mr. Dunlap said.

Sarnoff's "Faith in Facsimile"

"My faith in the future of radio science is geared to facsimile," said David Sarnoff, RCA president. "Since Morse invented the telegraph there has been no radical improvement in telegraphy. Morse, a poet as well as an inventor, created the Morse code of dots and dashes. His alphabet has been in international use ever since, but now we are on the threshold of the first great advance in the art of telegraphy. We are sending pictures and printed matter through the air and have found the key to speed the traffic.

"No longer must the message be broken down into hundreds of dots and dashes. It is reproduced by light 'brushes' that 'paint' it line for line. The next step is to flash the complete picture. That is a great step forward."

The first logical step, it has been explained by engineers, is the transmission of still pictures and print—the essence of facsimile radio. The next step will be to send moving pictures. This is television.

The micro-wave, however, had to be discovered before even facsimile transmission proved satisfactory, and this discovery is accredited to Guglielmo Marconi, the man who has done more for radio than any other living person.

Foresees Radioing of Mail

"I believe the day is not so far distant when radio will dip into the mail-bag," Mr. Sarnoff says. "If a letter is worth the time required for dictation, for the stenographer to write, for re-reading by the sender, then the stamp and, let us say, a month for arrival in Australia, then it is worth 50 cents or even a dollar to flash it across the world for quick delivery and an answer. I believe thousands of letters and messages will fly from city to city, from country to country by facsimile radio. That is a real advance from the telegraph's dots and dashes."

CWA TO CITY—THEATRE OPENS

The new 500-seat Park theatre, begun in Wautoma, Wis., as a CWA project and later taken over by the city, has opened finally with Bernard Lassack, operator of the Elite theatre, Milwaukee neighborhood house, as lessor of the theatre. George Lightner has been named manager of the Park, which is modernly equipped.

The domestic facsimile service now being extended on the normal short wave channels—between 15 and 100 meters—is utilizing new instruments designed greatly to improve the texture of the illustration. An explanation of the actual function of such transmission is provided by Mr. Dunlap, as follows:

"A pin-point beam of light is made to play through lenses on a photograph or printed matter wrapped around a slowly revolving cylinder. The light beam strikes the paper like a tiny star, each twinkle of which assists in 'painting' the picture being flashed from some far distant city. A photo-electric cell closely adjacent to the light beam is instantly affected by the gradations of light from pure white through grays to inky black reflected from the revolving picture. As the star moves across the face of the picture being transmitted the variations of light intensity picked up by the photo-electric cell are greatly strengthened by an amplifier and made to modulate the transmitting aerial. That puts the picture on the air.

Reversed at Receiving End

"At the receiving end," Mr. Dunlap explains, "the process is practically reversed. A small flickering pin-point beam of light plays across another slowly revolving drum upon which is wrapped either a piece of photographic bromide paper or a photographic film. As rapidly as the picture is completed it is passed through a hole in the wall of the operating room into a darkroom for development by standard photographic methods. It is then ready for delivery by messenger."

To date, no commercial vision—television — broadcasting station has been granted a license by the Federal Communications Commission, and the reason for this, according to R. V. Newcomb, technical engineer of Television Picture Productions, is that the commission feels that certain standards must be adopted first by the visual broadcasting industry.

It is believed, he says, that the very high frequencies make it possible to transmit a better quality picture and, therefore, equipment to broadcast the future commercial television program probably will transmit on a high frequency band at the rate of 24 pictures per second with 300-line scanning. At this time, Mr. Newcomb explains, the mechanical or scanning disc transmitter on an average has been scanning 40 to 80 lines at speeds of 20 to 15 pictures per second. The electrical, or cathode transmitter—considered by most engineers, he says, to be superior to the mechanical—on an average has been scanning 120 to 180 lines a second at speeds of 24 to 20 pictures a second.

Speed Not Limiting Factor

"In research work with the cathode-ray tube," says Mr. Newcomb, "it was found that the tiny beam of light could be bent or deflected by a magnetic force. Since a stream of electrons has very little inertia if considered from the standpoint of a material body, this beam of light can be moved or bent at a high rate of speed by changing the magnetic controlling forces. Speed, therefore, is not a limiting factor. Cathode-ray limitations concern sensitivity of the fluorescent material and length of life of the tube.

"Entertainment value, rather than mere novelty, will be required of television programs if the public is to become interested," Mr. Newcomb declares.

Late last spring, at the annual meeting of the Institute of Radio Engineers at Philadelphia, W. R. G. Baker, vice-president and general manager of RCA Victor Company, told the assembled technicians that home television on a commercial scale is at least five years distant. Dr. Baker's views were expressed directly in the face of the fact that RCA has developed a complete experimental television system. Invention of the "iconoscope," or electric eye, regarded as a fundamental feature of the system, was announced last year by Dr. Vladimir K. Zworykin of the RCA laboratories and hailed then as making television in the home practicable.

Huge Expense Cited

"Enormous expense is involved," said Dr. Baker at Philadelphia. "If 700,000 persons should spend $300 apiece to equip their homes with television apparatus that would require a total expenditure of $210,000,000. To serve that many persons about 80 transmitting stations would have to be provided at a cost of, say, $40,000,000, and another $40,000,000 would have to be spent to develop an interconnecting network. It would take $58,000,000 a year for costs of transmitter operation and for depreciation."

The longest television broadcast accomplished by RCA covers 90 miles—the distance from the top of the Empire State building to Camden, N. J.—and the program had to be picked up by a booster station about two-thirds of the distance between the two points.

In any case, the very fact that there still is a "gateway" to be passed through gives some indication of the remoteness of television as a practicable working method of entertainment or educational and social force. It is still, the engineers say, a problem whose possibilities are not completely digested, a problem which will not be ironed out for many years.

Although RKO=Radio is still receiving medals for last year's achievements we won't speak of them here. That's past. Today's accomplishments are so fine that they do not need the glamour of yesterday. With the new season but a month on its way, RKO=Radio has plenty of which to be proud. First, *"The Fountain"*, an audience picture of electrifying power that



brought to the screen a new reali=zation of Ann Harding's consummate artistry and terrific box=office magnetism. Then along came Miriam Hopkins in *"The Richest Girl in the World"*, as delightful a piece of entertainment as



ever commanded unlimited mass appeal and gladdened the hearts of showmen. Today it's the talk of the country, with critics tumbling over dictionaries to find suitable words of praise. From our studios came that glorious creation in New



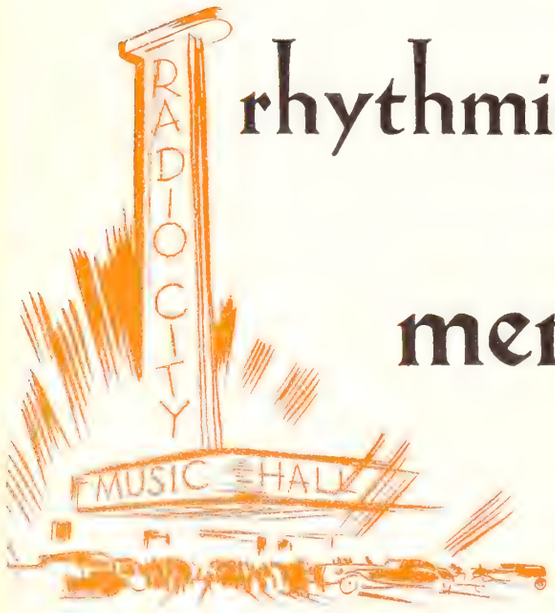
Technicolor, *"La Cucaracha"*, a short feature that proved to be so great an attraction that it is being held over on bills, so insistent is the pub=lic's demand to see it again and again. In our new season

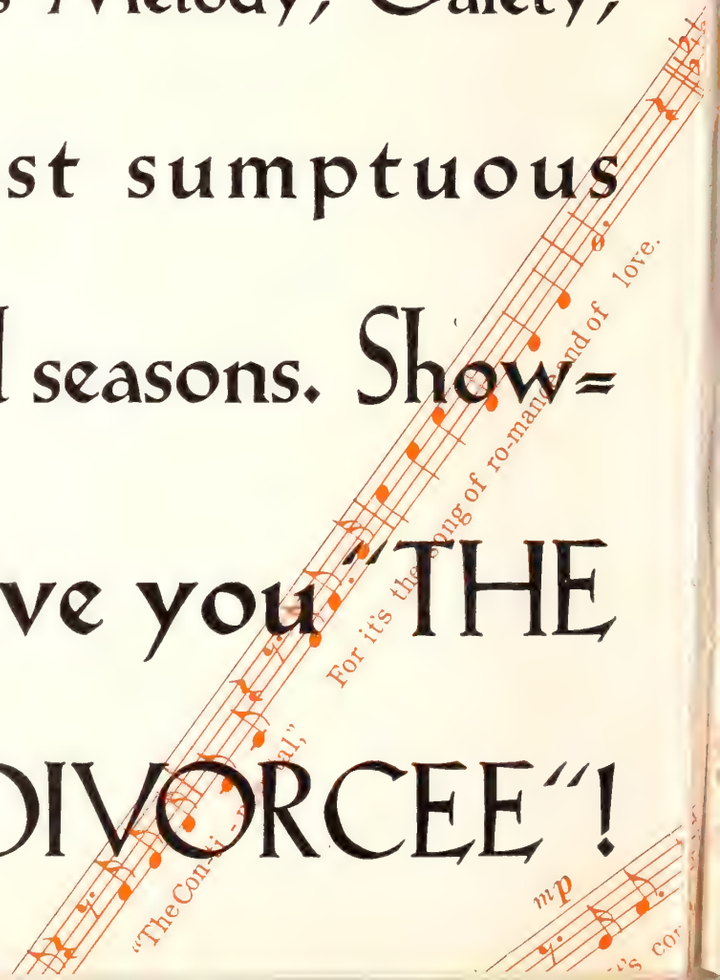
announcements we said, "Great Properties Make Great Pictures." We prove it with Edith Wharton's world-loved, Pulitzer prize novel "*The Age of Innocence*", co-starring



Irene Dunne and John Boles, re-united for the first time since "Back Street".

Drama, comedy, romance, color . . . four hits out of four! Wait! . . . make it five hits out of five! . . . for here comes Melody, Gaiety, Beauty, in the most sumptuous rhythmic hit of all seasons. Show-men, we give you "THE GAY DIVORCEE"!





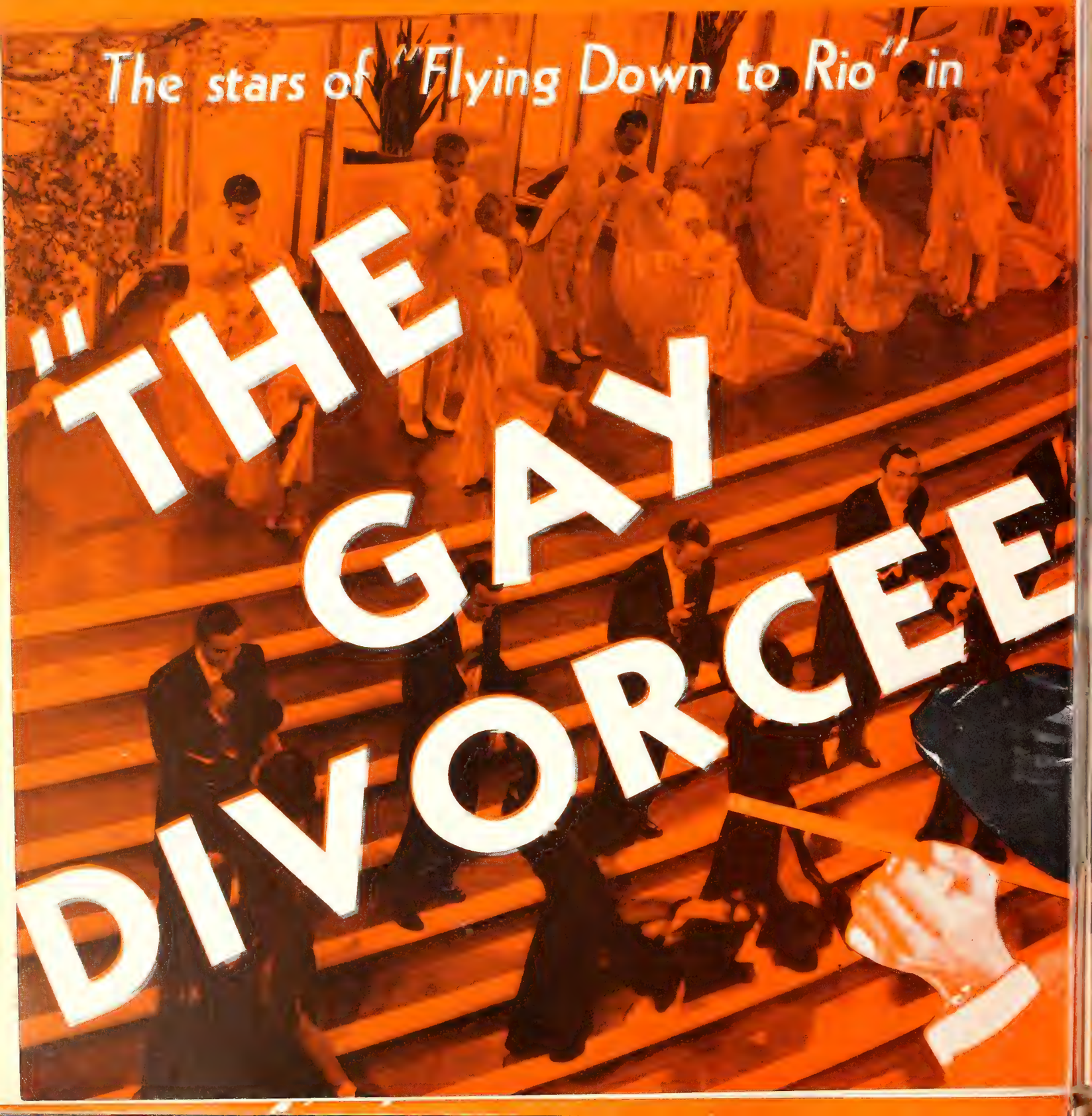

FLYING FEET . . .
FLOATING ON MELODY!
You kiss, while you're danc - ing;
THE KING AND QUEEN OF "CARIOCA"
You sing, it's con-ti - nen-tal.
INTRODUCE A
Your voice is gen-tle, and sen-ti -
NEW SENSATION! . . .
love

THE STAGE HIT OF TWO CONTINENTS . . .

FRED ASTAIRE and GINGER ROGERS

The stars of "Flying Down to Rio" in

THE GAY DIVORCEE



TEN TIMES AS GORGEOUS ON THE SCREEN



Right Now The Whole United States Is Whistling Its Gay Enchanting Tunes! "Don't Let It Bother You," "Looking For a Needle In a Haystack," "Let's Knock-K-neez," "The Continental" and The Stage Show's Big Hit "Night and Day".

with ALICE

BRADY

EDWARD EVERETT HORTON

A GRAND CAST, HALF THE BEAUTIES OF HOLLYWOOD.

Directed By MARK SANDRICH

Dances Directed By DAVE GOULD

RKO-RADIO PICTURE

PANDRO S. BERMAN PRODUCTION



"You Kiss While You're Dancing"
. . . that's "THE CONTINENTAL"
the new dance craze that will sweep the land into a new "Carioca" Frenzy! in

"THE GAY DIVORCEE"

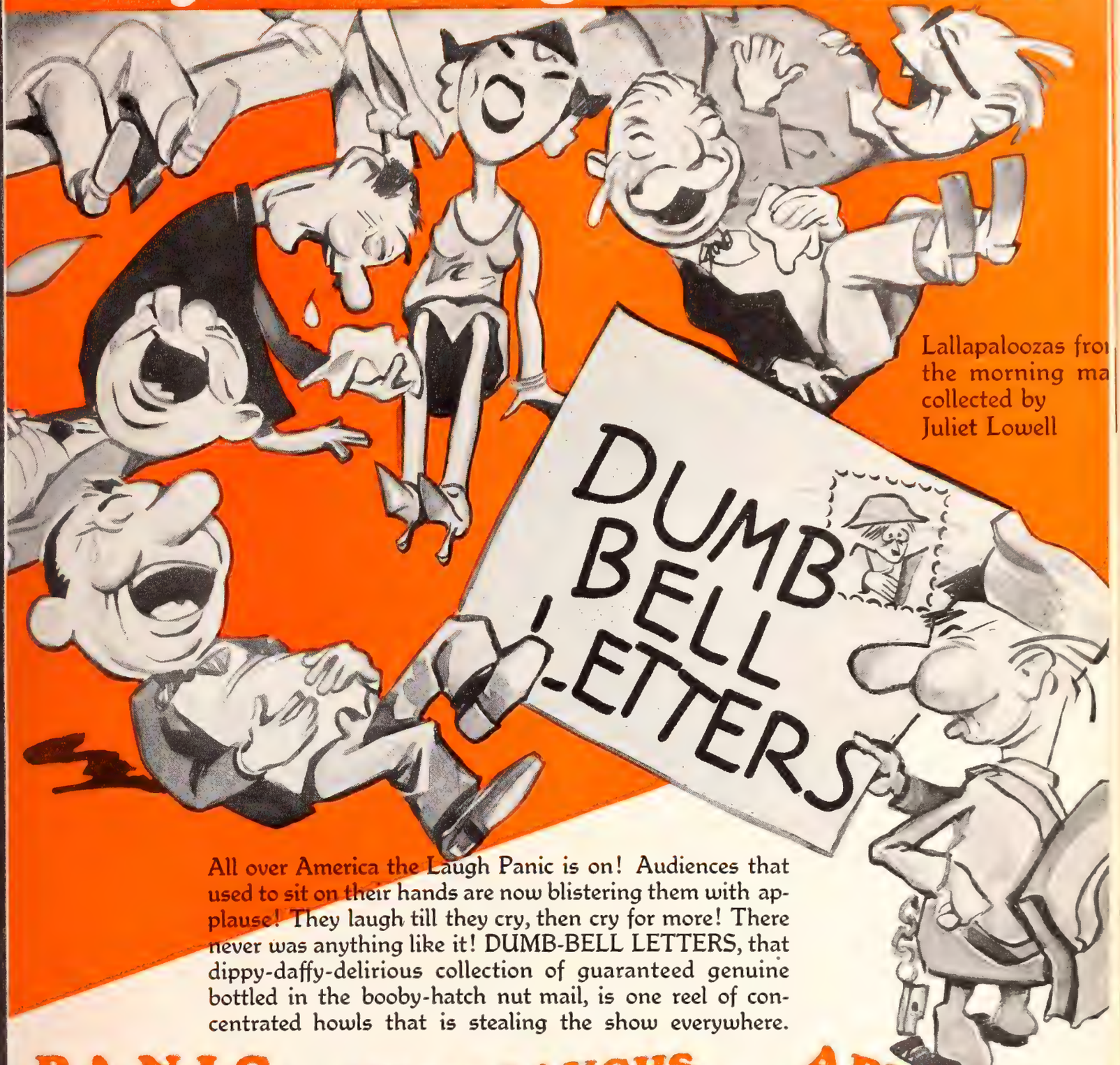


HALF-PAGE ADS IN YOUR LOCAL NEWSPAPERS ON YOUR OPENING DAY! . . .

Ask your RKO Branch Manager to set one of these National Advertising Campaigns in your city!

Get the great Press Book crammed and crowded with ideas, see the posters, lobby displays and other accessories . . . and GET SET FOR YOUR SEASON'S BIGGEST SHOW!

They're Rolling in the Aisles!



Lallapaloozas fro
the morning ma
collected by
Juliet Lowell

All over America the Laugh Panic is on! Audiences that used to sit on their hands are now blistering them with applause! They laugh till they cry, then cry for more! There never was anything like it! DUMB-BELL LETTERS, that dippy-daffy-delirious collection of guaranteed genuine bottled in the booby-hatch nut mail, is one reel of concentrated howls that is stealing the show everywhere.

PANIC IN PORTLAND!

"Thought you would be interested to learn that the audience reaction to DUMB-BELL LETTERS has been excellent. This subject can be used to advantage an any program as it will brighten up any show."

A. Goodside, Empire Theatre, Portland, Maine.

BELLY LAUGHS ON BROADWAY!

"DUMB-BELL LETTERS is a riot. Our audiences laugh at every one of them and invariably applaud. This is so rare with a short that I am happy to call it to your attention."

Arthur L. Mayer, Rialto Theatre, New York City

APPLAUSE IN ATLANTIC CITY!

"Please be advised that the audience's reaction to the DUMB-BELL LETTER series has been very, very favorable. In fact the audience heartily applauded at the end of the first series. Would appreciate your letting me know when the next of these series will be released."

Herbert Copelan, Seashore Theatres, Inc., Atlantic City, N. J.

MADHOUSE IN MEMPHIS!

"Have just had the pleasure of running two of your DUMB-BELL LETTER Subjects. They are Marvelous entertainment and I have never run a short that pleased the audience more. In fact the audience applauded for a full minute after each subject was shown. Congratulations for producing this series."

Charles Mensing, Manager Orpheum Theatre, Memphis, Tenn.

ROARS IN RADIO CITY!

"...the audiences in the Music Hall enjoyed the DUMB-BELL LETTER picture in extraordinary fashion. There were roars of laughter, which are always good to hear in an audience."

W. G. Van Schmus, Managing Director, Radio City Music Hall

LAUGHTER IN LOUISIANA!

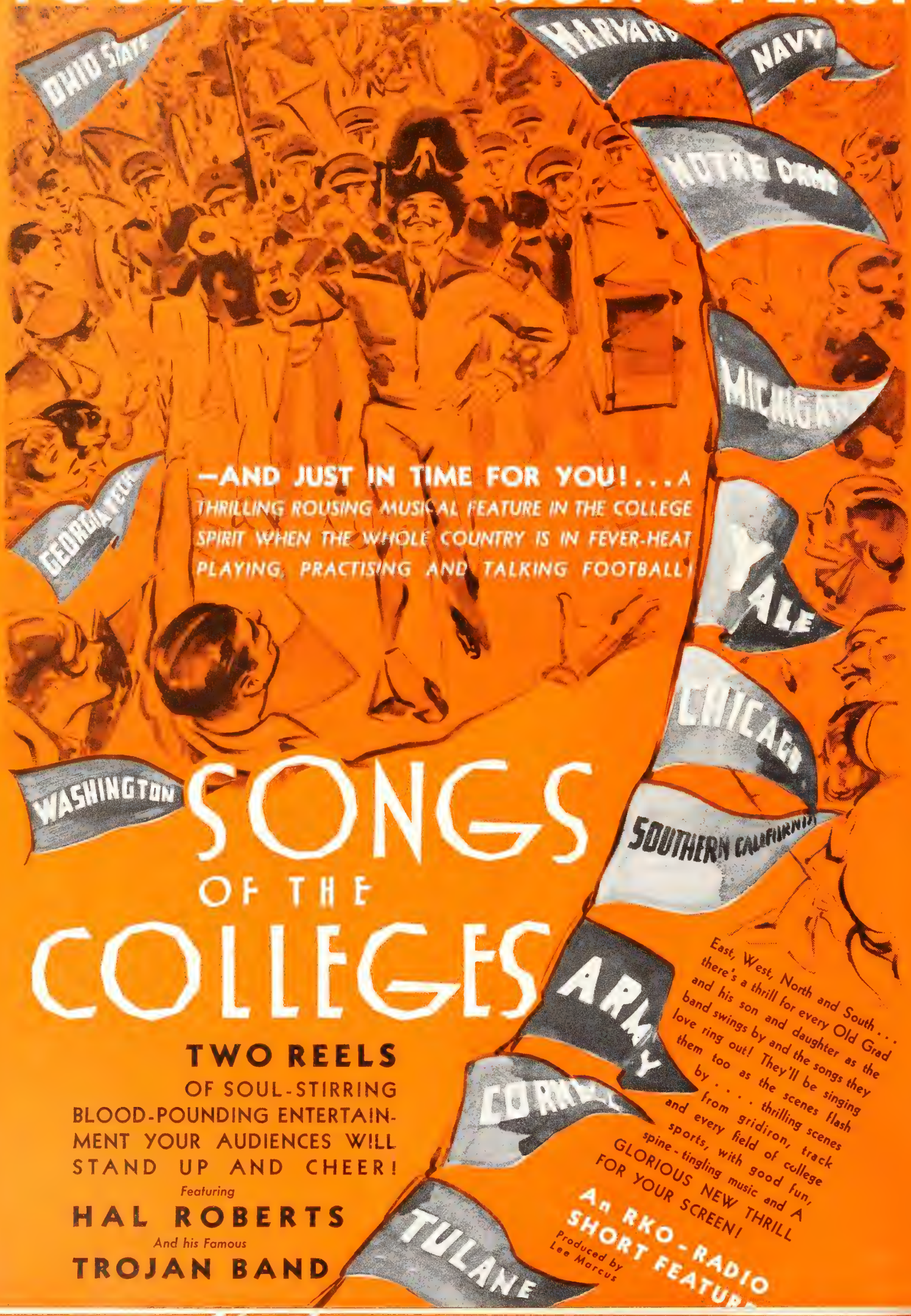
"Audience convulsed at showing of first of DUMB-BELL LETTERS and applauded at finish which was very unusual for short subject."

Victor Meyer, Orpheum Theatre, New Orleans, La.

VAN BEUREN PRODUCTION

RKO-RADIO PICTURES

FOOTBALL SEASON OPENS!



—AND JUST IN TIME FOR YOU!...A THRILLING ROUSING MUSICAL FEATURE IN THE COLLEGE SPIRIT WHEN THE WHOLE COUNTRY IS IN FEVER-HEAT PLAYING, PRACTISING AND TALKING FOOTBALL!

SONGS OF THE COLLEGES

East, West, North and South . . . there's a thrill for every Old Grad and his son and daughter as the band swings by and the songs they love ring out! They'll be singing them too as the scenes flash by . . . . thrilling scenes from gridiron, track and every field of college sports, with good fun, spine-tingling music and A GLORIOUS NEW THRILL FOR YOUR SCREEN!

TWO REELS

OF SOUL-STIRRING BLOOD-POUNDING ENTERTAINMENT YOUR AUDIENCES WILL STAND UP AND CHEER!

Featuring

HAL ROBERTS

And his Famous

TROJAN BAND

An RKO-RADIO SHORT FEATURE

Produced by Lee Marcus

Ostrer Silent on Report B.I.P. Is Seeking Gaumont

Cable advices received in New York this week from London to the effect that British International Pictures had been reported moving for a purchase of control of Gaumont-British Pictures, Ltd., were dismissed late Wednesday by Mark Ostrer, chairman and joint managing director of Gaumont, who is now in New York conducting his company's invasion of the American market, with the remark that "we know nothing about financial dealings on the other side."

"I can say nothing about these reports," said Mr. Ostrer. "I cannot imagine where they started. All I am interested in right now is selling pictures here."

Last week cable reports from London had indicated that Gaumont was attempting to gain control of B.I.P., but Mr. Ostrer had nothing to say in regard to that matter.

This week's dispatch from London indicated that negotiations either have been concluded or are near conclusion between John Maxwell of B.I.P. and C. M. Woolf, representing the Ostrer interests in Gaumont, whereby Mr. Maxwell will purchase the Ostrer stock as well as the Fox shares in Gaumont, for about $17,500,000, embracing 75 per cent of the ordinary shares.

Sidney R. Kent's office in New York denied that phase of the report which tied in sale of the Fox shares in Gaumont British.

Should B.I.P. consummate such a purchase, the three Ostrers—Isadore, Mark and Maurice—would withdraw from Gaumont and the amalgamated companies, it was said in London. The chief remaining difficulty, it was said, is not so much a question of terms, which are reputed to have been arranged, but the cost of buying up directors' and personal service contracts.

Distribution Only For Gaumont Here

The position of Gaumont British in its invasion of the American market was definitely established last Friday afternoon when Michael Balcon, production head in London, arrived in New York with word that the corporation has no intention of producing here. On the steamship pier to meet Mr. Balcon was Mark Ostrer, chairman of the board of Gaumont in England who has been in New York conducting the expansion. He verified Mr. Balcon's declaration and added that neither will the company acquire theatres on its own in this country.

Arriving with Mr. Balcon, who is here to study motion picture trends, were Nova Pilbeam, young Gaumont star, and Jack Hulbert, both of whom will make personal appearances on Broadway in connection with the company's releases showing at the Roxy, Criterion and, possibly, the Music Hall.

While Mr. Balcon and Mr. Ostrer, together with Jeffrey Bernerd and Arthur Lee, were in executive session discussing product and the construction of a distribution structure in this country, George Weeks, general sales manager, was touring the eastern exchange centers and engaging field sales representatives. They will work out of the Fox branches, through which physical distribution will be handled.

Joe Vergesslich, who recently resigned as New York branch manager for Majestic, joined Gaumont as head of the New York exchange.

George Scully, former Fox salesman in New England, was selected sales manager for Boston and New Haven, with Ben Rogers and Myron Shellman on his staff.

Buffalo and Albany will be in charge of Tony Ryan, with James Sper and Lester Wolfe assisting, Mr. Sper stationed in Buffalo and Mr. Wolfe in Albany.

Herb Given, formerly with Paramount, was selected as Philadelphia sales maanger, and Joe Singer, salesman, for that district.

Abe Fischer arrived in Chicago from New York to take over that territory.

Mr. Weeks will appoint managers and salesmen on immediate visits to Washington, Pittsburgh, Cincinnati, Cleveland and Detroit, returning to New York over the weekend.

Further expansion of the publicity and advertising departments at the home office resulted in the appointment of Arnold Van Leer, Clara Weiss, Joe Fliesler and Leo Pillot. Mr. Van Leer had been associated variously with Morris Gest, Warners, Radio and Columbia.

The company arranged during the week for the showing of its product at a third Broadway theatre, having taken over the Criterion at Times Square for an engagement of Robert Flaherty's "Man of Aran," opening on October 19th. Booking arrangements are now in force with the Roxy and Music Hall theatres.

From England came word Monday that Gaumont British had declared a four per cent quarterly dividend on its common stock.

Independents Cooperate With Breen Administration

Hollywood's independent motion picture producers are cooperating in the Production Code Administration machinery for improving the standards of films, according to I. E. Chadwick, who represents the independents in their relations with the Administration, of which Joseph I. Breen is director.

All independent pictures submitted to date to Mr. Breen have received a certificate of approval, Mr. Chadwick told Will H. Hays, Gabriel L. Hess and Vincent Hart, at a meeting at MPPDA headquarters in New York on Tuesday. Some 20 features have been submitted by the independents since August 15, he added.

Mr. Chadwick will produce six features for 1934-35, one of which will be "In My Old Kentucky Home." He said that the independents are improving their standard of production.

Pickford Starts Radio Series

Mary Pickford made her initial radio broadcast for Standard Brands on Wednesday. The first program was an adaptation of "The Church Mouse," with Gale Gordon, Jeannette Nolan, Theodore Osborn, Crauford Kent and James Eagles in Miss Pickford's supporting cast.

Fox West Coast To Proceed with A Reorganization

As a result of the refusal of the United States circuit court of appeals in New York on Tuesday to permit reopening of the agreement by which large Paramount Publix claims against Fox West Coast were settled, reorganization of FWC will get under way within the next two weeks. This reorganization has been held in abeyance pending the federal court's action on a petition to reopen the Paramount claims' settlement, which was brought in August by Samual Zirn, attorney for a small group of Paramount bondholders. The settlement plan had been approved earlier by the United States district court in New York.

Currently, plans are being made for a sale of FWC assets at foreclosure, and a new company, controlled by Chase National Bank and Fox Film—FWC's principal creditors—will bid in the assets at the foreclosure sale.

The reorganization plan itself, scheduled to go into effect immediately thereafter, will not interfere with the present Fox West Coast operating setup. The election of Sidney R. Kent, Fox president, to the FWC presidency, as provided in the plan, is regarded as one of its vital provisions.

The circuit court of appeals' refusal to entertain Mr. Zirn's petition on the settlement permits Paramount to proceed with its FWC agreement. The claims arose out of alleged defaults by FWC of 1930 leases on seven Pacific Coast theatres which it subleased from Paramount.

Kuykendall Sees Reopening Of Film Code as Necessary

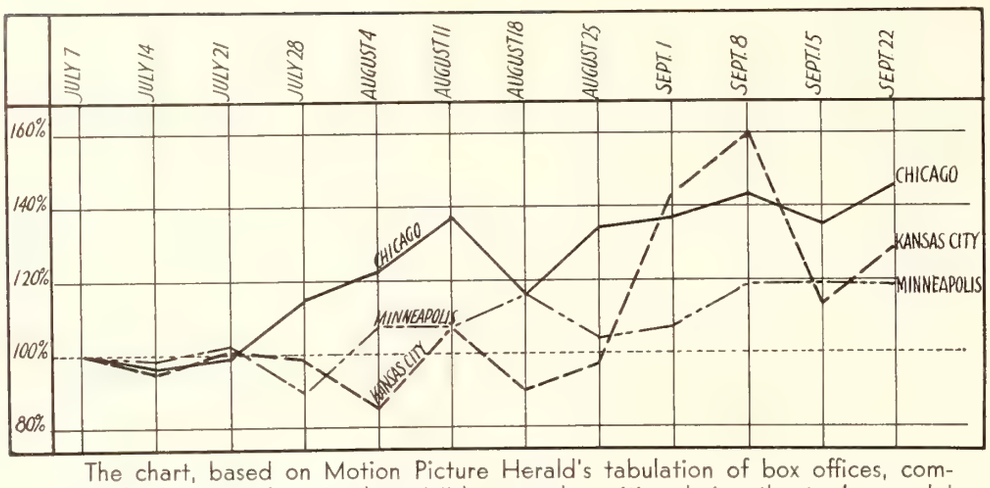
Charging that "certain interests" which were involved in the writing of the motion picture code are not keeping faith, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, this week forecast an early reopening of the entire code. Such action, he said, will be necessary unless these certain interests have the vision "to accept and realize what is coming about, and play fair."

The MPTOA president charged that various persons and interests are using every possible method to evade issues which were accepted by them in Washington. "I cannot help but believe it will be necessary to reopen the entire code unless these interests swing along with the rest of the boys and play a fair game," he said.

London Reports Quota Requirements Will Stay

No increase in the amount of British film footage which exhibitors are required to show under the quota law is called for during the coming year under the exhibitors' quota schedule, according to reports from London this week.

The annual schedule expires each October, up to and including 1938. Under the quota law a minimum of 15 per cent of the total footage exhibited in British theatres last year was required to be of British origin. After September 30, 1935, this percentage increases to 20 and remains at that level until expiration of the Films Act in 1938.



The chart, based on Motion Picture Herald's tabulation of box offices, compares the business done in three Midwestern key cities during the twelve weeks' period from July 7 to September 22, 1934. The gross for each city in the first week of the period is taken as 100 per cent for that city.

PLAQUE PRESENTED BY NEW JERSEY GOVERNOR

Quigley Award for Best Exploitation Presented at State House to Edward M. Hart

With high ranking members of New Jersey officialdom looking on, Governor A. Harry Moore last week presented the Martin Quigley Award to Edward M. Hart, manager of the Reade Theatres, Plainfield, N. J., for the best exploitation campaign made in August, in the opinion of the judges of the monthly nationwide competition sponsored by The Managers' Round Table Club of Motion Picture Herald. Mr. Hart's campaign on First National's "The Circus Clown" prepared the way for the showing of that production at the Oxford theatre in Plainfield.

Presented in Woodrow Wilson Room

The award ceremonies took place in the historic reception room in the governor's suite at the State House where Woodrow Wilson at one time guided the destinies of New Jersey. A picture of the presentation appears in the Round Table department of this issue.

The executive, legislative and military branches of the state government were all represented in the group which assembled to honor Mr. Hart.

"I congratulate you upon winning this distinction," Governor Moore declared as he made the presentation to the Plainfield showman.

"You have been chosen to receive this recognition by the Managers' Round Table Club through its Committee of Judges," declared Mr. Moore. "The award comes to you from the Motion Picture Herald and you are the first theatre manager in New Jersey to be so honored."

State Officials Attend

A delegation of Mr. Hart's friends from Union County came down to Trenton to witness the ceremonies. They included State Senator Charles E. Loizeaux, Freeholder Richard Harrigan and Joseph G. Carty, who is active in civic affairs.

Others surrounding Mr. Hart when the honor was bestowed were Secretary of State Thomas A. Mathis, of Toms River; Quartermaster General and Mrs. Stephen H. Barlow, Trenton; Adjutant General William A. Higgins, Jersey City; Assemblyman James I. Bowers, of Somerset County, and Commander Thomas B. Mulroy, of Jersey City, naval aid to the Governor and executive clerk.

Zohbel Is Named Radio Comptroller

Herman Zohbel, former treasurer of RKO, has been transferred to Hollywood as Comptroller of the Radio studios. No successor has been named as yet for the RKO treasurer's post. Robert F. Sisk, former director of advertising and publicity for RKO, who was appointed recently as assistant to J. R. McDonough, president of RKO Radio, the motion picture subsidiary, arrived on the Coast Monday of this week to assume his new duties.

Mr. Zohbel, prior to his connection with Radio-Keith-Orpheum, was associated with Hiram S. Brown in operation of the United States Leather Corporation.

"Nell Gwyn" Sets Record in London

"Nell Gwyn," British & Dominions production, equaled a long standing week-end record in its gross at the Leicester Square theatre, London, during its recent run. The theatre seats 2,000 and during the first four days slightly in excess of 50,000 paid admissions were recorded at the box office. The picture is distributed throughout the world by United Artists, but has not yet been released in this country.

Warner Signs Max Reinhardt

Max Reinhardt, famed European stage director, has been signed by Warner Brothers to an exclusive long term contract as a director, with his first production to be Shakespeare's "Midsummer Night's Dream," and utilizing Felix Mendelssohn's music as background. (Picture in Pictorial Section.)

Mr. Reinhardt is in Los Angeles, where he recently staged the Shakespearean play out of doors in the Hollywood Bowl. Production on the film version is expected to begin November 15.

Jack L. Warner, in charge of Warner production, expressed the belief that there is a definite place for Shakespeare on the screen. Professor Reinhardt, long a famous figure in Europe, first came to the United States in 1924 to stage "The Miracle" in association with Morris Gest. One of the most notable Reinhardt achievements in the European theatre was the establishment of the Festival Playhouse in Salzburg, Austria. He controlled seven theatres in Berlin and two in Vienna at one time.

Prominent men in exhibition circles, as well as motion picture newspaper editors over the country, were lavish in their praise of the signing of the great director.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, said, "His genius should bring outstanding appreciation from the countless millions who look to us continuously for higher quality entertainment."

The tenor of the reactions of motion picture editors is indicated by the statement of Henry Murdock, of the *Philadelphia Ledger,* who said, " . . . This is a definite sign that the cinema is accepting the full responsibility and dignity of a true dramatic and poetic medium. . . . " Ray Budwin, of the *Spokane Chronicle,* said, "The signing of Reinhardt is an important step forward in cinema production and one which will put the industry on the threshold of a new era in entertainment."

William Dieterle, Warner director, who was for nine years an actor for and an assistant to Mr. Reinhardt in Europe, will be assistant director on the filming of "A Midsummer Night's Dream."

Extensive roadshow campaigns are planned for four "specials" which Jack Warner has ordered into immediate production, and for which a production budget of nearly $3,000,000 has been set aside. The four are "Gold Diggers of 1935," "Sweet Music," "Casino de Paree" and "Devil Dogs of the Air."

Montague Says Columbia Sales Are 25% Higher

Columbia Pictures' sales this year are running 25 per cent ahead of last year, it was said by Abe Montague, sales manager, in Kansas City last week, en route to New York. He was scheduled to stop over in Chicago to make ready for the opening of "One Night of Love," at the Chicago theatre, October 19.

He declared opposition to dual features seemed to be petering out on the Coast, and expressed the opinion that the Legion of Decency influence seemed to be strong in the Midwest but not on the Coast.

NEWSREEL SCENE CHANGES, WITH NEW COMPANIES AND NEW FACES

Fox Movietone and Hearst Metrotone Become Separate Entities, Add Commentators; Ford New Universal Editor

The motion picture newsreel underwent a reconstruction this week, with new policies and methods of operation adopted by some and changes in executive personnel effected by others, as follows:

1. The joint production arrangement between Fox Movietone and Hearst Metrotone was physically terminated and each became a separate identity, Movietone to be produced by Truman H. Talley and edited by Laurence Stallings; Metrotone to be edited by M. D. Clofine.

2. Movietone and Metrotone appeared for the first time with wellknown news commentators explaining the action, Lowell Thomas narrating for Movietone and Edwin C. Hill for Metrotone.

3. Allyn Butterfield resigned as editor of Universal Newsreel and was succeeded by Charles E. Ford. Mr. Butterfield immediately joined Hearst Metrotone in an "editorial advisory" capacity. Hearst also announced the complete personnel of its new and independent staff.

4. All the newsreel managements immediately set about to engage in spirited competition in "covering" the World's Series at Detroit and St. Louis.

5. Final stages of "improving the technique" of Time Magazine's "Dramatized Newsreel" have been reached at the laboratory, its sponsors said. It was confirmed that "major offers" for distribution had been made and that a decision would be announced within a week.

The Hearst reel had been produced by Fox Movietone since October 2, 1929, although it always had been physically distributed by Metro-Goldwyn-Mayer. From now on Metrotone will be produced exclusively by a newly-created Hearst force stationed throughout the world.

The new Hearst reel, featuring as commentator Edwin C. Hill, noted for his "Human Side of the News," made its initial appearance Tuesday simultaneously with the first issue of the reorganized Fox Movietone News, which employs an equally well-known commentator in the person of Lowell Thomas. Mr. Hill and Mr. Thomas, in addition to being newsreel competitors, also are radio competitors, Hill appearing over the Columbia network and Thomas on the National Broadcasting Company's hookup, nightly.

Thus, with two of the country's foremost newspapermen in their employ, Hearst and Fox Movietone have embarked upon one of the most aggressive merchandising campaigns engaged in by newsreel companies in many years. All the newsreels appear to have gone in for a program of heavy exploitation for their separate mediums, some selling their "box office commentators" and others relying upon quality of product.

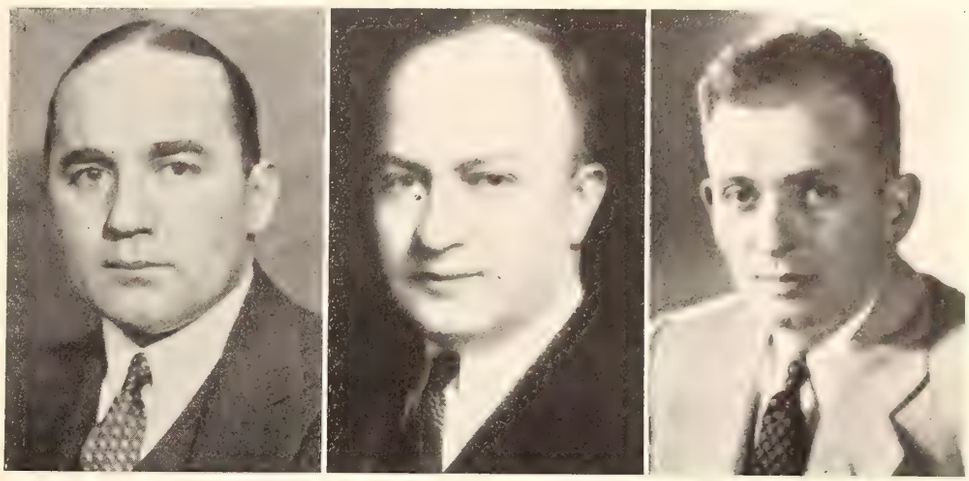
Edgar B. Hatrick remains as general manager of Hearst Metrotone and M. D. "Mike" Clofine as editor. Mr. Butterfield, who will vacation for two weeks before taking up his Hearst duties, has not, according to Mr. Hatrick, been assigned any definite position in the executive or editorial structure. His relations with the organization will be of an editorial advisory nature.

Mr. Butterfield has been identified with the motion picture industry for many years. In 1915 he started as a Vitagraph actor, and in the succeeding eight years he was identified in production, editing features and serials for practically all the larger companies of the day. In 1923 he turned to the newsreel, joining International's editing staff. When Carl Laemmle started the Universal Newsreel again in 1929, Mr. Butterfield joined him as associate editor, later being given complete charge of the reel.

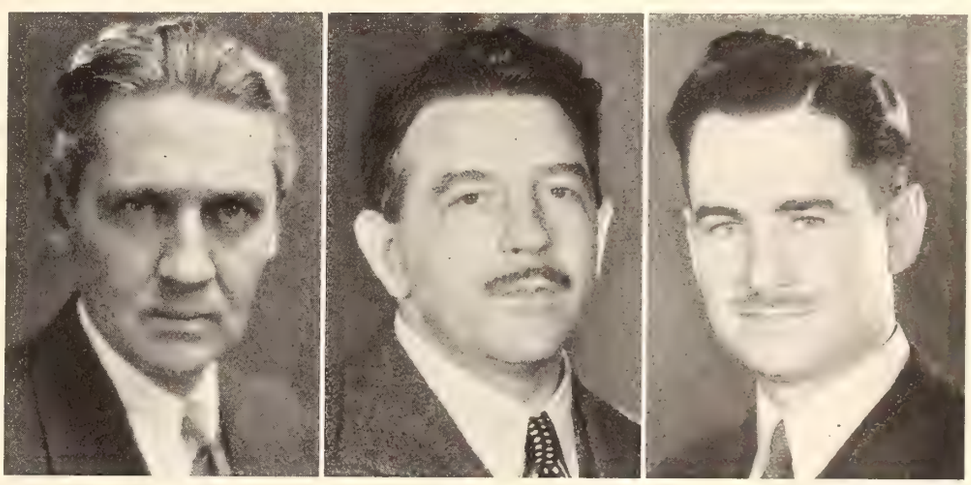
Charles E. Ford, the new Universal editor, was editor of the independent newsreel produced by *The Chicago Daily News* from 1925 to 1929. He became associated with Universal with the inception of the cooperative deal between Universal and the *News* in 1929. He came to New York last

(Continued on following page)

Principals in Current Realignment Affecting Staffs of Three Newsreels Organizations



ALLYN BUTTERFIELD, who has gone to Hearst Metrotone from Universal Newsreel; M. D. ("MIKE") CLOFINE (center), editor of Hearst Metrotone, and CHARLES E. FORD (right), who succeeds Mr. Butterfield as Universal editor.



EDWIN C. HILL, Metrotone's new "Globe Trotter"; LAURENCE STALLINGS (center), who now edits Fox Movietone News, and LOWELL THOMAS (right), commentator for Movietone.

REELS VIE ON SERIES

(Continued from preceding page)

year in charge of the compilation of newsreel photographic material.

The induction of news and radio commentators such as Edwin C. Hill and Lowell Thomas into the newsreels took place in 1929, at which time Graham McNamee, well known radio sports announcer, became Universal's "Talking Reporter." Mr. McNamee has been with Universal ever since, and not until the Fox-Hearst split-up this week has any other newsreel employed a "big-name" commentator as a box office attraction.

There had been speculation over the possibility that the two remaining reels—Paramount and Pathe—might also employ a well-known commentator, but this was denied by both Paramount and Pathe.

The new Hearst organization has established offices in every principal territory in the world, with two in the Far East—Shanghai and Tokyo; five in Central Europe, one in England and main offices in New York, Washington, Boston, Chicago, Los Angeles, San Francisco, Seattle and Atlanta. In addition, Hearst has the usual complement of camera and sound men in every key locality.

In addition to Hatrick, Clofine, Hill and Butterfield, the staff of Hearst Metrotone consists of C. L. Mathieu, news editor; Walter Bredin, assistant news editor; Harbert Hancock, foreign editor; Ariel Varges, in charge of the Far East bureaus; Frank Shubert, Berlin; Umberto Romagnoli, Rome; Henri Cabiere, Paris, and Leslie Wynand, London.

Gaumont-Hearst Arrangement

Gaumont British News will produce the Hearst reel in England under an arrangement similar to the recent Fox-Hearst set-up.

In the United States, C. J. Hubbel will be in charge of west coast operations; Norman Alley, midwest manager, and J. C. Brown, Washington, D. C. The main office of Hearst Metrotone is at 1540 Broadway, New York, while its editorial office and laboratory are at 450 West 56th St., the same building in which Fox Movietone News is produced. Hearst, however, is merely renting space there, maintaining its own separate laboratory and editorial offices.

Among Hearst's "ace" cameramen are Joe Gibson, former Universal Newsreel man who was wounded during the insurrection in Cuba last winter while at his post; U. K. Whipple and John Bockhorst.

In addition to Lowell Thomas and Mr. Stallings, the Fox Movietone staff included Truman H. Talley, producer; E. I. Sponable, technical director; Edwin Harvey, make-up editor, and Edmund Reek, news editor. Members of Mr. Thomas' reporting staff include Louise Vance, reporter-announcer; Ed Thorgersen, sports editor and announcer; Vyvyan Donner, fashion editor; Jack Kuhne, aviation editor, and Low Lehr, reporter-announcer.

The five newsreels this week were preparing to engage in another spirited contest on coverage following the competition to cover the Morro Castle fire at sea and the Lindbergh case, with all available camera crews and quick transportation mediums centered on the World's Series baseball games at Detroit and St. Louis.

Universal established its own laboratories within a stone's throw of Nevin Field in Detroit. Universal's best camera and sound men were called in from their regular assignments to cover the series. Universal also hired Hal Totten, baseball expert of the National Broadcasting Company, to give a play-by-play description on the spot. Laboratory workers are developing the reels inning by inning while each game is in progress and those prints not needed in Detroit are flown by fast plane to key cities.

Fox Movietone sent its sports editor, Ed Thorgersen, to Detroit to do the narration on the ball games, in addition to two sound and two silent crews, and Pathe, Paramount and Hearst each sent three complete crews. All had fast express airplane facilities for delivery.

Union Disagreement Settled

In Chicago this week a union disagreement which for a time threatened to tie up all newsreel production in that city was settled at a meeting between George Browne, IATSE president, and Jack Connolly, E. Richards, and Edmund Reek, of Pathe, Paramount and Fox respectively. The dispute is reported to have arisen over employment by the news reels of sound men belonging to Local 666, a cameramen's union, which also includes sound engineers. Local 476, almost exclusively for sound men, said all newsreel men must belong to it. A compromise was reached whereby five sound men belonging to Local 666 also have joined Local 476.

Unemployed stagehands in Chicago this week were reported to be planning a coup whereby they could obtain jobs for themselves through elaboration of sound newsreel crews to include a stage hand as a member of each unit.

Newsreel men in New York, while refusing openly to discuss the report, pointed out that insofar as outdoor work is concerned, the crews need consist only of a cameraman and the sound man. Little equipment is required in most instances and stagehands would be an encumbrance rather than a help, they said. In the case of studio production work by the newsreels, stagehands are employed in all circumstances.

Securities Commission Refuses Saenger Listing

The Securities Exchange Commission at Washington, in one of its first moves in taking over supervision of stock exchanges, has refused registration and listing privileges to Saenger Theatres, Inc., certificates for deposit for first mortgage and collateral trust sinking fund 6 per cent gold bonds. The application is understood to have been in line with reorganization plans.

Refusal of the Washington commission to authorize registration of the Saenger stock will not affect the pending reorganization of those companies, according to counsel for Paramount Publix trustees who are factors in the reorganization.

Authority Must Decide Lease Case

The Code Authority this week was presented with a problem, the decision on which will determine whether or not theatre operations will continue in Jefferson City, Mo. The problem involved is the Code Authority's definition of what constitutes a member of the industry, in connection with the continued possession of a theatre.

This precedent-setting ruling expected from the Authority will determine a case certified to it by the Kansas City grievance board. The chief point is whether or not Harry Sodini, a former southern Illinois exhibitor, is engaged in the business because he leased the Jefferson and Miller theatres in Jefferson from W. H. Mueller before Dubinsky Brothers could conclude a purchase transaction with the owner, and then negotiated a deal with Dubinsky whereby the latter would either sell the unexpired lease or take over Sodini's.

At the original grievance hearing, Dubinsky charged Sodini was a "trader" and testimony brought out that Sodini offered Dubinsky $50,000 for the unexpired term of the current lease and, according to Dubinsky, offered to assign his future lease to the present operators at a bonus of $20,000 for the two houses.

It was brought out that Sodini had had no connection with the industry for 15 years prior to the time of the negotiations in question, but it was indicated that his Jefferson City activities and his dealings with Dubinsky in Kansas City might be construed as placing him in the business. The grievance board, in passing the case to the Code Authority, decided it was bound to find both Sodini and Mueller industry members and that their actions were deliberately designed to prevent consummation of the transaction between Dubinsky and Mueller.

A recommendation for removal of Article V, Section E, Part 6, dealing with interference with leases of theatres was made last week by the Code Authority's legal committee.

Hollywood independent producers Wednesday were lined up before the Code Authority in New York in a solid majority against reputed efforts of the Los Angeles clearance board to put into its schedule a direct prohibition of double features. I. E. Chadwick said the Los Angeles board had "camouflaged" the ban, but that it still is in the schedule, though the Code Authority has ordered all references to the practice withdrawn from all schedules.

An important decision was made during the week in Kansas City when it was ruled by the grievance board that seven changes weekly are too many for an exhibitor to use if his opposition is short of product.

Also of importance to exhibitors was the ruling this week of the Detroit grievance board that free exhibition of films within 25 miles of an established theatre is prohibited, thereby setting a national precedent.

The Code Authority this week issued a statement to all distributors in which it stated its attention had been brought to a practice on the part of certain film exchanges' managers "who have been thoughtlessly participating in violations of the code."

"Complaints filed by exhibitors alleging violations of Article V, Section E, Part 3 (1-b), that competitors 'fail at all times to maintain the minimum price of admission specified in any contract licensing the exhibition of any motion picture during the exhibition thereof,' have revealed that numerous respondents upon notice of a complaint filed against them, have obtained from distributors authorization to reduce admission prices subsequent to the filing of the complaint or subsequent to the order issued by the local grievance board," the statement said.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Press agentry or no, the Indiana papers made much of Guy Hammit's story about a carrier pigeon with a flair for the movies having wandered into his Strand theatre at Crawfordsville, the other evening. On the screen at the time was George Arliss' "House of Rothschild," in which the five sons of the famous old Mayer Rothschild employed carrier pigeons extensively to profit in their far-flung European banking chain. Probably Mr. Hammit's bird visitor desired to witness at first hand how his forebears carried on around the turn of the 18th century.

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Two of the many unusual furnishings in the unusual Beverly Hills home of Warner-actor Edward G. Robinson, Rumanian-born son of Morris Goldenberg, are: (1) a pure white, thick-as-a-cushion carpet on the bedroom floor of Mrs. Robinson; and, (2) a solid gold tea set which once met the lips of Napoleon the Great. Mr. Robinson, a speaker of eight languages, including Hollywoodese, and an admirer of Napoleon, keeps his gold tea set carefully guarded in a cabinet which also was once a Napoleonic possession. There are many relics of Napoleon about the house.

"Little Caesar" Robinson delights in showing his Napoleonic treasures to visitors, but only on special occasions, and then he explains their fine points much in the same manner as the guides who conduct the inquisitive through the innards of the Statue of Liberty in New York Harbor.

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The Salvation Army in New York is pepping up its street shows with a modern musical combination: A small organ and two crooners. The crooners do harmonies—each using a megaphone. We heard 'em croon the other night under our 14th-floor editorial window overlooking Columbus Circle. They mix religion and crooning with the claim, "The devil was no musician—the only tune he ever wrote was the spittoon!"

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Director Cecil Blount DeMille maintains that he has done as much for humanity as Louis Pasteur by glorifying the bathroom.

"For some reason or other," says Hollywood's "Knight of the Bath," the "subject was taboo. No one seemed to care about what happened to the bathroom. And so I decided to make it the most beautiful room in the house, since it really is the most useful.

"Forty years ago the bathroom was the summer resort for all the bugs in captivity. We had old tin tubs with permanent wooden foundations where the cockroaches held meetings for years. So, when I started making pictures I decided to make the world bathroom-conscious.

"Yes," mused the director, "bathtubs and I have been friends for a long time. I'm even on speaking terms with shower baths.

"Confidentially" (for publication), he added, "in my own home the bathrooms are in no way unusual, but they are big and spacious enough for comfortable occupancy."

▽

Robert Foster Sisk is now in California, having traveled by plane last weekend from the office of advertising director of RKO in New York to that of assistant to J. R. McDonough at the company's studio in Hollywood. If Bob followed the advice of Benjamin B. Kahane, studio president, his luggage will contain a substantial assortment of bright purple turtleneck sweaters, trousers of loud checkered patterns and berets of rainbow tints. "These are the essentials to success in Hollywood," advised Mr. Kahane in a telegram to Mr. Sisk on the eve of Bob's departure for the West.

NEXT WEEK: "EAST LYNNE"

Always on the watch for tried-and-proven exploitation material to pass on to theatre owners through the "Managers' Round Table" columns of MOTION PICTURE HERALD, *A-Mike Vogel, chairman-editor of that department, stumbled across the following program which was circulated in a most forceful fashion some time ago in Bombay, India—mistakes and all:*

THE MOHIB CINEMA
NEAR BOAT BRIDGE NOWSHERA CANTONMENT
A GREAT INTERNATIONAL EXHIBIT
The Most Up to date and perfect
Picture Palace in india
Undermentioned Scenes
will be shown TO NIGHT

1. Three hearthens girls into a city; a General fells in love with one of them, and tries to give here a letter Secretary by following them.

First up to their lodge. The girl reads her suctor letter and flees away tc his house and propose to marry him. After a period. Second she becomes a mother of a child. Her parents are in search of her and they seize General's elophant driver in the Jungle and force him to describe about the matter but he do not confess. They threaty him by placing him before the tigor at last he informs them, then his father goes to the General in guise of a monk. After facing through an inexhaustible exertion he enjoys his last days camly and blethful with his beloved wife.

2. A Bear Hunter.
3. Miss Harry and expert Lady of Gymnasium.
4. Magic Fife.

Interval

5. Man of mistry.
6. Fall of Troy Parts I and II.

NOTE: MANAGER IS AUTHORISED
TO CHANGE THE PROGRAM

Seventy-nine years ago this month P. T. Barnum started baby shows, in his lively New York museum of the "Wonders of the World." They still echo in every other sequence of the newsreels.

Back in '55 the usual giants, midgets and physical and mental monstrosities of the Barnum showplace gave way to a flock of howling youngsters of egotistical parents. It was the first "Great Baby Show." There were fat babies and lean babies, twin babies and triplets, babies in mothers' arms and babies in fathers' arms, tall babies, small babies and bald babies. The show was a sellout from the start and lasted until the contestants who had received none of the "upward of $1,000 in cash prizes" revolted and bundled their offspring homeward.

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Newspaper advertising for a dual bill at the RKO Albee theatre in Cincinnati told this story:

CHAINED
I CAN'T ESCAPE

▽

The Legion of Decency has had its effect. Mae West will finally come forth in "I'm a Lady," leaving behind her her "I'm No Angel," "She Done Him Wrong" and the like.

S. Bernard Joffee, who, at 25, holds a seven-year record as the youngest manager of a de luxe first-run theatre in these United States, believes that his patrons ought to hear only new stories and gags from the performers appearing on the stage of his Tower theatre in downtown Kansas City. He therefore has posted backstage a list of "don'ts" for vaudevillians. It contains some 200 chestnuts, sayings and quips that were brand new when Grant took Richmond, facetious song titles such as "Father Cut Your Toenails, You're Tearing All the Sheets," or "When It's Rhubarb Time in Russia, Will You Bolsheviki Me?", etc.

For every infraction of the index expurgatorius, Barney assesses a fine against the act. But, the trouble is, he says, that the identical list was originally hung in the old Globe, once an outstanding theatre in Kansas City, and is at least 20 years old. And since, by the inexorable workings of the repetitive cycle, old jokes eventually become new ones again, it is hard to collect the fines from performers who use the old gags that are new to the present generation of theatregoers. It looks as if Barney will have to depend on his box-office for receipts.

▽

Only four of the presidents of the eight large motion picture corporations are listed in the New York telephone book. This is contrary to all the rules of motion picture press agentry.

The directory contains no Merlin Hall Aylesworth (RKO), Sidney R. Kent (Fox), Carl Laemmle (Universal) or Harry Morris Warner.

Listed are Jack Cohn (Columbia), Bryant 9-7900; Joseph M. Schenck (United Artists), Bryant 9-7300; Nicholas M. Schenck (M-G-M), brother of Joseph, Bryant 9-7800; Adolph Zukor (Paramount), Chickering 4-7050.

▽

This is a hectic week for the townsfolk down New Orleans way, what with "The Return of the Terror" and its four murders holding forth at the St. Charles theatre; "Death on the Diamond" showing the usual number of take-offs at Loew's State; "Murder on the Blackboard" at the Liberty with more sudden journeys to places unknown; "The Man from Hell" established at the St. Maurice; six United States warships in the harbor and 2,500 sailors on the loose; 1,000 visiting druggists in convention; one dozen ministers preparing for a fresh onslaught on films; others fighting local vice from their pulpits; Huey Long and Mayor Walmsley making up (temporarily), and, last, but not least, the unfathomable decision of the Mayor to crack down on picture houses with a two per cent gross tax the while he declared football contests exempt because "they are educational."

▽

Add to Hollywood's idiosyncrasies, Dan Thomas' story about Betty Furness, who, when under contract to RKO, was not considered by studio officials to have such great value as an actress. When her contract elapsed last spring, MGM signed her for a long term. But as yet she hasn't had a chance to make a picture for Metro, having been borrowed to appear in three outside productions—for RKO.

▽

As Anna Sten sees it, a woman is better able to work when her clothes are not designed to attract attention to her figure. Men and women should work beside each other, but they should think only of their work, according to Mr. Goldwyn's Russian importation.

We could assume that the spicy cut of Anna's clothes in "Nana," her first characterization in this country, had some effect on the exploiteers.

50,000 Children March in Legion Parade in Chicago

The Legion of Decency in Chicago last week sent 50,000 school children parading down Michigan Avenue through the city's business districts in the first public demonstration of its kind in behalf of the Legion's campaign for better motion pictures.

Marching between thousands lining both curbs were students from all of the upper grades of Chicago's parochial schools, from the elementary and high schools, the six Chicago colleges and two universities under Catholic direction; nurses from all local Catholic hospitals, members of the Catholic Youth Organization and divisions of Boy Scouts of America affiliated with the various parishes.

They carried banners with inscriptions of which the following were typical:

"We Want Decent Movies."

"Wholesome Sport Makes Wholesome Men."

"The Legion of Decency — To Preserve Our Ideals."

"Our Campaign: For Decent Movies."

"Our Aim: To Reform — Not To Destroy — The Movies."

"Our Pledge: To Stay Away from Indecent Movies."

"Films We Must See, but Clean They Must Be."

"Decency, the Deathknell of Depravity."

"Chicago Youth Shall Boycott Evil Films."

Directed by the Most Reverend Bernard J. Shell, senior auxiliary bishop, the demonstration was reviewed by many Catholic prelates, among them the Most Reverend John Timothy McNicholas, Archbishop of Cincinnati, chairman of the bishops' committee in charge of the campaign. Others in the reviewing stand were state and city officials.

At the same time that Chicago's school children were parading, Bishop John C. Cantwell, of Los Angeles, was in Rome informing Pope Pius XI that for several weeks there has been a notable improvement seen in Hollywood motion pictures.

Movements in England and Spain

Cable advices in New York from London and Madrid indicated a movement to raise motion picture standards had been launched in England and Spain, with the Spanish government directing the drive especially against literature. In England it was said 250,000 pledges have been signed in a campaign with 1,000,000 as the goal.

The Motion Picture Theatre Owners of America, from headquarters in New York, sent to exhibitors a suggestion that "because many fine pictures now coming through are doing much to convince the public that the situation is being adjusted," they should adopt affirmative policies in merchandising and publicize the existence of the new standard.

Howard E. Jameyson, Fox Midwest district manager at Wichita, Kan., urged fairness in judging the screen before the annual Missouri conference of the Methodist Episcopal Church at Carthage, Mo.

Mr. Jameyson's plea "not to condemn the medium because of the derelictions of a few," was in rebuttal to a paper read by Mrs. A. E. Peterson, of Springfield, Mo., a delegate, in which she asserted "the majority of the pictures are nothing less than a menace to the future of our nation."

In New York, premature reports were heard that the Interfaith Committee, formed during the summer at the height of the church crusade, would find favorably for the industry in a review to be made next week of the efforts of Hollywood to improve pictures. The Right Reverend Monsignor Michael J. Lavelle, vicar general of the New York diocese, is chairman of the committee, which is composed of Protestant and Catholic clergymen.

The American Civil Liberties Union this week wrote to leaders in the Legion asking them to define their aims and the methods of attaining them. The letter was written, it was explained, to find out just how the Legion stood on the question of "bureaucratic censorship," which the union opposes. Legion spokesmen repeatedly have declared they do not favor censorship.

Women Extend Cooperation

Extension of cooperation between national women's groups and theatres became evident. The San Francisco County Federation of Women's Clubs advised its members to visit theatres showing pictures selected by the Federation. Mrs. Walter McGinn, Federation leader, asked San Francisco exhibitors to feature children's programs on Saturdays. She promised the support of her organization.

The California Congress of Parents and Teachers also decided to patronize selected films and ignore the others.

Mrs. Charles Holton, state chairman of motion pictures for the Illinois Federation of Women's Clubs, urged her groups to "make the public motion picture conscious; urge families to attend in groups; arrange weekend 'family' bookings and discourage children from attending in midweek."

Spectrum, a New Company, Formed

Spectrum Pictures Corporation a new producing-distributing company, has been formed in New York, with Dave Mountan, former president of Showman's Pictures and Richmount Pictures, as general sales manager and co-producer with Al Alt. Mr. Alt will be in charge of production at the Talisman Studios in Hollywood.

Mr. Mountan will handle sales and distribution of the first eight pictures under a production schedule of one picture a month, with the first release planned for November 15. Announcement of the entire program will be made shortly. The company has taken space at 729 Seventh avenue in New York.

Incorporation papers were filed by H. William Fitelson, legal representative of L. M. Whitney, financing the new company.

Bill Cody will appear in eight westerns to be made by Altmount Pictures.

Stuart Assumes Columbia Post; Brown Is Honored

Herschel Stuart has assumed his new duties as director of advertising, publicity and exploitation for Columbia Pictures. George Brown, who preceded Mr. Stuart, has taken up his new executive position with the Biow Company, advertising agency. Biow Company represents Columbia. Members of the Columbia advertising staff tendered Mr. Brown a farewell luncheon at the Motion Picture Club this week.

National Coverage First Division Aim Thomas Tells Staff

The first annual convention of First Division Pictures got under way at the Park Central Hotel in New York on Saturday morning and executives and salesmen immediately set to work on the problem of future sales policies, new production plans and exchange expansion. Complete national coverage with First Division exchanges in every key center within the next few months, was the goal set by Harry Thomas, president, who opened the meeting.

At the opening session Mr. Thomas also introduced to the assembled branch managers, salesmen and bookers, Nicholas Ludington and William M. L. Fiske, 3rd, who entered the motion picture business together two weeks ago when they purchased a substantial block of First Division's outstanding stock. The entrance of Mr. Ludington and Mr. Fiske into the First Division setup is expected to hasten the expansion of the company's distribution facilities. In addition to such expansion, the company plans to enter active production, Mr. Thomas told the convention, with four feature pictures of Class A calibre for the 1934-35 season, these to supplement product already set.

Among those adressing the opening day's session, in addition to Mr. Thomas, were Mr. Ludington and Mr. Fiske, Charles Rosenzweig, Al Freidlander and Julius Chapman. Budd Rogers, general sales manager of Liberty Pictures, whose product First Division is releasing in a number of territories, spoke on the 12 pictures his company is producing this season. Louis Hyman, executive of Sol Lesser's company, spoke on "Return of Chandu."

On Saturday afternoon several Audio short subjects were screened. These inclued "Mexican Idyll" of the Musical Moods series, and "Old Faithful Speaks," of the Thrilling Journeys series. Features shown were "Schools for Girls," "The Curtain Falls" and "Return of Chandu."

The convention adjourned on Sunday after Mr. Thomas had delivered a final talk on the aims and ideals of the company. He stated that the four special features will be made with first class writers, casts and directors. About 60 branch managers, salesmen, bookers and home office representatives attended the sessions.

First Division has signed for International distribution of four Hoot Gibson and six Rex Bell westerns, to be produced respectively by Gibson and Alfred Mannon.

Al Friedlander will leave immediately to open exchanges on the Coast. Mike Howard was appointed division manager of New Orleans, Charlotte and Atlanta exchanges.

Mississippi Owners Meet October 28-29

The Theatre Owners of Mississippi will hold their semi-annual meeting in Jackson, at the Robert E. Lee Hotel, October 28-29. Officers are: R. X. Williams, Jr., Oxford, president; J. E. Alford, Sr., McComb, first vice-president; J. A. West, Louisville, second vice-president; W. E. Elkin, Aberdeen, secretary-treasurer.

Urges Cooperation By India Producers

The motion picture industry in India should strive to achieve the sort of co-operation which characterizes the business in the United States, Charles H. Christie, vice-president of the Mitchell Camera Corporation, told a meeting of film men in Bombay recently during a world tour. He discussed "Film Production in America and the Far East."

Mr. Christie pointed out the advantages that accrue to the entire industry in this country as a result of the operation of the Academy of Motion Picture Arts and Sciences and the Motion Picture Producers and Distributors of America, and suggested the value in duplication of that type of co-operation on the part of the production interests of India.

He indicated as his opinion that the film situation in India and Japan are similar, since both have a highly limited market because of language, and urged that Indian studios produce only for the home market. Variety of program, faster tempo in individual pictures and shorter length, were pointed out by Mr. Christie as needs of the moment.

Jayant Desai, director of Ranjit Film Company, Bombay, another speaker, also insisted that productions in India are far too long, that reduced length would add to the effectiveness of pictures in speeding action and relieving the monotony now a characteristic of the domestic product.

Philadelphia Golf Tournament October 12

The annual handicap golf tournament and dinner dance sponsored by *The Philadelphia Exhibitor* will be held at the LuLu Temple Country Club in Philadelphia October 12. The entrance fee is $10. The committee on arrangements includes John Bachman, Jim Clark, Jay Emanuel, Milton Rogasner, Leonard Schlesinger, Harry Wiener, Charles Zagrans and Jack Greenberg, chairman.

Louis Nizer Honored At New York Luncheon

Industry leaders early this week paid tribute to Louis Nizer at a luncheon at the Motion Picture Club. Among the speakers were Will Hays, Dr. A. H. Giannini, Harry M. Warner, Al Lichtman, Felix Feist, Hal Horne, Phil Baker and Mr. Nizer. Jack Alicoate, publisher of Film Daily, was toastmaster. About 200 attended, with Jules E. Brulatour, David Bernstein, Albert Warner and Jack Cohn also among the guests.

Cohn Due in New York For Columbia Meeting

Harry Cohn, president, left Hollywood this week for New York to attend a meeting of Columbia Pictures stockholders in New York, October 9. At that time seven directors are scheduled to be elected and contracts of Harry and Jack Cohn will be ratified. These have three years to run as of July 1, 1934.

IN THE NEWS

Leon Garganoff, producer and manager of Lianofilm in Paris, arrived in New York this week. He recently formed Lianofilm Leon Garganoff, Inc., in this country, to exploit English versions of his product.

Mary Brough, character actress of note, died in London last week at the age of 71 after a long illness.

Ernest Schwartz, attorney, exhibitor and president of the Cleveland Motion Picture Exhibitors' Association, is recovering from bullet wounds fired by a business associate in his office last week.

National reports on Mae West's latest Paramount picture, "Belle of the Nineties," indicate that the film is doubling previous average business in many situations, according to Paramount.

Audio Productions, producer of "Musical Moods," a short subject series, has completed a deal with First Division Exchanges, Inc., which distributes "Musical Moods," for a series of six subjects, produced by the Cinelog Corporation, under the supervision of Lorenzo Del Riccio, to be known as "Thrilling Journeys." The first is "Old Faithful Speaks," made in Yellowstone Park, with sound equipment.

Olympic Pictures, American distributor for Twickenham, Ltd., British independent producer, has acquired the first six of a schedule of 18 for the season. M. J. Kandel is Olympic president.

Jean H. Lenauer of the staff of the Cinematographie Francaise has arrived in New York to set American distribution on eight French features. He may represent DuWorld abroad.

Grauman's Chinese theatre in Los Angeles, the scene of many a heavily publicized world film premiere, has gone into bankruptcy. Joseph M. Schenck has obtained court permission to reorganize and continue operation.

Clara Lou Sheridan, Paramount player brought to the studio as a result of the Search for Beauty contest, will henceforth be known as Lou Sheridan. She will have her first important role in "One Hour Late."

Paramount Transfers Central American Heads

John W. Hicks, vice-president of Paramount International Corporation, has made several changes in the Central American territory, under the general managership of Jerome P. Sussman. Arthur L. Pratchett, former Cuban manager, has been named manager in Mexico. Jacob Rapoport, formerly in Guatemala, has been appointed to Cuba. The former manager in Mexico, Vincente Saiso Piquer, has returned to Spain, leaving the company.

Reception for C. E. Munro, Fox Australian Official

C. E. Munro, managing director of Fox theatre interests in Australia. who is in New York for conferences with Fox officials, was guest of honor at a reception Tuesday at the New York Athletic Slub.

Gomersall, Universal Sales Official, Recovers From Fall

T. T. Gomersall, western sales manager for Universal, returned to his desk at the home office in New York on Tuesday after eight and one-half weeks in the Hospital for Joint Diseases. Mr. Gomersall fell from a horse while riding in Central Park, injuring his back.

Warner Denies He Bought Theatres

Harry M. Warner, president of Warner Bros., late Tuesday denied reports published in the news press that he personally had purchased four theatres in Philadelphia—central point of Warner theatre control—for the reputed sum of $1,645,000, from the estates of William Freihofer and Frederick G. Nixon-Nirdlinger. Said Mr. Warner:

"I wish to deny emphatically the dispatch from Philadelphia published in Tuesday's New York *Times* to the effect that I have purchased four theatres in Philadelphia. The statement in the dispatch and also, I understand, in Philadelphia newspapers, to the effect that 'it was said that Mr. Warner bought the theatres for himself rather than for Warner Bros., and that he would operate them independently of the Warner chain,' is utterly untrue," his statement said.

"Neither I, nor either of my brothers, nor any executive of our organization, has bought or will buy any theatre for personal operation independently of the theatre operations of Warner Bros. or its subsidiaries."

The theatres named are the Tower, at 69th st., Upper Darby; the Frankford and Roosevelt theatres, Frankford, and the Nixon theatre in West Philadelphia.

Declaring that Mr. Warner did not participate in any such deal in his personal interests, the Warner home office dismissed a query as to whether the Warner Brothers corporation had acquired the properties, with the explanation that "it would be foolish inasmuch as Paramount still has 16 years to run on its leases of all four theatres." However, Paramount theatre executives in New York said later that there had been discussion with Warner Bros. whereunder Warner Bros. would take over the properties as part of a deal which later was abandoned.

Blumenthal To Make Five; U. A. May Distribute Them

A. C. Blumenthal, New York financier, will enter production, making approximately five features annually which he said will be released by a large company. United Artists has been mentioned in Broadway reports as the possible distributor.

MPTOA Demands More Rejection Privileges

Increased rejection privileges for exhibitors on block motion picture contracts, of from 10 per cent, as at present provided in the code, to 15 per cent, was demanded this week by the MPTOA.

Charge "Bad Faith"

Fox Metropolitan Playhouses' creditors will ask Federal Judge Martin Manton on Tuesday to dismiss the petition for a reorganization of Fox Theatres Corporation on the ground of "bad faith," charging that the reorganization petition was instituted to realize on Fox Theatres ownership of Fox Metropolitan's common stock.

Martin at Code Sessions

Lester Martin, Midwestern exhibitor leader, is in New York attending Code Authority discussions.

'SUPERBLY ENTERTAINING' FOR A FILM

Says DeCasseres of 20th Century-Al Woods' "Red Cat"; Sees Broadway Destined to Be Preview Alley

By BENJAMIN DE CASSERES

THE RED CAT

The raid of Hollywood on Broadway continues. In fact, it looks as if Broadway was destined to become Preview Alley.

The latest play to be presented jointly is "Red Cat," by Rudolph Lothar and Hans Adler. It was produced by Al Woods in conjunction with Twentieth Century Pictures, which is to film it.

It was whispered under the seats that Maurice Chevalier and Constance Bennett are billed for the screen version.

I can pleasurably visualize the charming Frenchman in the double role of Eugene Charlier, a famous mimic and impersonator of the Parisian cafés, and the Baron Fernand Cassini, a combination of Otto Kahn and Match King Kreuger, with a touch of the late Monsieur Stavisky.

But Constance Bennett as Mimi (a part taken in the stage version by the so-so Tamara Geva) does not jump instantly to my eye. Maybe I'm mistaken in this.

"The Red Cat," although a ticklishly amusing bit of hokum and refurbished claptrap, will make superbly entertaining screen diversion. It is modeled a little on "The Guardsman" and has reminders of "The Dark Tower" ("The Man with Two Faces").

The Red Cat is a famous and High Ritzy Parisian café-music hall. Here Eugene Charlier takes off, among others, the famous international financier and notorious Don Juan, the Baron Cassini.

Cassini and his handsome and infidelity-complacent wife view Charlier's impersonation from a box. The Count is delighted. Madame is fascinated. Romance between Charlier and Genevieve Cassini begins to burble.

Meanwhile financial clouds begin to gather over Cassini's head. The knees of all the big Bourse boys begin to quake. Cassini is the big question—and the answer.

He has got to raise billions of francs in two days. He flies to London to get it. But he must not (to quiet rumors) be absent for a moment from his bank and the Bourse.

So (now march on the high spots) Cassini's partners get Charlier to impersonate Cassini on the Bourse, in his bank, and even in his home, where he (the actor) receives the President of France, gets an enormous sum from the Finance Minister—and—well, there's a bedroom, naturally, and Genevieve.

Now, the fun is here: it is really Cassini (who has returned secretly from London) and not Charlier, his double, who "seduces" his own wife to test her.

There is some very clever labyrinthine comedy in the last act, good stunt stuff, which will require the fine manicure scissors of a wily scenarist to get over without offending the immortal souls of the Storm Troops of Purity.

Francis Lister did notably well in the double role—but it belongs to Chevalier by gift of nature.

Picture value, 100 *per cent.*

COLLEGE SINNERS

"Chin up!" "Cherio!"—the scene this time being dear old Oxford, where, it seems, they have necking parties, gambling soirées and lisping epicenes who are as shy as a pound note in the Orkney Islands.

But with considerable cleansing and rinsing of some naughty spots and scabrous words, there's a picture in "College Sinners," a comedy by Terence Rattigan and Philip Heimann (the Shuberts producing).

Frankly, some of the male characters in this thing gave me a kind of nausea in the chest, especially some of the homosexual implications, which must, of course, be dissolved into "manly friendship" when (and if) this opus reaches the screen.

The authors also with bare English bravado pulled a line as their own that I first saw in the *Saturday Evening Post* more than twenty years ago. It is by Sam Blythe in his "Life from the Water-Wagon"—"Work is the curse of the drinking classes." (Ah! I have a memory as long as an elephant's.)

Open on the rooms of two Oxford chums, Tony Wodehouse and David Lister. Tony is jelly-weak. He is in debt to Dave. They can call one another off-color names with a smile. Dave is a cynic. Woman is his meat. Tony is sentimental—believes in love. Lots of clevah lines.

In blows Margot Gresham, famous actress, from London. She's going to do amateur theatricals with the boys. Margot is really a classy type and older than the Oxford epigram glass-blowers.

Tony falls in love with her. Here the theme comes out of the fog. David hates Margot—she is going to break up the bond between him and Tony.

Derby Day. The boys have staked all on a horse.

Tony skips to London with Margot. Returns rather disillusioned. Meanwhile Dave gets into a drunken escapade in an Oxford hotel with an ingénue fluzzy. Bedroom scene—funny in England, but heavy stuff here.

Final curtain: Tony and Dave still good friends. Women are out of their lives—temporarily.

Picture value, 50 *per cent.*

ERRANT LADY

Nat Dorfman, publicity man-inextraordinary to the theatre, has taken to writing a play; and he swung an amusing (in spots) comedy in "Errant Lady" (H. A. Berg and David Lederman producing).

Now the versatile Nat had no other notion in this plan than to amuse the audience, which he did, here and there; but not as often as should be. And if he had his eye on a Hollywood customer, he will probably be in the money there, for "Errant Lady" is as sure a picture candidate as has come along the lane since the season opened, which, I regret to say, isn't saying much.

The place is up in Westchester. Clara Jessup runs the Jessup family on a code that the White House knows nothing about. She is Matriarch-Pulverizer, a mother and wife who moves swiftly in domestic matters and like the roar of many waters.

For twenty years she's been gradually reducing her husband to a cross between a petrified mollusc and an ossified jellyfish. He can't go duck-hunting. He can't smoke anywhere in the house, and as to golf, well, Clara allows him that—it's a little exercise in the jail courtyard.

There's Sylvia Jessup, the daughter, decently married to a likable but sedate fellow.

In blows a White Russian, poet, nobleman, or something. Sylvia and Vic Rachmanaov are soon As One. Looks like a divorce—Reno. Mater is against divorces, as she's agin everything.

There is a shindy in which Sylvia's husband threatens to shoot the Snow-White Russian with an empty revolver over the drinks. Just wanted to skeer him.

Clara gets slugged on the jaw in the course of the fracas. And to save the situation she announces to the son-in-law that the Rinso-Cleansed Russian is really in love with *her.* Lady Mussolini is weakening perceptibly.

This "revelation" sets the old man all a-twitter. Just what he wanted. He also toys with the idea of divorce, and meanwhile sneaks off to ping some ducks—at last!

Mamma has learned her lesson—literally on the chin. The young couple are reconciled. And all is well, as you suspected.

Joanna Powers was more than grand as Clara. In fact, all of them were good. The dialogue is snappy. The pace is fast. I can see Mary Boland and Roland Young, maybe, racing away with this.

Picture value, 60 *per cent.*

THE MIKADO

With a $3.30 top in one of the largest theatres in New York, the Martin Beck, the house was not only sold out for all first three performances of "The Mikado" but the firemen ordered the cessation of the sale of standing-room-only tickets when the battling crowd threatened to carry away the box-office.

And you—and *you*—and *you*—tell me that this opera wouldn't make money in pictures—in colors, with action tricked in to illustrate the songs, with the choruses moving off into the sound strip and the singer moving into the action! Verily I say unto you, bah! and Pooh-bah!

The D'Oyly Carte "Mikado" is a new opera. You've never heard this masterpiece of lyrical chuckling and prancing frivolity until you've seen this production.

A scenarist and a director with a genius for the comic—they're all that are necessary.

Let the loud-mouths who are bawling about the "stench of the screen" dig down and produce "The Mikado." Put up or shut up!

Picture value, 100 *per cent.*

Look forward with *Pleasure* to

OCTOBER

NOVEMBER

DECEMBER

Already this season, FOX has given you such hits as "The Cat's Paw"..."Servants' Entrance"..."Judge Priest." For the coming three months FOX is producing hits just as great... *and more of them!* Analyze the new pictures on the following pages. Compare them with other offerings. And prepare to make next quarter's business an even greater pleasure...

with these FOX Pictures

Your Feature Program for OCTOBER

An Erik Charell Production

CARAVAN

with

CHARLES BOYER
LORETTA YOUNG
JEAN PARKER

Phillips Holmes
Louise Fazenda
Eugene Pallette
C. Aubrey Smith
Charley Grapewin
Noah Beery

Executive Producer, Robert T. Kane
Directed by Erik Charell

Mary Roberts Rinehart's

ELINOR NORTON

with

CLAIRE TREVOR
Gilbert Roland
Henrietta Crosman
Hugh Williams
Norman Foster

Produced by Sol M. Wurtzel
Directed by Hamilton MacFadden

JACKIE COOPER

in

PECK'S BAD BOY

with

Thomas Meighan
Jackie Searl O. P. Heggie
Dorothy Peterson

A Sol Lesser Production
Directed by Edward F. Cline

America's First Actor

GEORGE M. COHAN

in

"GAMBLING"

with

Wynne Gibson Dorothy Burgess

A Harold B. Franklin Production
Directed by Rowland V. Lee

MARIE GALANTE

with

SPENCER TRACY
KETTI GALLIAN

Ned Sparks, Helen Morgan, Siegfried Rumann, Leslie Fenton, Arthur Byron, Jay C. Flippen *and* Stepin Fetchit

Produced by Winfield Sheehan
Directed by Henry King

Your Feature Program for NOVEMBER

MUSIC IN THE AIR

Music by Jerome Kern
Lyric and libretto by Oscar Hammerstein, 2nd

with

GLORIA SWANSON

and JOHN BOLES

DOUGLASS MONTGOMERY

JUNE LANG

Al Shean, Reginald Owen, Joseph Cawthorn

An Erich Pommer Production
Directed by Joe May

365 NIGHTS IN HOLLYWOOD

with

JAMES DUNN
ALICE FAYE
Mitchell and Durant
John Bradford

A Sol M. Wurtzel Production
Directed by George Marshall

WARNER BAXTER

in

HELL IN THE HEAVENS

with

CONCHITA MONTENEGRO
RUSSELL HARDIE

Herbert Mundin Andy Devine
Ralph Morgan

Produced by Al Rockett
Directed by John Blystone

24 HOURS A DAY

with

CLAIRE TREVOR
GILBERT ROLAND
HERBERT MUNDIN

A Sol M. Wurtzel Production
Directed by Hamilton MacFadden

LOTTERY LOVER

starring

LEW AYRES
"PAT" PATERSON

Peggy Fears Ned Sparks

An Al Rockett Production
Directed by William Thiele

THE FIRST WORLD WAR

Secret Films from Nations' Archives

Edited by LAURENCE STALLINGS

Produced by
Truman Talley

Your Feature Program for DECEMBER

SHIRLEY TEMPLE
in
BRIGHT EYES
with
JAMES DUNN
A Sol M. Wurtzel Production
Directed by David Butler

EAST RIVER
with
EDMUND LOWE
VICTOR McLAGLEN
Marjorie Rambeau
Charles Bickford
Grace Bradley
A Robert T. Kane Production
Directed by Raoul Walsh

THE WHITE PARADE
with
LORETTA YOUNG
JOHN BOLES
Muriel Kirkland Dorothy Wilson
Joyce Compton Astrid Allwyn
Polly Ann Young
A Jesse L. Lasky Production
Directed by Irving Cummings

Harold Bell Wright's
WHEN A MAN'S A MAN
starring
GEORGE O'BRIEN
Produced by Sol Lesser
Directed by Edward F. Cline

HELLDORADO
with
Richard Arlen
Ralph Bellamy
Henry B. Walthall
and Stepin Fetchit
A Jesse L. Lasky Production
Directed by James Cruze

Again FOX takes the prizes for a line-up solid with successes!

FOX

YOU'LL NEED A *Zipper* TO PULL YOURSELF TOGETHER...



...after you've split your sides laughing at the mad antics that go on inside this fake movie school... where two adagio ice men pick a small-town beauty for a star.

The merriest, fastest, most hilarious joy-fest that ever made an audience ache!



ALICE FAYE SINGS AGAIN ...only MORE SO!

365 NIGHTS IN HOLLYWOOD

JAMES DUNN
ALICE FAYE

Mitchell and Durant

John Bradford

Produced by Sol M. Wurtzel

Directed by George Marshall

Based on a book of short stories by Jimmy Starr
Screen play by William Conselman and Henry Johnson

FOX


Only

a grown-up

CAN TRULY FEEL THE JOY AND THRILL AND HEARTACHE...



of this plucky youngster . . . . as he fights for his father's love . . . . . against his scheming aunt and his sly, sniveling cousin!

Jackie Cooper

in

PECK'S BAD BOY

THOMAS MEIGHAN
JACKIE SEARL
O. P. HEGGIE
DOROTHY PETERSON

A Sol Lesser Production

Directed by Edward F. Cline

Screen play by Bernard Schubert and Marguerite Roberts

FOX

THE HOLLYWOOD SCENE

78 MILLION WORDS A YEAR SENT
SOMETHING NEW IN TRAILERS
CIVIC LEAGUE HEARS PETTIJOHN
13 FILMS START, FIVE FINISHED

By VICTOR M. SHAPIRO
Hollywood Correspondent

HOOEY by the carload has, does and probably will continue to emanate from Hollywood. Nevertheless, the film capital merits its reputation as one of the three greatest sources of legitimate news interest on the continent. Only Washington and New York compare with it.

Here are a few bits of illuminating data, compiled by the analytically minded and statistically inclined Jack Lewis, who during the past three years with the enthusiastic cooperation of his boss, Joseph I. Breen, has devoted much time and effort to putting Hollywood's new Public Relations house in some semblance of order.

Daily, by wire and mail, 250 accredited correspondents release to 13,500 newspapers and hundreds of magazines the amazing total of 250,000 words. The importance which the three great wire services attach to Hollywood is seen in the following figures. Altogether they carry more than 10,500 words every day from Hollywood to every nook and corner of the land. Associated Press handles 5,000 words a day, United Press 3,000 and International News Service 2,500 to 2,700 from their own reporters.

Columnists and special writers add to this total, principally via air mail, an average of 33,000 words a day. Yet their combined figures are only a little more than half of the 80,000 that special representatives send to their publications.

This total of 123,500 words of daily spot news is still but half of the regular daily output. Every working day, contributors to publications, both related and unrelated to the motion picture industry, click off the astounding number of 126,500 words for fan magazines, Sunday supplements and special assignments.

The 250,000 words a day makes a million and a half words per six-day working week, or the astronomical total of 78,000,000 words a year accepted by editors, publishers and readers as legitimate and authentic Hollywood news. That the three wire services think so much of Hollywood as a news center as to load their wires with 3,650,000 words of spot news each year gives a graphic clue to the importance which the news reading public attaches to the picture industry.

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Applauding Trailers

Applauding of trailers at the Los Angeles Loew's State theatre, said Manager Bob Smith, has been noted several times recently, the latest being when the trailer of "The Barretts of Wimpole Street" was shown.

Further information was sought from MGM. Studios, used to all sorts of wild-eyed queries, evidenced their amazement that some one asked to be shown a group of trailers.

After much pleading, the advertising-publicity department got a projection room, rounded up a bunch of trailers, and showed several on pictures that already have been released, such as "Hide-Out," "The Thin Man," "Barretts," "Death on the Diamond" and "Student Tour."

But something *new* was shown—the regular and special trailer for "The Merry Widow." The regular trailer, to a symphonic accompaniment, concisely sells all drama, romance, comedy, spectacle, thrill and color of the show in production and personnel, even to introducing the director, Lubitsch.

The special trailer—really a short—held more than usual interest. Titled "Happy Days Are Here Again," with thematic music, there are shots from "Ben Hur," "The Big Parade," "Broadway Melody," "Grand Hotel," "Rasputin and the Empress," "Dinner at Eight" and "The Big House," with entertainment value described orally.

A plane zooms in the sky, the MGM plant is pictured and then nose-diving down, "The Merry Widow" is mentioned for the first time. There is shown the effort devoted to research in set architecture, costuming, etc. Then a camera crane and its crew are depicted photographing one of the colorful sequences. Follows a trip on a camera car and the manner of making long shots and close-ups revealed, next an explanation of the microphone and the sound-control room, and a seamstress working on the costumes and their modeling. Franz Lehar, writer of the music, is introduced and the stars and the elaborate spectacle are presented.

Nine minutes in running time, this special trailer is a genuine departure in entertainment and showmanship salesmanship.

Sponsored by local leaders of the leading women's club organizations, a general information bureau concerning classification of motion picture entertainment was established here at the Los Angeles main public library.

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News Flashes . . .

Spencer Tracy again failed to show up for work on the starting date of Fox's "Helldorado" and continued A. W. O. L. the second day, necessitating the engaging of Richard Arlen to take his place. Tracy's salary has been suspended awaiting the return of Winfield Sheehan.

* * *

C. C. Pettijohn, counsel of the Motion Picture Producers and Distributors of America, addresses delegates to the annual convention of the California Municipalities League in Pasadena. In his speech he defended block booking and upheld the moral standards of personnel of the industry in which he said: "Ninety-five per cent of the people in the film industry are decent and clean minded, the other five per cent do not belong."

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To accommodate the company's most pretentious production schedule, J. L. Warner has authorized construction of four huge sound stages and additional studio operating buildings. Construction will begin at once giving employment to more than 2,000 additional workmen for the next four months.

New pictures in production took a big swing upward as 13 features were started in the past week. Warner with four, Radio and Columbia with three each, account for 10 pictures. Fox, MGM and Paramount contribute one apiece. The number of completed pictures totals only five. Three of these are Warner, the other two Fox and Columbia.

Most of the newly started product promises big picture class. Whether recently published statements indicating a surprising increase in theatre patronage is the reason or it is a desire to meet keener competition, production programs are being geared to have plenty of substantially good entertainment for any demand, with high standard story value, personalities and production assets.

The four new Warner productions graphically illustrate the trend. "Devil Dogs of the Air," again teaming James Cagney and Pat O'Brien, with Margaret Lindsay featured, has all the earmarks of being a worthy follow-up of "Here Comes the Navy." "Right to Live," dramatic romance, will present a cast headed by George Brent, Josephine Hutchinson, Colin Clive and Genevieve Tobin. In the newly started "White Cockatoo," Jean Muir, Ricardo Cortez, Gordon Westcott, Ruth Donnelly and John Eldredge will be seen. Last of the new four, "Racing Luck," an adventure romance, will feature Lyle Talbot.

Radio's new trio include a farcical comedy, a character drama romance and a topical dramatization of a widely-known current event. The comedy, "Lightning Strikes Twice," features Ben Lyon and Thelma Todd, supported by Pert Kelton, Skeets Gallagher, Chick Chandler, Laura Hope Crews and Gregory Ratoff. The second picture, "Portrait of Laura Bales," will feature May Robson, Hale Hamilton, Alan Hale, Edward Van Sloan and Mary Carlisle. "The Silver Streak" dramatizes the creation, construction and introduction of the Burlington railroad's motor-driven train, The Zephyr.

Columbia checks in three new features. First is "Fugitive Lady," romantic drama in which Neil Hamilton, Florence Rice, Donald Cook and Clara Blandick will be seen. "Stake Out," a semi-thriller, features Bruce Cabot, Judith Allen, Charles Sabin, Matthew Betz and Maidel Turner. "Burnt Ranch" is a western, starring Jack Holt, with Marion Shilling.

Metro-Goldwyn-Mayer's new feature, "Wicked Woman," introduces a new personality, Mady Christians.

At Fox Movietone, "Helldorado" was put before the cameras. Dick Arlen, borrowed from Paramount, is starred, with Madge Evans, Stepin Fetchit, James Gleason and Lionel Atwill in support.

Paramount's tentatively titled "One Hour Late" is a music-tinged comedy romance with Joe Morrison and Francis Drake in the leads.

Of the three completed Warner pictures, two look to be decidedly in the big picture class. "I Am a Thief" presents Ricardo Cortez, Mary Astor, Dudley Digges, Hobart Cavanaugh, Irving Pichel and Ferdinand Gottschalk. "Bordertown" stars Paul Muni in a unique drama.

The third Warner feature is "Maybe It's Love," a comedy romance for Gloria Stuart, Ross Alexander, Helen Lowell and Joseph Cawthorn.

"Elinor Norton," completed Fox drama of a woman's romances, has Claire Trevor, Hugh Williams, Norman Foster and Henrietta Crosman.

Last of the completed pictures is Columbia's "Wolves of Catclaw," a western featuring Tim McCoy, Sheila Manners and Alden Chase.

Paramount Claims Are $154,047,735

Claims filed against the Paramount Publix Corporation on September 15 stood at $154,047,735, according to a statement issued this week by the trustees in bankruptcy. On June 18, the trustees had listed claims against the corporation as $50,600,000.

"The total claims filed in the Paramount bankruptcy proceeding and deemed filed under Section 77-B of the bankruptcy act and the new claims filed in the latter proceeding, exclusive of duplications, up to September 15, 1934, according to a recent calculation made by counsel for the Paramount trustees, is $154,047,735.82," the trustees' statement said. "This figure includes a large number of claims which have been filed in amounts believed to be considerably higher than those at which such claims will finally be liquidated."

No federal action on the Paramount Broadway reorganization plan is expected as a result of the scrutiny given the plan last week by the Congressional committee investigating protective committee set up to represent holders of defaulted mortgage bonds, it was indicated late last week.

A plan for formation of a subsidiary of Famous Theatres Corporation, to operate the Paramount theatres in Middletown and Hamilton, Ohio, was approved by Federal Judge Coxe in New York Monday.

Rosenblatt Will Address the AFL

Division Administrator Sol A. Rosenblatt left Washington early Wednesday by airplane for San Francisco where, on Friday, he plans to address the annual convention of the American Federation of Labor.

Developments in the labor and union situation throughout the field during the week included a 20 per cent increase in pay for union operators in six second run Canton, Ohio, theatres, as of September 1.

In Cincinnati injunction suits charging violation of the code were filed against eight local theatres by Motion Picture Operators' Union, Local 327, on the ground that operators are being paid less than the code's minimum scale.

In New York, Mrs. Elinore M. Herrick, vice-chairman of the Regional Labor Board, was named regional director.

"Peck's Bad Boy" Is Seen at Fox Preview

Fox and Sol Lesser last week gave a preview of "Peck's Bad Boy," Lesser production for Fox release, in New York for trade and daily paper reviewers and educational organizations. A dinner preceded the showing at the Waldorf-Astoria. Among the guests were Thomas Meighan, Jackie Cooper, George Jessel, Norma Talmadge, Arthur Lee, Carlos Israels, Dr. A. H. Giannini, Harry Arthur, Howard S. Cullman.

Rosenblatt, Hays to Be Guests of Variety Club

Sol A. Rosenblatt, NRA division administrator; John B. Kennedy, NBC radio star, and Joe E. Brown, Warner comedian, will be among the guests at the Sixth Annual Variety Club banquet, at the Hotel William Penn in Pittsburgh, October 14. John H. Harris is chairman of the banquet committee.

Participating will be Variety Club chapters from Cleveland, Columbus, Washington, Detroit, St. Louis, Kansas City, Indianapolis, Chicago, Milwaukee, Cincinnati and Albany. Approximately 1,000 are expected to be in attendance. Will H. Hays is among the executives who have signified their intention of being present. The banquet is to be a testimonial to outgoing officers. Among others who are expected are: J. R. Grainger, Joe Bernhard, George Schaefer, Governor White of Ohio, Mayor Couzens of Detroit, Former Governor Conley of West Virginia, Felix Feist, Jules Levy, Frank McCarthy, Sig Wittman, Eddie Grainger, Clayton Bond, Johnny Payette, Harry Thomas, Eddie McEvoy, Fred Quimby, Abe Montague, Joe McConville, Willard Patterson, C. W. Bunn, Jack Skirboll, George Skouras, Pat Garyn, Fred Warren, Mort Shea, Louis K. Sidney, Marvin Schenck, Wm. Scully, A-Mike Vogel.

Paper's Ad Rates Further Explained

Further explanation of the schedule of motion picture advertising rates charged by the Baltimore *Sun* was made this week by the publishers, following publication in Motion Picture Herald on September 22 of a national survey of newspaper charges for theatre and film advertising.

The *Sun,* which has not changed motion picture advertising rates for a number of years, has a rate of 50 cents per agate line for advertisements of all Baltimore theatres, whether they are motion picture theatres or houses with vaudeville or stage show policies. This rate is applicable to ads inserted in the amusement column, *either* in the morning or evening issues. If any out-of-town theatre, for instance a Washington, D. C., house, wishes to compete with Baltimore theatres by running an advertisement in the *Sun's* amusement columns, the rate to this out-of-town advertiser would be $1.25 per agate line, covering *both* morning and evening editions.

The *Sun* publishers said that run-of-paper advertising of film producers is billed at 50 pents per line on the 1,000-line basis, and not 65 cents. This rate covers insertion of ads in both morning and evening issues, and is the general ad rate.

The publishers of the Boston *Post,* another newspaper which has not increased rates for motion picture advertising, explained that the same rate—60 cents per agate line, and not 80 cents as stated in the Herald article—is in effect for general advertising, national motion picture and local theatre advertising.

A. H. Marchant, advertising director of the Boston *Post,* declared that the publication has a policy of not "socking the theatres" by charging them higher rates than those charged the general run of advertisers.

Academy Names Board Members

The recently elected members of the board of governors, representative of the various branches of the Academy of Motion Picture Arts and Sciences in Hollywood, and of the several branch executive committees, who will serve for one year, are as follows:

Actors: Lionel Atwill, Warner Baxter, Walter Huston, governors; Mr. Atwill, Jack Holt, DeWitt Jennings, Raymond Hatton, George Irving, Paul Lukas, Warner Oland, committee.

Directors: Frank Capra, C. B. deMille, Frank Lloyd, governors; Frank Borzage, Mr. Capra, John Cromwell, William K. Howard, Ernst Lubitsch, Lewis Milestone, W. S. Van Dyke, committee.

Assistant Directors: Al Albern, Sidney Brod, Horace Hough, Percy Ikard, W. J. Reiter, R. L. Selander, Charles Stallings, committee.

Producers: Samuel J. Briskin, B. B. Kahane, Irving Thalberg, governors; Samuel J. Briskin, Pandro Berman, Emanuel Cohen, B. B. Kahane, L. B. Mayer, Irving Thalberg, Darryl Zanuck, committee.

Technicians: Nathan Levinson, chairman; Farciot Edouart, Max Parker, governors; John Arnold, Harris Ensign, Fredric Hope, Mr. Levinson, Wesley C. Miller, Loren Ryder, Van Nest Polglase, committee.

Writers: Howard J. Green, Grover Jones, Waldemar Young, governors; Bartlett Cormack, Jack Cunningham, Howard Estabrook, Mr. Green, Jane Murfin, Robert Riskin, Mr. Young, committee.

A joint meeting of the governors and committees has been set tentatively for October 9, when the officers of the Academy will be selected.

MGM Shows Its First Quarter Short Subjects

Metro-Goldwyn-Mayer on Wednesday previewed for the trade in New York its short subject releases for the first quarter of the 1934-35 season. Attending the showing were MGM executives and representatives of the trade and fan press.

Among the subjects shown were "Goofy Movies," No. 8; "The Spectacle Maker," a two-reel subject in Technicolor; "Pro Football," a Pete Smith Oddity; "Mike Fright," an Our Gang comedy; "Tale of the Vienna Woods," a Harmon-Ising Technicolor cartoon; "Taking Care of Baby," , Pete Smith Oddity; "Switzerland, the Beautiful," a FitzPatrick Traveltalk in Technicolor, and the first issue of the reorganized Hearst Metrotone News, featuring Edwin C. Hill as commentator. Reviews of these appear on page 66.

GFTA Holds Two-Day Convention at Atlanta

The GFTA (Georgia, Florida, Tennessee, Alabama) Independent Theatres' Association, opened a two-day session at the Robert Fulton Hotel in Atlanta, with Ike Katz, Montgomery, Ala., president, presiding. Sidney Samuelson addressed the convention. A dinner dance was a feature of the meeting.

The association late Tuesday voted to affiliate with Allied States.

TAX BRINGS THREATS OF FILMLESS MEXICO

Proposed Levy Would Raise Several Distributors' Tax Payments Up to 3,000 Per Cent

By JAMES LOCKHART
Mexico City Correspondent

Now that all signs point to Mexico City becoming a world capital without a single playhouse, as theatre after theatre here is going cinema, there is also the probability that not only the Mexican metropolis but all Mexico as well may become a land without either stage or screen entertainment. Or perhaps, thespians who are crying so loudly about the cinema seizing their little all will dry those tears and rejoice at a sudden turn of fate they didn't expect.

The closure of practically every cinema in Mexico is in the offing, unless the national government changes its mind about putting into effect a new tax. That is what the National Association of Motion Picture Distributors threatens. The Association's members include the nine American and two European producers who are represented in this territory. The tax looks little, but it is plenty big, says the Association. It is a proposed levy of 10% of the gross price on every article that is rented in this land—radios, piano, and things like that. The Government wants the impost applied to motion picture film, discs and such that are distributed. And there rises the rub.

Urged Films Be Exempted

The Association urged the Government to lay off the levy as far as the motion picture business is concerned, asserting that the impost would raise its members' tax payments up to around 3,000 per cent. This, the petition said, would oblige every foreign country to quit this territory, and automatically shut nearly every picture house in the country, as Mexican cinemas get most of their programs from beyond the national borders. Mexican producers are not yet prepared regularly to supply the country's 750 film theatres.

It is learned in Mexico City's film row that these gentlemen have had their taxes elevated in the following proportions the last three years:

Discs, 1,200 per cent; duties on films, etc., 450 per cent; impost on sums they credit New York, 60 to 250 per cent; municipal levies, 150 per cent.

The Government instructed its ministry of finance to look into the matter. The ministry put a committee of experts to work to see whether films, discs and whatnot that are rented in the cinematographic industry can be left out of the statute's provisions.

American companies distributing here are Paramount, MGM, United Artists, Warner-First National, Universal, Fox, Pathe, Columbia and RKO. Ufa and Gamus are the two European houses represented here.

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Metro's Leo is smiling expansively in Mexico City, now that he has triumphed over a whole row of obstacles that arose when production of "Viva Villa" began in this interesting land last autumn and popped up again even before the ink had dried on publicity announcing that the production was going to be shown in the Mexican capital.

Exhibitors were not surprised when they learned that the Union of Cinematographic Employees of the Federal District, which includes Mexico City, had decreed a boycott against "Viva Villa" on the ground that it makes fun of Mexico and slurs the Mexican revolution, the moving spirits of the great social revolution that began in 1910 with Pancho Villa very much a figure. But the exhibitors, and in fact the whole industry here, raised eyebrows when the Union decided not to act on its own accord in banning Metro's ace Mexican production, as it did in the case of "Thunder Over Mexico," but to put the matter up to the National Confederation of Workers and Peasants, a very strong labor organization.

The eyebrows went up further when the Confederation announced, in newspaper advertisements, that it had decided against backing the Union's boycott, inasmuch as both the picture and its exhibitions had been officially approved. The Confederation added that it is with the Union in what it says against the production but it prefers to leave responsibility for exhibits of the picture to the Government.

Own Congress Opposes Inquiry

"Viva Villa" is doing capacity business at the Cine Regis. Whether by design or mere chance, this cinema is directly under the balcony of the hotel that Lee Tracy made known far and wide last November, during filming of the first version of "Viva," getting himself shipped back to Hollywood at the expense of the Mexican Government. However, exhibitions of the picture have not been all smooth. During a full house attendance, two little bombs, about the size and caliber of those that were popular during oldtime Fourth of July celebrations, were exploded. A woman and a girl were slightly injured and many patrons hastened out of the cinema, though there was no panic. No arrests were made, but the police were seeking the bombers, who they believe are reds or folk with a curious sense of patriotism. The cinema was closely guarded by policemen and detectives.

Congress laughed down a suggestion by one of its members that an inquiry be made into the picture. Those overruling this proposal contended that it is up to Congress to attend to more weighty matters than going to see whether or not a moving picture offends national sensibilities and that it would be better to leave well enough alone, since the Government has found the production all right.

Mexico City press picture critics have high praise for "Viva Villa" and the Government's organ is according it much laudable publicity.

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Mexican history and a certain displeasure with "Juarez Maximiliano" ("Juarez and Maximilian"), claimed to be most elaborate made-in-Mexico production, a Columbia release, has inspired organization of a cooperative society headed by Lawyer Alberto M. Saavedra, to make a series of outstanding episodes of this land's story from the conquest in 1520 to today.

This organization holds that "Juarez and Maximilian" is too sympathetic with government France imposed upon Mexico in 1867, and intends to produce pictures that will depict Mexican history from a purely Mexican viewpoint. The first picture, a talker, will be "El Cerro de las Campanas" ("The Hill of the Bells"), named for the place where Maximilian was executed.

Cameramen Restricted

Cameramen who desire to shoot motion pictures or stills in museums or archaeological and colonial monumental edifices that are controlled by the Mexican ministry of public education, find themselves confronted by the following new regulations:

No pictures of any kind can be taken of archaeological and colonial monumental works undergoing repairs, conservation, and so on. Special permits are necessary to use cameras in museums, and only objects therein that government photographers have not treated can be shot. Permits are also necessary to picture archaeological and colonial monumental edifices that are not being repaired. Makers of museum and monumental edifice pictures must pledge themselves not to damage this property, and this picturing is allowed only to publicize the museums and edifices or for scientific purposes.

Cameramen who desire to shoot these described subjects for commercial purposes are required to pay a fee fixed by the ministry. All must provide copies at cost price to the ministry whenever desired.

This camera activity is also regulated by the state department.

Francis Realigns RCA Photophone Sales Areas

District sales representatives of the Photophone division of RCA Victor have been re-designated as district sales managers, under an order of James E. Francis, recently named manager of the division, succeeding E. O. Heyl, resigned. Realigning sales territories, Mr. Francis assigned Bernard Sholtz to handle northern New Jersey, Staten Island, Connecticut and eastern New York State, in addition to New York City. M. S. England has been assigned to central and western New York State; J. B. Dumestre to Georgia, Florida, Alabama and part of Tennessee, and C. W. Sawin to the entire New England territory, with the exception of Connecticut.

Barton Kreuzer, long with Photophone, has been named technical consultant to RCA Victor high fidelity recording licensees. Mr. Kruzer's headquarters will be at the Camden, N. J., laboratories.

Cobina Wright Sponsors Film

Cobina Wright, socially prominent patron of the arts, has entered the motion picture field with her sponsorship of "Blue Light," film produced in the Italian Alps and playing at the 55th Street Playhouse in New York. American rights are owned by Gil Boag and DuWorld Pictures is distributing.

RIGID REGULATION OF AGENT-CLIENT RELATION ASKED IN REPORT TO NRA

Split Commissions, Gifts to Get Business of Producers and Entice Employees Are Prohibited in Proposed Rules

Rules governing the relations between producers and agents, writers, actors, directors and technicians are recommended in a report filed last week with the National Recovery Administration, on which a hearing will be held October 17, at the Willard hotel in Washington.

The relations between agent and client are to be rigidly regulated under the committee's 14 proposals, which are designed to eliminate "sharp" practices of which there has been much complaint. Split commissions would be barred.

A close check is to be kept upon agents, who will be required to file reports with the agency committee disclosing the identity of all owners and of all persons having a financial interest. Where a producer is shown to have any interest in an agency, the committee will be required to give "full publicity" to that fact.

A number of practices, such as the making of gifts to obtain the business of a producer, enticement of employees, are prohibited.

Producers are to be forbidden to transact any business with any agent not in good standing, and are prohibited from attempting to induce any person to employ or refrain from employing a particular agent. Signed contracts between agents and clients will be required for recognition of the former as a representative of the latter.

Full Publicity Required Where Producer Is Shown To Have Interest in Agency; Washington Hearing Set October 17

Text of Proposed Regulations Governing Agent-Client Relation

SCHEDULE "A"

Pursuant to Article V, Division B, Part 4, Section 4, the following rules governing relations between producers, agents, writers, actors, directors and technicians have been submitted by the Agency Committee of the Code Authority of the Motion Picture Industry.

ARTICLE FIRST

An agent shall be considered an agent in good standing when he is not suspended or disbarred as hereinafter provided.

ARTICLE SECOND

Every agent shall forthwith file with the Agency Committee a true and accurate statement setting forth the names and addresses of all persons connected with the agency as owners, partners, stockholders, or who have any financial interest in the agency, directly or indirectly. Whenever changes occur, or other persons become connected with or financially interested in the agency, a supplemental statement must be filed within five days after the occurrence of such change.

The Agency Committee shall give full publicity to the fact that a producer is interested in the agent's business, naming the agent and the producer.

ARTICLE THIRD

It shall be an unfair trade practice and a violation of this code for any agent (a) to give, offer, or promise to any employee of any producer any gift or gratuity to influence the action of such employee in relation to the business of such producer; (b) to alienate or entice, or to attempt to alienate or entice, any employee under written contract of employment, from such employment, or to induce or advise without justification any employee to do any act or thing in conflict with such employee's obligation to perform in good faith any contract of employment whether oral or written; (c) knowingly to make any materially false representation to any producer in negotiations with such producer for or affecting the employment or contemplated employment of any person represented by such agent; (d) to foment dissension, discord, or strife between any employee of any producer and his employer with the intent or effect of securing the employee's release of employment or a change in the terms of any contract under which the employee is engaged or of causing the employee to be or become dissatisfied with his subsisting contract; (e) to induce or advise without justification the breach by a client of a valid existing contract with another agent, or to alienate or entice, or to attempt to alienate or entice a client from another agent having a written contract with such client; (f) without justification to fail to take all reasonable means to transmit promptly to a client, in writing, any written communication from a producer to the client sent through the agent; (g) without justification to fail to take all reasonable means to transmit promptly to a producer, in writing, any written communication from a client to a producer, sent through the agent.

ARTICLE FOURTH

Every contract hereafter entered into between an agent and a client shall be void unless it contains the following provisions in substantially the following language and no subsequent or concurrent waivers or modifications thereof:

(1) The agent in his relation to the client acts as a fiduciary and is subject to all the duties of a fiduciary.

(2) One of the following persons (not more than four), and the following persons only (here insert names) shall at all reasonable times handle the client's business except as to secretarial, bookkeeping and publicity matters. No other person or persons shall handle the client's business unless the client gives his written consent to their so doing, and the failure of the persons so designated to give diligent attention to the client's business shall be a breach of contract by the agent, entitling the client to cancel the contract. Notwithstanding the foregoing, if an agent maintains a full-time responsible representative at any studio, such representative may handle the client's business with such studio. In case of unreasonable refusal of the client to agree to a substitution of another person for a person named in the contract to handle his business, such substitution may, nevertheless, be made with the approval of the NRA Agency Committee after notice and hearing under such rules as the NRA Agency Committee may from time to time prescribe. The decision of the Committee on such subject shall be conclusive and there shall be no right of appeal. Such rules shall be subject to approval by the Deputy Administrator of the NRA Motion Picture Code, and may delegate the power to a deputy or Board.

(3) Upon request by the client, one of the persons above specified shall confer with the client within 48 hours. Two violations of this clause by the agent shall be a breach entitling the client to cancellation of the contract, if the requests were in writing.

(4) In the event the client fails to obtain a bona fide offer of employment from a responsible employer during a period of time in excess of four (4) consecutive months, either the client or the agent shall have the right to terminate the contract, providing, however, that the client shall at all times during such period of four (4) consecutive months, or longer, be ready, willing, able and available to accept employment and to render the services required in connection with said employment. Notice of intention of either the agent or the client to terminate this agreement for the reasons specified in this paragraph must be given in writing to the other.

(5) In the event the client has not secured employment for at least four weeks during any six consecutive months, the client shall have the right to terminate the contract upon written notice; provided, however, that no such privilege of termination shall exist if, during such six (6) months' period the client has received and refused bona fide offer or offers of employment in good faith from a responsible employer or at least four weeks' work on fair terms and at fair compensation, and provided further, that the client shall, during said six consecutive months' period be available for employment.

Fair terms and fair compensation mean terms and compensation which are fair considering the following factors:

(a) The client's standing and previous experience;

(b) The client's previous compensation and terms in the motion picture industry;

(c) The general condition and standards of the motion picture industry at the time.

If a client is in the State of California, he shall be considered available for employment if he is able and willing to report for work within 48 hours of notification, and under no legal obligation which prevents his so doing. If a client is absent from the State of California, he shall be considered available if he is able and willing to report for work within ten days of notification, and under no legal obligation which prevents his so doing.

(6) If at any time while the client shall be unemployed the client shall, by notice in writing sent to the agent, request the agent to furnish the client written statements of the activity of the agent, the agent shall at least once during every two weeks of the client's unemployment, mail to the client a statement showing in reasonable detail the following activities of the agent to procure the client employment; (a) what efforts have been made to obtain employment for the client; (b) with what studios the agent has negotiated for such employment and (c) what offers, if any, for the client's employment have been received by the agent. A breach of the provisions of this paragraph of the contract shall entitle the client to cancel the contract.

(7) If the agent shall, in connection with the client's business or in connection with the business of other clients: (a) make a salary rebate or money payment of any sort to a motion picture producer, or anyone employed by a motion picture producer except the agent's client, in connection with employment or purchase of story material; (b) make any secret or collusive agreement or manipulation between agent and agent and/or agent and producer, the objective of which is to reduce or restrict the compensation of the client; (c) split commissions with or pay to anyone other than a recognized motion picture, theatrical, or literary agent any part of the compensation received from a client for procuring engagements or employment for such client, directly or indirectly; (d) be guilty of misrepresenting to a prospective client the clientele or connections of the agent to induce the client to employ or continue to employ the agent; (e) be guilty of any act of business dishonesty in connection with the agency business; the client shall within a reasonable time after discovery of said act, or acts, be entitled to cancel his contract by notice in writing to the agent.

(8) The agent shall promptly inform the client of all definite offers received from responsible employers for the client's services. If the client files a request in writing with the agent that such information shall be in writing, the agent shall comply therewith. The breach hereof shall entitle the client to cancel his contract.

(9) The agent shall use reasonable efforts to procure employment for the client. The breach hereof shall entitle the client to cancel his contract.

(10) The client shall have the right to demand the agent's representation of the client in all dealings with the client's employer, even after the client is under a term contract to the employer, and the agent shall diligently perform this service for the client as an essential part of his duties to the client, and the refusal to perform such duties shall entitle the client to cancel this contract.

(11) If an agent is disbarred under the National Recovery Act Agency Code, the client shall have the right to cancel this contract, but, in the event that the client has entered into a contract with a producer while his contract is in force, the client shall, nevertheless, pay to agent one-half and one-half only of the compensation specified in this contract in relation, and in relation only, to said contract with said producer, but in no event shall said compensation exceed the sum of five per cent of the compensation paid the client under said contract with the producer.

(12) If an agent is suspended under the National Recovery Act Agency Code, the client shall have the right to suspend this contract without extending the final expiration date thereof, but in the event that the client has entered into a contract with a producer while this contract is in force and unsuspended, during the period of the suspension, the client shall, nevertheless, pay to the agent one-half and one-half only of the compensation specified in this contract in relation, and in relation only, to said contract with said producer, but in no event shall said compensation exceed the sum of five per cent of the compensation paid to the client under said contract with the producer.

(13) The agent represents that no producer is interested in the business or commissions of the agent, directly, or indirectly, except (here insert names). If the foregoing representation is untrue, the client may cancel this contract and recover from the agent all money heretofore paid the agent by the client. The agent shall promptly notify the client in writing of any change in this respect; if the foregoing agree-

(*Continued on following page*)

AGENT—CLIENT RULES

(*Continued from preceding page*)

ment is not performed, the client may cancel this contract and recover from the agent all money paid the agent by the client after the change. If any new producer becomes interested in the business of the agent, and the client is notified in writing, the client may cancel this contract within thirty days after receipt of such notice.

(14) Any dispute or controversy arising out of this contract or the refusal to perform the whole or any part thereof shall be submitted to arbitration, each of the parties to appoint an arbitrator, and the two to choose a third, and if they cannot agree the third arbitrator shall be appointed by the President of the Bar Association of the County in which this contract is made.

ALTERNATIVE ARTICLE FIFTH

It shall be an unfair trade practice for any producer, directly or indirectly, to transact any business relating to the production of motion pictures with any agent who is not in good standing.

It shall be an unfair trade practice for any producer to refuse to permit any agent in good standing to represent a client and, if the client so desires, to be present at all discussions and conferences between the producer and the client with respect to the employment of the client, or the terms and provisions of a contract or proposed contract of employment, or the modification of any of the terms or provisions of a contract of employment or any other business matters in connection therewith.

Agents shall not without the invitation or consent of the employer, seek to represent their clients or be present at conferences or discussions with respect to stories, scrips, wardrobe, make-up or other production matters.

ALTERNATIVE ARTICLE FIFTH

No producer shall, directly or indirectly, transact any business relating to the production of motion pictures with any agent who is not in good standing. On all matters of business, and in all cases of controversy or disagreement between the client and the producer on matters other than business, no producer shall refuse to permit an agent in good standing to represent a client and be present at all discussions or conversations between the producer and the client, if the client so desires. If a producer negotiates for the services of a client employing an agent, he shall not refuse to negotiate such employment through such agent except with the written consent of the client.

ARTICLE SIXTH

The agent occupies a fiduciary relation to the client and no producer shall influence or attempt to influence any agent by threats, bribery, coercion, or otherwise, not to perform his full duty to his client. No producer shall, directly or indirectly, attempt to induce a client, as a condition of employment, to employ an agent, or to refrain from employing a particular agent.

ARTICLE SEVENTH

No contract between an agent and client shall be valid for any purpose, nor shall the agent be recognized as representing a client, unless the agent has a signed contract with such client, stating definitely the terms of the employment and the compensation, or rate of compensation, to be paid by the client to the agent; provided, however, that for temporary purposes, an authorization, valid and enforceable for not to exceed sixty days, may be given by a client to an agent in the form of a letter or telegram. Such temporary authorization shall absolutely expire after sixty days and shall not be renewable. If any such temporary authorization does not specify the commission, or compensation payable, the commission or compensation shall be deemed to be ten percent of all moneys received by the client either directly or indirectly on account of any contract entered into by said client during the period of such temporary authorization during the full term of said contract or options exercised thereunder, or upon any new contract entered into in substitution, or replacement of any such contract during the term of such original contract or options thereunder. All such temporary authorizations shall be deemed and construed to embody all provisions required by this Code to be incorporated on contracts between agents and their clients.

ARTICLE EIGHTH

No agent shall, unless he has a written contract with his client, or a valid temporary authorization with such client as provided for in Article 7th above, levy or cause to be levied an attachment or garnishment against a client.

ARTICLE NINTH

The following causes, and the following causes only, shall be cause for the suspension or disbarment of an agent:

(a) A violation by the agent of Article Third, Article Sixth or Article Eighth.

(b) The making of a contract by an agent not conforming to Article Fourth.

Every agent shall register with the Agency Committee his address for receipt of complaints. Any interested person may file a complaint against an agent alleging a cause for disbarment or suspension under (a) or (b) of this Article and stating the facts. The complainant must verify the complaint before a Notary Public and state that the facts are true of his own knowledge other than those stated on information and belief, and as those he believes them to be true.

Every interested persons filing a complaint against an agent must file therewith a copy, which copy shall be transmitted to the agent, and the agent required to answer the same at a time and place prescribed by the Agency Committee. No hearing or proceeding shall be conducted without due notice and a full and fair opportunity to all interested parties to appear and be heard in person or through counsel. A complete transcript of all testimony and arguments shall be made and certified to the Administrator, together with the findings and recommendations of the Agency Committee if it unanimously agrees, or the recommendations of the separate members thereof if they do not agree. The Administrator shall thereupon do any or all of the following things:

(1) He may absolve the agent and publicly so announce;

(2) He may publicly reprimand the agent;

(3) He may suspend the agent for such period of time as he shall fix;

(4) He may disbar the agent from practicing agency; or

(5) He may conduct such further investigations and hearings as to him may seem necessary or advisable and thereafter make any of the above orders. The order of the Administrator shall be final. The Agency Committee may adopt supplemental rules of procedure from time to time concerning proceedings under this Article, but no rules so adopted shall be effective until approved by the Administrator.

ARTICLE TENTH

This Agency Code shall not be effective for any purpose unless and until the President, pursuant to Section 10 (a) of the National Industrial Recovery Act, prescribes the same as rules and regulations pursuant thereto and as part of the Code of Fair Competition for the Motion Picture Industry.

ARTICLE ELEVENTH

The client shall not have the right to waive any of the provisions of Article Fourth. None of the provisions of any of the Articles of this Code shall be deemed retroactive, nor in any way shall any of the provisions hereof affect any contracts heretofore entered into between the agent and a client.

ARTICLE TWELFTH

The term "agent" as used herein is defined in the Code of Fair Competition for the Motion Picture Industry, Article VB, Part 4, Section 8. The term "client" as used herein means a person who employs an agent for any or all of the purposes defined in said Section 8. The term "producer" as used herein is used as defined in Article I of the Code of Fair Competition for the Motion Picture Industry.

Photoplay Honors "Little Women"

"Little Women," RKO Radio screen version of the Louisa May Alcott classic, starring Katharine Hepburn, has been awarded the *Photoplay Magazine* gold medal as the best film produced during 1933. The announcement was made in the November issue of the publication, of which Kathryn Dougherty is publisher.

The film, also selected as the best film of 1933 by the Academy of Motion Picture Arts and Sciences, won the award by a large majority of the vote cast, it was said. The award was instituted by the late James Quirk, publisher of *Photoplay,* in 1920, when "Humoresque" was voted the best.

Hearing on Pathe Meeting Postponed

The court hearing on the application of Pathe Exchange for permission to hold an extraordinary stockholders' meeting to pass on reorganization plans was postponed from this week to next in supreme court, New York. The postponement was allowed for the filing of additional information.

'Man of Aran' Set For New York Run

Robert Flaherty, who will be remembered well for his unusual productions of "Nanook" (Pathe, 1922), "Moana" (Paramount, 1926) and "Tabu" (Paramount, 1931), has made another such picture, "Man of Aran," a Gaumont-British release, which will open at the Criterion theatre on Broadway on October 19, for a two-a-day run.

Mr. Flaherty went to the barren island of Aran, which rests 30 miles off Galway and the rocky coast of Ireland, to make his picture. A native cast, recruited from among the 2,000 inhabitants of the island, were his players.

The film, which has had a five-month engagement in London, was awarded the Mussolini Cup in Venice at the recent international film exposition. On his return to New York for the run here, Mr. Flaherty brought back three of the players, Michaeleen, the lad in the film; "Tiger" King, the "Man of Aran," and Maggie Dirriane.

British Admissions Were $192,156,000 During 1933

During 1933 a total of $192,156,000 was paid in Great Britain for motion picture theatre admissions, according to a report to the department of commerce at Washington from the American consulate-general in London. The entertainment tax on the total admissions amounted to $32,026,000.

The total number of admissions was 958,000,000, or an average of 18,500,000 per week. The average admission price of 2,000 British theatres during the current year was approximately 20 cents. During 1933, 476 films were imported into Great Britain, of which 330 were registered by nine American-owned companies, American imports representing more than 90 per cent of the total imports.

Hammons Guest Speaker At Weekly AMPA Luncheon

E. W. Hammons, president of Educational, was the guest speaker of last week's meeting of the AMPA in New York. Ed Finney, former president, acted as guest chairman. Other celebrities in attendance included Ernest Truex, Tom Howard, George Shelton, Yorke and King, the Mountain Melodiers, Jackie Cooper, Ferde Grofe, Harry Gribbon. John Myers, publicity director of London Films, was one of the guests of honor.

Elfelt, Producer for Imperial, Changes Name

Clifford Elfelt, producer, has changed his name to Clifford Sanforth. He is under contract to produce 14 features for Imperial Distributing Corporation. He has just returned to Hollywood from New York, where he produced "Broadway Virgin." His new company, known as Imperial Productions, will function at the Talisman studios, on the Coast, where he will maintain a production staff on a yearly basis. Earl Biglowe's "Phantom Mystery" will be the first to go into production, about October 15.



Lyric by
MORT DIXON

Pop ! Goes Your Heart

Music by
ALLIE WRUBEL

Quite un - ex-pect - ed - ly a love - ly face you see and sud-den-ly, "Pop!" goes your heart.

Mm - m With - out a warn - ing word, a charm-ing voice is heard, and sud-den-ly,

"Pop!" goes your heart, Mm - m When life is just a bowl of with-ered fruit,

So sour and dry, You just want to cry, Then

. . . . . Try these 5 SWELL SONG HITS
on your piano (or your pianist) . . . . . .



Lyric by
MORT DIXON

Happiness Ahead

Music by
ALLIE WRUBEL

Sweet - heart, there must be hap - pi - ness a - head,

I'm sure we'll spend a day of cheer for ev - 'ry lit - tle tear we've

shed. Sweet - heart, I

see our hap - pi - ness a - head and there's a

. . . then imagine DICK POWELL singing them to a gorgeous new screen star . . .



Lyric by
IRVING KAHAL

Beauty Must Be Loved

Music by
SAMMY FAIN

Each gar - den, each flow - er lives to be kissed by an

Ap - ril show - er, Give me your lips, Beau - ty must be loved.

Your charm, dear, Your grace, dear, Let me ap - plaud you with

my em - brace, dear, Give me your arms, Beau - ty must be

...JOSEPHINE HUTCHINSON, direct from her triumphs with the famous N. Y. Repertory Theatre



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Lyrics by
MORT DIXON

Words by
ALLIE WRUBEL

All On Account Of A Strawberry Sundae

They flirt - ed on Fri - day and mar - ried on Mon - day,

All on ac - count of a straw - ber - ry sun - dae. They

built a house for two, Be -

lieve it or not, that's what a sun - dae can do. If they had

. . . . using an entirely new technique of song direction developed by MERVYN LeROY . . .





The Window Cleaners

Words and Music by
BERT KALMAR
and HARRY RUBY

Ev'-ry morn-ing we be-gin On the out-side look-ing in. You bet we see a lot while we mas-sage the win-dow pane. Out the win-dow we would go If we told the things we know, But we're too wise to scan-dal-ize, From

. . . and surrounded by a cast-full of stars including John Halliday, Frank McHugh, Ruth Donnelly, Allen Jenkins, Dorothy Dare

"HAPPINESS AHEAD"

Release date advanced to October 20th, so you can bring this big money-maker in without delay!

VARIETY | MOTION PICTURE HERALD | FILM DAILY

Happiness Ahead

Familiar in story, 'Happiness Ahead' becomes excellent entertainment through dialog and directorial treatment. Picture has speed and novelty, should land in the good grossers. Noteworthy is the cinematic debut of Josephine Hutchinson. Despite the lightness of her part, Miss Hutchinson gives evidence of becoming a stellar screen bet. With a quality similar to that of Helen Hayes, she will be a femme favorite.

As an heiress who is tired of the pomp of her surroundings and a domineering mother, Miss Hutchinson sneaks off, becomes acquainted with Dick Powell, a window-washer. She finds Powell and his friends genuine. In an effort to help him better himself, she borrows money from her indulgent father. Powell, not knowing she is weathy and believing the father to be her boy friend, gives her the air. Dad squares things in time to save her from marrying a man her mother has chosen.

Mervyn LeRoy has given the story a freshness that was necessary to lift it above commonplace. His fast direction keeps the yarn from dragging. Dialog is above par, giving all the characters a naturalness often missing.

Powell is himself as the window massager. He sings four numbers, none of them socks. 'Pop Goes [illegible] Heart' will get a good recep- [illegible] Window Panes,' [illegible] has ex-

Russ[illegible]
Jane Darwell [illegible]
assignments.

Photography, particularly [illegible] Miss Hutchinson, is very good.

Happiness Ahead

(Warner)

Romance

This picture is composed of popular entertainment and showmanship elements. It's a love story, chockful of human interest. The Cinderella theme is novelly reversed; a rich girl falls in love with a regular fellow poor boy. A spirit of gay romantic adventure motivates. Yet supplementing that quality there's plenty of comedy in dialogue and situations. There's action enough to give the show a tinge of realism. Occasionally comes a pulse-quickening thrill. Logical is the touching tinge of contrasting drama, made more potent by smartly controlled suspense. Music, both in song and accompaniment, fulfills a different function than in previous Dick Powell pictures. While it is a feature by itself, its primary purpose is to accentuate the romantic quality of the theme.

In addition to its entertainment quality, it uncovers Dick Powell as a star not entirely dependent upon his singing ability. Also it introduces a new personality, Josephine Hutchinson, not an electric beauty but an actress of ability with the earmarks of potential popularity.

While it covers much that is colorful and interesting, the story is simple and natural. Wealthy Joan finds no interest in the sham and foible of high society. New Year Eve, on an adventurous quest, she lands in a Chinese restaurant. The people there thrill her; she is made one of a party, window-washers and shop girls. Romance comes, quick, clean and appealing, for her and Bob Lane. To shield her identity, she rents a walk-up flat.

All goes well until ambitious Dick, desiring to go into the window-washing game for himself, but not having the necessary dough, sees Joan get the money from her father. Not knowing the relationship, but accepting the check, he thinks he is being two-timed and ther[illegible] ick end to the romance, his [illegible]

a cha[illegible] embellished with the elements they most appreciate, should [illegible] McCarthy, Hollywood.

"HAPPINESS AHEAD"

with Dick Powell, Josephine Hutchinson

First National 86 mins.

CLICKS STRONG WITH WHOLESOME HUMAN INTEREST DRAMA AND SWELL ROMANCE THAT WILL GET THE FEMMES.

Mervyn Le Roy comes through with a grand human interest document filled with delightful and natural touches that are bound to panic the femmes of high and low degree. But perhaps initial credit must be given to Harry Sauber for writing a down-to-earth original without any Hollywood hoke and plenty of the stuff that brings a catch in the throat and a smile to the lips at the same time. And that's a type of writing very scarce on the screen. Josephine Hutchinson comes through as a great bet with an extremely natural and charming personality that grows on you. And how that girl can troupe! A grand team—she and Dick Powell, the latter doing the best work of his career in this one. It is a Reverse Cinderella story—with the rich girl playing at being a poor girl so she can get some real happiness and romance out of life. And Powell sings a couple of songs—especially a sort of theme song throughout—that fits in perfectly to plot development and makes the lavish musicals look weak stacked against this production's swell human interest story.

Cast: Dick Powell, Josephine Hutchinson, John Halliday, Dorothy Dare, Frank McHugh, Allen Jenkins, Ruth Donnelly, Marjorie Gateson, Russ[illegible] Treen, [illegible]

[illegible], Cameran

[illegible], Excellent. **Photography,** [illegible] Good.

. . . and you'll understand why the folks who've seen it have gone slightly hysterical about Warner Bros.' "HAPPINESS AHEAD"

THE TRUTH FROM FELLOW SHOWMEN

"Is this a private fight, or can anyone join in?" *asks A. West Johnson, manager of the Heilig theatre at Eugene, Ore., in a letter to the "What the Picture Did for Me" department.*

Volunteering to join the steadily growing corps of contributors, Mr. Johnson writes:

"For a long time I've watched the other fellows handing out praise and punishment, and I think I've missed a lot of fun by not being one of them.

"'What the Picture Did for Me' has been a valuable department for me in the past, aside from the pleasure I've had reading it. Many is the poor picture I have sidestepped, and many's the headache I've saved myself by listening to what the other fellow has had to say.

"Individual opinion shows a great deal of variation, of course, but taken by and large, the general opinion isn't far from the absolute truth. And I don't know anywhere else that one can get as good a glimpse of the truth as he can from his fellow showmen.

"So here goes! And may the bouquets and brickbats fall where they are deserved!"

Frankwyn Takes New Dietz Play

The play producing company of Frankwyn Productions, composed of Arch Selwyn and Harold B. Franklin, has acquired a new musical play, written by Arthur Schwartz and Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, and titled "Revenge with Music." It is expected to open on Broadway at the New Amsterdam theatre in November.

Mr. Dietz and Mr. Schwartz, librettist and composer, respectively, are the authors of several musical successes in recent seasons, among them "Three's a Crowd," "The Band Wagon," "Flying Colors." Their latest, "Revenge with Music," is the first musical comedy drama they have written, it being rather a romantic play with music than a musical comedy. It is expected to be somewhat unique in form and treatment.

Libby Holman and Charles Winninger will be featured in the new play.

First Paramount Film Set for Music Hall

The premiere of the Paramount picture, "The Pursuit of Happiness," is scheduled for the Radio City Music Hall in New York, October 25, this being the first Paramount film to play the theatre. The film is an adaptation of the stage play of last season of the same title, with Francis Lederer and Joan Bennett in the leading roles.

BRITISH SEE RETURNS BY RECIPROCITY NOW

Instead of Films It's Talent; Financial Balance Predicted Earlier Than Expected

By BRUCE ALLAN
London Correspondent

Reciprocity is taking on a new meaning these days. There was a time when, as a theory, it postulated the exchange of so many American films for so many British. It remained a theory.

As a fact, it seems to amount to this: Hollywood sends us a star or director, or the promise of one at an average rate of one a day, and London sends back its executives in nearly the same numbers.

All Good for Business

It's all good for business, even though the visitors from your side are assured of good ready money, while the British visitors to New York are to a large extent still living on hope. The financial balance also may become an even one very much sooner than many persons imagine. It's a matter of some significance that the money which London will be sending to New York is likely to be the most important factor in bringing good American dollars back to London in due course.

Take the Toeplitz contract with Lubitsch. If there is a better directorial investment for a British company which wants to break into America while establishing itself at home, I would like to know of it.

There is a typical Toeplitz touch about the Lubitsch signing. The managing director of this company has the simplest possible production theory; he wants the best and he buys it. He can afford to, with a board of directors which includes as chairman Sir Harry Cassie Holden of the Midland Bank and such associates as Giuseppe Toeplitz, for 20 years managing director of the Banca Commerciale Italiana; Major Walter Williams, who represented Schroeder's in Paris for 15 years, and Richard Barrow Hirsch, the stockbroker and bank director.

Lubitsch To Make Third Film

Lubitsch will make the third film on the Toeplitz program. The second is to be directed by Kurt Bernhardt, the company's production manager, who made "The Last Company," a 1930 Ufa production with Conrad Veidt which at that time seemed to be the finest combination of sound and real pictorial values I had seen.

Also this week came the news that Alexander Korda had signed up John Barrymore, that Lupe Velez had put her name to a Twickenham contract and that Nils Asther had arrived for his B. I. P. part in "Abdul Hamid."

The ferry last week brought you Michael Balcon, the Gaumont production chief; Nova Pilbeam, star of "Little Friend," and the film itself. Nova is making a personal appearance at the American premiere. That's another big forward step, of course. Certainly no American film expert can say today that Englishmen are unwilling to learn; they are applying every piece of advice which has come from Hollywood for years past, including that most sage piece of advice that you must produce your stars.

▽

The Overbuilding Problem

Mails these weeks seem to be made up in 50-50 proportions by news of more Cinematograph Exhibitors' Association action against overbuilding and by invitations to sumptuous openings of sumptuous new super-theatres. A resolution a day certainly doeesn't seem to keep the Odeons at bay.

Up at Sheffield the C. E. A. branch, in place of organizing individual opposition to new theatres, has come out officially against the grant of a license to the Paragon, which is practically completed and will certainly get its license. The branch's action can, in fact, be regarded as a declaration of policy rather than effective step in this case. What makes it significant is that the promoter of the Paragon is none other than Vice President McDonald of this very Sheffield branch.

▽

Churchill as Film Editor

Alexander Korda has just issued particulars of another film enterprise which offers all sorts of interesting possibilities. He has signed a contract with Winston Churchill to edit what is best described as a series of educational topicals.

The titles already announced suggest that these films will consist of discussional and possibly controversial treatment of current problems in the form of a commentary, plus illustrated scenes. Just how far Mr. Churchill will be seen in them I am not quite sure, but I gather that the introduction at least will be spoken by him personally.

Following are the titles of topics already scheduled: "Will Monarchies Return?" "The Rise of Japan," "Marriage Laws and Customs," "Unemployment" and "Gold."

It will be curious if the educative powers of the screen are first demonstrated by films of this type, in the ordinary cinema rather than in the schools. If it can be done, it seems that Mr. Churchill is the forceful personality needed to attract the public, while Korda certainly can be relied upon to see that the film side realizes the author's ideas.

United Artists will handle these original releases in America, where I imagine they will create as much curiosity as over here.

Weil Heads Special Campaign

Joe Weil, assistant to Carl Laemmle, has been assigned by Mr. Laemmle to direct a special exploitation campaign for seven forthcoming Universal features: "Imitation of Life," "Great Expectations," "Night Life of the Gods," "The Great Ziegfeld," "Sutter's Gold," "The Mystery of Edwin Drood" and "Show Boat."

Fire Destroys Theatre

The Wolverine, 600-seat neighborhood theatre in Detroit, was destroyed by fire last week. A carelessly discarded cigarette was the cause. Edward Pascal, owner and operator, said he would rebuild immediately.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

WICKED WOMAN

MGM

The outstanding showmanship angle in this production is that in Mady Christians it presents a new star. In looks, ability and personality, she seems to have those elusive qualities that mark a person for immediate popular favor. Supplementing that asset is the story quality, a character drama of heroism, sacrifice, tragedy, happiness and fear, the kind of entertainment usually powerfully appealing to feminine theatre-goers.

For Mady Christians' American screen debut, knowing that she is one of the foremost Continental legitimate stage stars, MGM chose Ann Austin's widely read novel. The screen play is by Florence Ryerson, who did "This Side of Heaven," Maurice Watkins, collaborating scenarist on "Search for Beauty," and Zelda Sears, who worked with Miss Ryerson on "This Side of Heaven" and on her own is noted for many successful pictures, including "Tugboat Annie" and "Operator 13." The importance of emphasizing the woman appeal is made more evident by the participation of these woman writers in the screen play. Direction is by Charles Brabin, maker of the well-remembered "Driven," also "Secret of Madame Blanche," "Stage Mother" and "Day of Reckoning."

Principal supporting actors are Otto Kruger, Jean Parker, Paul Harvey, Betty Furness, Robert Taylor and Sterling Holloway. Others included are Zelda Sears, Jackie Searl, Betty Graham, Marilyn Harris and George Billings.

The story, with southern locale, is that of a woman who killed. Fleeing with her children, she raises them to maturity. Living under a shadow, she knows all the disappointments and tragedies—and some of the joys—that are every mother's. When the family is grown up she returns to the scene of her crime to confess her guilt. One of the children saves her by testifying she killed her husband in self-defense. Acquitted, true romance comes to her in the time of life when it is best understood and appreciated.

LIVES OF A BENGAL LANCER

Paramount

Established by the title as an adventure drama, many features in this story recommend themselves to the mind inclined toward novel showmanship. Semi-modernly timed, the locale is India in the vicinity of the famous Khyber Pass, something different. The story is of the same quality. It concerns three British army officers, whose friendship in arms is of the "Three Musketeers" idea. Its vivid drama centers about two deep human interest features. One comrade, to shield another from cowardice, invades a tribesman stronghold and is killed. The survivor, knowing his own failures, heroizes his pal and himself by refusing to accept a medal that rightfully belongs to the other. As a gripping romance runs through the drama, the story captures the weird, dangerous and primitive color of northwest India and all its fact, fable and fiction.

Gary Cooper, Franchot Tone and Richard Cromwell are the three brothers in arms. In support are Kathleen Burke, the "Panther Woman"; Sir Guy Standing, C. Aubrey Smith, Colin Tapley, Monte Blue, Douglas Dumbrille, Lumsden Hare and J. Carrol Naish. Minor roles are assigned to Akim Tamiroff, Jameson Thomas, James Warwick, Rollo Lloyd, Charles Stevens and Noble Johnson.

The story is an original by Francis Yeats-Brown, the screen play by Waldemar Young, a collaborator on the recent "Cleopatra," and Achmed Abdullah. It was adapted by Grover Jones and William Slavens McNutt, who singly and as a team have contributed to many Paramount successes. Direction is by Henry Hathaway, maker of "Now and Forever" and remembered for "Come on, Marines" and "Witching Hour."

The production has much for unique showmanship.

HELL IN THE HEAVENS

Fox

As the title graphically indicates, this is a story of war and war aces. In making a serious effort to get away from the beaten track of such entertainment, it is a gripping story of imaginative and impressionable men, who to forget their ever-present fears turn to the thrill and danger of loving and being loved. Building to strong emotion stirring romance, it does not ignore the thrill of realism or forget contrasting comedy.

This picture is based on a play, "The Ace," which ran for many months in London. The screen play is by Byron Morgan, who has specialized in adventure-romance dramas, and Ted Parsons, himself a member of the LaFayette Escadrille, who in many combat sequences fictionizes the adventures that were actually his. Direction is by John Blystone, maker of "The Sky Hawk," "My Lips Betray" and "Change of Heart."

The cast teams Warner Baxter and Conchita Montenegro, recently in "Handy Andy," in the leads. Baxter's romantic rival is Russell Hardie, currently in "The Rear Car" and "Pursued." Comedy roles are handled by Andy Devine, Herbert Mundin and Vince Barnett. Supporting players include Ralph Morgan, remembered for "The Power and the Glory" and "She Was a Lady"; William Stack in such recent pictures as "Manhattan Melodrama," "Stamboul Quest" and "The Fountain"; J. Carrol Naish, William Stelling, Johnny Arthur, Arnold Frey, Rudolph Amendt and Vincent Carato.

On the surface it is indicated that this story is red blooded and adventurous romance and drama. Its showmanship is that which experience with previous similar pictures has proved effective, plus a knowledge of what will make audiences respond to an old but proved idea, presented in a different mood.

WEST OF THE PECOS

Radio

This is one of Zane Grey's most popular western stories. It returns Richard Dix to the type of character in which he has scored many of his best successes. An adventure story, its drama, romance, comedy, excitement and scenic spectacle are backgrounded against a period that has a definite historical interest. Similar to all Grey stories, it is an action picture, with cross-country wagon trek, encounters with Indians, bad men and cattle rustlers, and man-to-man melees.

Phil Rosen has the direction. Cliff Reid, who produced "The Lost Patrol," is credited as the producer. The screen play is by Milton Krims, who wrote "Western Code," and John Twist.

The cast supporting Dix features Martha Sleeper, Louis Mason, Louis Beevers, Fred Kohler, Maria Alba, Oscar Apfel and John Wray in the principal supporting roles. Minor parts are assigned to Adrian Morris, Sleep 'n' Eat, Adrian Morris, George Cooper, Pat Collins, Charles Stevens, Pedro Regas, Russell Simpson and Maurice Black.

Timed to the period following the close of the Civil War, the yarn deals with the pioneer people, good and bad, who settled the New West. It concerns the legendary character, Pecos Smith (Dix) and the part he played in the lives and destinies of the Lambeth family. Adventure throughout, it has the natural romantic twist, presented in a novel manner. While following the typical historical western formula, of danger from Indians and unfriendly and conspiring whites, it builds to heroic romance. Naturally there is a continuous comedy vein.

On the surface, the appearance of Richard Dix again in a fast moving adventure western appears to be the most logical interest stimulating element.

THE MAN WHO RECLAIMED HIS HEAD

Universal

This story is close to an attack upon munitions makers, international bankers and diplomats who foster war under the guise of national security. That widely discussed subject both motivates the story's dramatic romance and serves as its background. As a play by Jean Bart, it was presented in New York recently with Claude Rains also in the leading role. This screen play is by the author, previously associated with light comedy romance such as "Let's Be Ritzy" and "They Just Had to Get Married."

Rains, Joan Bennett and Lionel Atwill are the leading players. They are principally sup-

(*Continued on following page, column 3*)

TRAVELERS

BENITA HUME, British screen actress, arrived in New York from England for the premiere of "Power," in which she is co-starred with CONRAD VEIDT.

JEANNETTE MACDONALD is vacationing in New York.

EDWARD SMALL, vice-president and production head of Reliance Pictures, is visiting in New York.

SAM BENJAMIN, Amity Exchange manager in Oklahoma City, returned to his headquarters from New York after home office conferences.

DOUGLAS BLACKLEY, Paramount player, arrived in Hollywood from New York.

WYNNE GIBSON left New York for Hollywood.

LOUIS B. MAYER arrived in New York from Europe.

F. LYLE GOLDMAN, director of the theatrical division of Audio Productions, Inc., left New York for Hollywood.

WILLIAM GARGAN returned to New York en route to Hollywood after spending the summer in England with MR. and MRS. LESLIE HOWARD.

CONSTANCE BENNETT returned to America after a trip to Europe.

IDA LUPINO, Paramount's 17-year-old star, sailed from New York for an English holiday.

MERRITT HULBURD, head of the Paramount Hollywood studio editorial department, arrived in New York from the Coast.

JOHN BOLES, Fox star, arrived in New York from Movietone City for four weeks' vacation.

ROBERT F. SISK, former advertising chief for RKO in New York, reached Hollywood by plane from New York to assume new duties at studio as assistant to J. R. McDonough.

MARION GERING, Paramount director, arrived in New York from Hollywood by plane, en route to West Indies.

PAULINE LORD, Paramount player, arrived in New York from Hollywood.

GUY KIBBEE, Warner player, arrived in New York from Burbank studio.

CARL LAEMMLE, JR., Universal's studio director, accompanied by HARRY ZEHNER, is due in New York to sail on October 15 for Europe.

ANNA MAY WONG, having finshed work in a picture for Paramount, arrived in New York from Hollywood and will sail in two weeks for Europe.

RICHARD BONELLI, operatic baritone, returned to the Metropolitan Opera in New York from Paramount's Coast studio.

DR. A. H. GIANNINI, motion picture financier; LOUIS NIZER, New York Film Board counsel, and JOHN WILDE ALICOATE, publisher of *Film Daily*, returned to New York from Europe.

JOSEPH M. SCHENCK and DOUGLAS FAIRBANKS were en route by plane from Hollywood to Mexico City, Havana, Florida and New York.

HAL ROACH, Metro producer, flew from New York to Culver City.

ABE MONTAGUE, Columbia sales manager, arrived in New York by plane from Hollywood.

LOUIS B. MAYER, MGM production chief at Culver City, accompanied by his wife, returned to New York from Europe and departed immediately for California.

HAROLD LLOYD, Fox comedian, returned to Hollywood from New York, accompanied by his wife, MILDRED DAVIS LLOYD.

LEONTINE SAGAN, director of the German "Maedchen in Uniform," arrived in New York from Europe en route to Culver City to work for Metro.

WILLIAM ERBB, Boston district manager; HARRY GOLDSTEIN, district manager in Cleveland, and AL KANE, Paramount branch manager in New Haven, were in New York for sales conferences with J. J. Unger, division manager in the East.

DOUGLAS MACLEAN, Paramount, arrived in New York from Hollywood to acquire a story.

ARTHUR B. POOLE, Pathe vice-president and treasurer, will leave New York for Hollywood shortly.

GEORGE BROWN, president of the IATSE, left Chicago for Hollywood after adjusting local newsreel difficulties.

Sailing for Europe aboard the *Ile de France* were: JACK PEARL and MRS. PEARL, JOHNNY WEISSMULLER and his wife, LUPE VELEZ; GEORGE O'BRIEN and his wife, MARGUERITE CHURCHILL; SOL LESSER and MRS. LESSER, EDDIE and MRS. CLINE, ROBERT RITCHIE, manager of JEANNETTE MACDONALD and HERMAN TIMBERG.

RICHARD DE ROCHEMONT, formerly in charge of Fox's Paris newsreel office, and brother of LOUIS DE ROCHEMONT, executive of Time Newsreel, arrived in New York from France.

HOWARD STRICKLING, MGM, returned to New York from Europe, en route to the Culver City studio.

SAMUEL CUMMINS, head of Eureka Productions, arrived in New York from Europe with new product.

LOUIS DENT, circuit operator in Colorado, was in New York.

JACK COSMAN returned to New York from Europe.

JOE E. BROWN arrived in New York from Warners' studio at Burbank.

JOHN and BARNEY BALABAN, theatre operators in Chicago, were in New York.

MICHAEL BALCON and NOVA PILBEAM, player, both of Gaumont British, arrived in New York from London.

NORMAN KRASNA, writer, flew from New York to Hollywood to work for Darryl Zanuck.

E. V. RICHARDS, head of Saenger Theatres in the South, was in New York.

HARRY RAPF, Metro producer, returned to Culver City from New York by plane.

SAM SMITH, of British Lion, is due in New York from London to sell to Paramount U. S. distribution rights to Sophie Tucker's new British feature.

JULIAN JOHNSON, Fox story editor, arrived in New York by plane from Movietone City.

Murray Named by GFTA

W. T. Murray, manager of the Rialto theatre, Atlanta, has been elected to the board of directors of the theatre association of Georgia, Florida, Tennessee and Alabama, known as the GFTA, to succeed J. C. H. Wink, resigned.

SHORT PRODUCT PLAYING BROADWAY

Week of September 29

MAYFAIR

Chris Columbo, Jr.	Universal
Blasted Event	RKO Radio

PARAMOUNT

Three on a Match	Paramount
Rhythm on the Roof	Paramount
A Dream Walking	Paramount

RIALTO

Dumbbell Letters No. 2	RKO Radio
Red Republic	RKO Radio

RIVOLI

Mickey Plays Papa	United Artists

RKO MUSIC HALL

Mice in Council	Educational
Rolling Rhythm	Columbia

ROXY

Strong to the Finich	Paramount

STRAND

Phil Spitalny and His Musical Queens	Vitaphone
Why Do I Dream Those Dreams?	Vitaphone
East Indies	Vitaphone

CUTTING ROOM

(Continued from preceding page)

ported by Wallace Ford, Lawrence Grant, William Davidson and Gilbert Emery. Other screen names include Purnell Pratt, Walter Walker, Crauford Kent, Edward Van Sloan and Montague Shaw.

Locale in Paris and the war front, time 1915 and the immediate preceding years, the story is the drama of a man and his participation in cataclysmic events. A poor man whose aspirations are those of the masses, under a pen name he writes anti-war and anti-political pamphlets which elevate his publisher to political prestige. War makers, fostering their business, capitalize on the Sarajevo tragedy. Torn from the love of wife and child, the man goes into the trenches. Meanwhile his publisher, reveling in wealth as a war-fury propagandist, makes love to the wife. Coming to Paris, a. w. o. l., during an air raid, Rains kills the man who has made his life a bloody thing. The story is told in retrospect as he tells it to the lawyer who will defend him in court.

First of the "munition-makers" pictures, this story opens the doors wide to a new and different kind of interest-creating exploitation.

LIGHTNING STRIKES TWICE

Radio

What the title only barely suggests, the cast in this production graphically indicates. With Ben Lyon and Thelma Todd as the stars and Pert Kelton, Skeets Gallagher, Chick Chandler, Laura Hope Crews, Walter Catlett and Gregory Ratoff included in the support, the simplest deduction is that "Lightning Strikes Twice" is comedy. To be more explicit, it's comedy-mystery-melodrama.

The original story is by Marion Dix, who did "Sing and Like It," and Ben Holmes, author of "Melody Cruise," "So This Is Harris" and "Cockeyed Cavaliers." Holmes also is directing. The screen play is by John Grey and Joseph A. Fields.

The story is complicated mystery, quickly taking on a broad comedy flair moving in related sequence from grins to chills. Introduction of romance serving to heighten the motivating qualities further, the yarn calls for so much to happen that keeping track of the basic story will test any one's ingenuity. Always, however, comedy is the thing that counts.

While there are cast names of more than usual merit, the real showmanship is pegged on the story. As it unwinds, it suggests ideas for stunts and gags that have fallen into disuse. Tricky exploitation having for its purpose the arousing of curiosity in what the title means and what happens to the persons in the story, which goes to the point of almost absurdity, seems to be right in line.

RKO Closes Bermuda Deal

RKO Export Corporation has closed a distribution deal for RKO Radio pictures in Bermuda with the Reid Hall, Ltd., and includes the entire 1933-34 feature and short lineup.

New Local Boards' Secretary

Miss Elvira O'Hare has been named secretary of the Local Grievance and Clearance Boards at Des Moines, succeeding Dallas Day, now assistant booker for RKO there.

15 Brooklyn Houses Merged

Sam Strassberg, with nine theatres in Brooklyn, has merged with Nelson and Renner, operating six. Interboro Circuit, Inc., has been formed.

75 STORIES AND PLAYS BOUGHT IN SEPTEMBER

Forty of Purchases to Round Out 1934-35 Schedules Are Best Sellers; Radio Leads, 15

Four independent producers and the eight large companies and their affiliates purchased in September 75 books, plays and original stories with which to round out uncompleted parts of 1934-35 schedules of feature releases.

Forty of the purchases, representing 53½ per cent of the total, were from the best seller class. Original stories, some written on assignment and others unpublished manuscripts, ranked second in the number of vehicles acquired, there being 28 in this group, as against only seven plays, or 37½ and 9 per cent, respectively.

September purchases indicated the continuance of the trend away from stage plays and toward published books as the predominating source of material.

Thirty-four properties were acquired in the first week of the month, and 16, 8 and 17 in the respective weeks that followed. A half dozen were magazine stories.

Radio Pictures led all in the month's purchases, making 15, as against 11 made by Warners, 10 by Metro and 10 by Paramount. September purchases were as follows:

COMPANY	SOURCE OF MATERIAL ORIGINAL	BOOK	PLAY	TOTAL FOR M'TH
Burr	..	1	..	1
Columbia	3	2	..	5
Fox	..	5	..	5
Goldwyn	1	..	..	1
London Films (UA)	..	1	..	1
Mascot	1	2	..	3
Metro	7	3	..	10
Paramount	4	5	1	10
Radio	4	11	..	15
Select	1	1	..	2
Supreme	1	..	..	1
20th Century (U.A.)	..	..	3	3
United Artists	..	..	1	1
Universal	1	5	..	6
Warners	5	4	2	11
TOTALS FOR SEPTEMBER	28	40	7	75

New story and play acquisitions made by producers have a direct interest for exhibitors, representing as they do, in almost all cases, the basis of feature productions unnamed in 1934-35 product announcements which appeared during the first months of the sales season in the summer. All companies leave room in such product announcements for the purchase of books and plays as the season progresses, this in order to keep their programs abreast of the times and the trends in public tastes.

Cleveland Warner Club Elects Lew Wasserman

The Cleveland Warner Club has chosen as president Lew Wasserman of the local publicity department. He represented the Ohio zone at a meeting of Warner clubs' presidents in New York last week. Other Cleveland officers are: Allan Shapiro, vice-president and entertainment chairman; Marie Carey, vice-president in charge of welfare; Louis F. Weinsz, in charge of membership; Ethel Pilger, secretary; Vernon Pease, treasurer, and Evelyn Friedl, in charge of contributions and loans. The board of governors includes Nat Wolf, zone manager; Milton Mooney, Vitagraph branch manager, and Jim Mooney, feature booker.

Directors Reelected By Associated Theatres

Reelection of all directors of Associated Theatres, Ltd., independent cooperation booking and buying organization with 70 theatre members in Ontario province, returns to office the following, with selection of officers to follow later this month:

Ernie Marks, Martin theatre, Oshawa, Ont., president the past year; Gordon Miller, Peterboro; William Boyd, Toronto; T. A. Moorehead, Brampton and London; Joe Freedman, Toronto, and W. A. Baillie, Toronto. Oscar Hanson is general manager.

BEST SELLERS AND RENTERS

Following are listings of The Ten Best Sellers and The Ten Best Renters, as presented by the September issue of The Retail Bookseller, *published by The Baker & Taylor Company, New York. The Best Sellers are ranked according to actual count of Baker & Taylor sales for the period indicated; The Best Renters are based upon nationwide reports.*

The Best Sellers

(*July* 16 *to August* 13)

1. So Red the Rose. By Stark Young.
2. Lamb in His Bosom. Caroline Miller.
3. Holy Deadlock. A. P. Herbert.
4. Anthony Adverse. Hervey Allen.
5. Good-bye, Mr. Chips! James Hilton.
6. The Crooked Lane. Frances Noyes Hart.
7. I, Claudius. Robert Graves.
8. The Talking Sparrow Murders. Darwin Teilhet.
9. Years Are So Long. Josephine Lawrence.
10. Rivers Glide On. A. Hamilton Gibbs.

The Best Renters

(*July* 10 *to August* 10)

1. Lamb in His Bosom. By Caroline Miller.
2. Private Worlds. Phyllis Bottome.
3. Anthony Adverse. Hervey Allen.
4. Unfinished Cathedral. T. S. Stribling.
5. The Provincial Lady in America. E. M. Delafield.
6. Years Are So Long. Josephine Lawrence.
7. Five Silver Daughters. Louis Golding.
8. I, Claudius. Robert Graves.
9. Three Men and Diana. Kathleen Norris.
10. The Road to Nowhere. Maurice Walsh.

Stories Sold To Producers

(Week Ending September 29th)

COMPANY	SOURCE OF MATERIAL ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Burr	..	1	..	1
Columbia	..	2	..	2
Fox	..	2	..	2
Mascot	1	..	..	1
Metro	3	..	..	3
Paramount	..	3*	..	3
Radio	1	..	..	1
20th Century	..	..	1	1
Universal	..	2	..	2
Warners	..	1	..	1
TOTAL FOR THE WEEK	5	11	1	17
TOTAL SINCE SEPT. 1	28	40	7	75

BEHIND THE GREEN LIGHTS, original, by Captain Willemse, purchased by Mascot.

BURNT RANCH, novel, by Walt Coburn, purchased by Columbia.

CARMEN, novel, by Prosper Merimee, purchased by Paramount as possible vehicle for Claudette Colbert and Gary Cooper.

CAR 99, novel, based on four Carl Detzler stories (A Still Small Voice, One Good Turn, Hue and Cry and He Also Serves), purchased by Paramount, for Lloyd Nolan and Fred MacMurray, with adaptation assigned to Mr. Detzler and C. Gardner Sullivan.

EAST END, WEST END, novel, by Llewellyn Hughes, purchased by Fox; to be produced by Al Rockett.

EAST RIVER, novel, by Borden Chase and Edward Doherty, purchased by Fox.

GOOSE AND THE GANDER, novel, by Charles Kenyon, purchased by Fox; to be adapted by the author.

HOLLYWOOD MURDER MYSTERY, novel, by Herb Crooker, purchased by C. C. Burr.

JOY OF LIVING, novel, by Doris Anderson, purchased by Universal.

LOVE SONG, original, by Rupert Hughes, purchased by Radio as possible vehicle for Irene Dunne.

ON THE MAKE, novel, by Dashiel Hammett, purchased by Universal (probably will be released as Mr. Dynamite).

O'SHAUGHNESSY'S BOY, original, by Mike Boylan and Harvey Gates, purchased by Metro, for Wallace Beery.

PRIVATE WORLDS, novel, by Phyllis Bottome, purchased by Paramount, for Walter Wanger's production, with adaptation by Chandler Sprague; to feature Charles Boyer.

RED CAT, play, purchased by 20th Century (United Artists).

VAMPIRES OF PRAGUE, original, by Tod Browning and Guy Endore, purchased by Metro.

WISE GUY, novel, by W. Scott Darling, purchased by Columbia.

UNTITLED original based on further adventures of Tarzan, purchased by Metro.

Eclipse Studio Opened

Eclipse Studio, renting scenery to Warner, RKO and burlesque theatres, has been opened in New York by Sidney Clifford, formerly in the production field, and Joseph Teichner.

Marie Dressler Left $280,847

The late Marie Dressler left an estate of $280,847, according to an appraisal filed in superior court, Los Angeles, last week. Of the total $101,092 is in cash.

Vote Films Third As Leisure Pursuit

The motion picture as entertainment rates third place in the leisure time activity of a representative portion of persons in 29 cities throughout the country, according to a survey recently released by the National Recreation Association of New York. Although they are not far ahead of the motion picture the survey showed a distinct preference for reading magazines and newspapers and listening to the radio.

The most common type of leisure time activity, based upon replies to a questionnaire sent out by the Association, are for the most part home activities, inexpensive, indoor, individual, quiet or passive. Except for reading or swimming, the survey reveals, the influence of community recreation or educational agencies is not apparent. The ten activities in which the largest number of people take part, are also the ten in which frequent participation is recorded, although the rank order is not the same. Two items involving expense—the motion picture and swimming—drop in rank in the list of activities indulged in often.

Activities involving music, art and drama, and most games, sports and outing activities have a relatively low place in the list of 94 activities ranked in order of the number of people taking part in them.

"If it could be assumed that people are already doing the things they most enjoy doing," the survey states, "it might seem that the recreational facilities and leadership service provided by public and private agencies are of relatively small importance."

A special analysis was made by the Association of free time activities and interests of people in Boston and Newark on the basis of their employment status. Four groups were studied—persons employed full time, part time, occasionally or not at all during the last year. The relative numbers of these four groups were 60 per cent, 22 per cent, nine and eight per cent, respectively.

Little marked difference between the four groups in their total participation in home activities was reported, but in outside activities the part time and occasionally employed groups made the best showing and the unemployed again recorded the lowest participation.

Of 5,002 persons reporting, 3,977 preferred reading of newspapers and magazines, 3,955 listening to the radio, and 3,670 attending the motion picture theatre.

Valentino's Brother Signed

Alberto Valentino, brother of the late Rudolph Valentino, has been signed for the role of an Italian opera singer in Paramount's "Enter Madame." He has been appearing in independent productions and foreign versions.

Roach Signs Taylor

Sam Taylor, former director for Mary Pickford and Harold Lloyd, has been signed by Hal Roach to a long-term contract as a supervising director. Mr. Taylor began his screen career years ago as a writer on the Roach lot.

104 Millions Is U. S. Estimate Of 1933 Production Expenditure

Standing out in sharp contrast to practically every other industry, where reductions in employment between the deflationary period of 1931 and 1933 were almost the universal rule, the production division of the motion picture business last year had nearly one-third more employees on its payrolls than in 1931, despite the fact that a pronounced abandonment of activities by small enterprises reduced the number of establishments in production from 140 in 1931 to 92 last year.

There were 19,037 employed in production in 1933, as against 14,839 in 1931. However, salaries in the studios failed to keep pace with the advance in employment, the 19,037 workers receiving in wages some $71,343,941 in 1933, compared with $70,637,031 paid to 14,839 employees two years previous. Corporate officials were not included.

These observations, and others, were made by the United States Census Bureau in a nationwide survey of all industries, and were announced at Washington this week.

Production expenditures on completed product during the "off" year of 1933 totaled $104,762,409, considerably less than the $139,707,008 expended in 1931. Print and distribution costs would add another 25 to 45 per cent to the negative charges.

The report of the Census Bureau's investigation of the production structure of 1933 as it compares with costs and payrolls in 1931 follows:

	1933	1931
Number of Establishments Engaged in Production	92	140
Cost of All Completed Production	$104,762,409	$139,707,008
Cost of Feature Production	77,535,515	100,064,532
Cost of Short Subject Production	22,482,540	31,147,033
Cost of News and Advertising Film Production	4,576,421	8,085,946
Cost of Educational Film Production	167,933	409,497
Cost of Laboratory Work on Positives	7,624,761	12,556,231
Number of Employees, Not Including Corporation Officials (But Including Supervisors, Scenarists, Actors, Extras, Cameramen, Auditors, Clerical Staffs, Technicians)	19,037	14,839
Salaries of Employees as Specified Above (Not Including Corporation Officials)	71,343,941	70,637,031
Cost of Contract Construction Work	4,027,663	12,015,722
Cost of Studio Supplies, Raw Stock, Electricity, Fuel, etc.	26,153,298	32,222,404

Universal To Feature "Baby Jane," Aged Three

Carl Laemmle, Jr., in charge of Universal production, has determined to feature "Baby Jane," whose real name is Juanita Quigley, three-year-old child player, probably in "Straight from the Heart," which B. F. Zeidman will produce. The decision to feature the child resulted from her work in "Imitation of Life."

Robert Edmond Jones Returns

Robert Edmond Jones, theatrical scenic designer, and designer for several recent RKO Radio color films, returned from Europe Thursday en route to Hollywood where he will start designing under his new contract with John Hay Whitney, president of Pioneer Pictures, maker of the new three-component process Technicolor pictures for RKO release.

Abeles Leaves Mundus

Arthur Abeles, Mundus representative working out of the New York United Artists exchange, has resigned. No successor has been appointed as yet.

Cincinnati Bank Asks Removal of Receiver

The Provident Bank and Trust Company, Cincinnati, as trustee for the bondholders, has filed a motion in the local United States district court, to set aside the appointment of Ben L. Heidingsfeld as receiver for the Shubert-Cox Theatres Company. The motion charges the receiver was appointed through misrepresentation, and that the bank had not been informed of the receivership action.

Mr. Heidingsfeld had been appointed in August by Judge Benson W. Hough, on application of the Trebuhs Realty Company, New York, as a creditor with claims totaling $13,065.44 on loans. The bank recently obtained judgment on a first mortgage trust indenture.

Adds to Exchange Force

Jack Bellman of Hollywood Film Exchange has added to his staffs in Buffalo, Washington and Philadelphia. Frank Loftus, "Chief" Powell and Ray Smith have been assigned to John Golder at Philadelphia, and Bert Freese has gone to George H. Moeser's Buffalo organization.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Burnt Ranch"	Story, Walter Coburn. Screen play, Harold Shumate. Director: David Selman.	Tim McCoy, Marion Shilling, Hooper Atchley.	Shooting
"Fugitive Lady"	Original story, Albert DeMond. Screen play, Fred Niblo, Jr., Herbert Asbury. Director: Wm. Nigh.	Neil Hamilton, Florence Rice, Donald Cook, Clara Blandick, Wm. Demarest, Nella Walker, Ernest Wood.	Shooting
"Stake Out"	Story, screen play, Lambert Hillyer. Director: Lambert Hillyer.	Bruce Cabot, Judith Allen, Charles Sabin.	Shooting
"White Lies"	Original, Harold Shumate. Screen play, Harold Shumate. Director: Leo Bulgakov.	Fay Wray, Victor Jory, Walter Connolly, Wm. Demarest, Leslie Fenton, Robert Allen.	Shooting
FOX			
"White Parade, The"	Based on novel, James Rian, Jesse L. Lasky, Jr. Screen play, Sonya Levien, Ernest Pascal. Director: Irving Cummings.	Loretta Young, John Boles, Muriel Kirkland, Dorothy Wilson, Joyce Compton, Polly Ann Young.	Shooting
"East River"	From story, Edward J. Doherty, Borden Chase. Screen play, Borden Chase, Howard I. Young. Director: Raoul Walsh.	Victor McLaglen, Edmund Lowe, Marjorie Rambeau, Ruth Peterson, Big Boy Williams.	Shooting
"Bachelor of Arts"	Based on novel by John Erskine. Screen play, Lamar Trotti. Director: Louis King.	Anita Louise, Tom Brown, Arline Judge, Frank Albertson, Geo. Meeker, Henry B. Walthall, Frank Melton, John Arledge, Stepin Fetchit.	Shooting
METRO-GOLDWYN-MAYER			
"Babes in Toyland"	Original operetta, Victor Herbert. Directors: Gus Meins and Charley Rogers	Laurel and Hardy, Charlotte Henry, Henry Kleinbach, Margaret Seddon, Felix Knight, Jean Darling.	Editing
"Evelyn Prentice"	Novel, W. E. Woodward. Director: Wm. K. Howard.	William Powell, Myrna Loy, Una Merkel, Isabel Jewell, Cora Sue Collins, Henry Stevens, Jack Mulhall.	Editing
"David Copperfield"	Original, Chas. Dickens. Scenario, Howard Estabrook. Dialogue adaptation, Hugh Walpole. Director: Geo. Cukor.	Lionel Barrymore, Elizabeth Allan, Lewis Stone, Maureen O'Sullivan, Chas. Laughton, Frank Lawton, Hugh Williams, Roland Young, Edna May Oliver, Madge Evans, Basil Rathbone, Jean Cadell, Una O'Connor, Herbert Mundin, Marilyn Knowlden.	Shooting
"Forsaking All Others"	Stage play, Frank Cavett, Edw. Roberts. Screen play, Joseph Mankiewicz. Director: W. S. Van Dyke.	Joan Crawford, Clark Gable, Robert Montgomery, Billie Burke, Chas. Butterworth, Ted Healy, Forrester Harvey, Lillian Harmer.	Shooting
"Wicked Woman"	Novel, Anne Austin. Screen play, Florence Ryerson, Maurine Watkins, Zelda Sears. Director: Charles Brabin.	Mady Christians, Jean Parker, Zelda Sears, Betty Furness, William Henry, Sterling Holloway, Robert Taylor, Charles Bickford.	Editing
PARAMOUNT			
"Lives of A Bengal Lancer"	Book, Francis Yeats-Brown. Screen play, Waldemar Young, Achmed Abdullah. Director: Henry Hathaway.	Gary Cooper, Franchot Tone, Sir Guy Standing, Katharine DeMille, Richard Cromwell, Colin Tapley.	Shooting
"Code of the West"	Original, Zane Grey. Screen play, Ethel Doherty. Director: Arthur Jacobson.	Jackie Coogan, Randolph Scott, Evelyn Brent, Fuzzy Knight.	Shooting
"Behold My Wife"	Screen play, Wm. R. Lipman, Gladys Lehman. Director: Mitchell Leisen.	Sylvia Sidney, Gene Raymond.	Shooting
"One Hour Late"	Original, Libbie Block. Screen play, Kathryn Scola, Paul Gerard Smith. Director: Ralph Murphy.	Joe Morrison, Helen Twelvetrees.	Shooting
"Father Brown, Detective"	Original, Gilbert K. Chesterton. Adaptation, Henry Myers. Screen play, Henry Myers, C. Gardner Sullivan. Director: Alfred Werker.	Paul Lukas, Gertrude Michael.	Shooting
RKO RADIO			
"The Silver Streak"	Story, Roger Rolt-Wheeler. Screen play, Roger Rolt-Wheeler, Jack O'Donnell, H. W. Hanemann. Director: Thomas Atkins.	No cast. Shooting background in Chicago.	Shooting
"The Little Minister"	Novel, Sir James Barrie. Screen play, Jane Murfin. Director: Richard Wallace.	Katharine Hepburn, John Beal, Alan Hale, Donald Crisp, Andy Clyde.	Shooting
"Romance in Manhattan"	Suggested by Don Hartman. Story, screen play, Norman Krasna. Director: Stephen Roberts.	Francis Lederer, Ginger Rogers, J. Farrell MacDonald, Jimmy Butler	Shooting
"The Portrait of Laura Bayles"	Story, Wanda Tuchock. Screen play, John Twist, Milton Krims. Director: John Robertson.	May Robson, Mary Carlisle, Alan Hale, Fred MacMurray, Hale Hamilton.	Shooting
UNITED ARTISTS			
"The Mighty Barnum"	Screen play, Gene Fowler, Bess Meredyth. Director: Walter Lang.	Wallace Beery, Adolphe Menjou, Janet Beecher, Rochelle Hudson, Donald Meek, Virginia Bruce, Olive Brasno, Geo. Brasno, May Boley.	Shooting
UNIVERSAL			
"The Man Who Reclaimed His Head"	Stage play, screen play, Jean Hart. Dialogue, Sam Ornitz. Director: Edward Ludwig.	Claude Rains, Lionel Atwill, Baby Jane, Joan Bennett.	Editing
"When A Man Sees Red"	Original screen play, Alan James, Basil Dickey. Director: Alan James.	Buck Jones, Peggy Campbell, Dorothy Revier.	Shooting
"The Good Fairy"	Story, Ferenc Molnar. Screen play, Preston Sturges. Director: Wm. Wyler.	Margaret Sullavan, Herbert Marshall, Frank Morgan, Phyllis Ludwig.	Shooting
WALTER WANGER GENERAL SERVICE			
"The President Vanishes"	Adaptation, Cedric Worth, Carey Wilson. Dialogue, Lynn Starling. Director: Wm. Wellman.	Arthur Byron, Paul Kelly, Janet Beecher, Osgood Perkins, Sidney Blackmer, Rosalind Russell, Peggy Conklin.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Concealment"	Based on unproduced play, Leonard Ide. Screen play, Tom Buckingham, F. Hugh Herbert, Mary McCall, Jr. Director: William Dieterle.	Barbara Stanwyck, Warren William, Glenda Farrell, Henry O'Neill.	Shooting
"Sweet Adeline"	Screen play, Erwin S. Gelsey. Director: Mervyn LeRoy.	Hugh Herbert, Irene Dunne, Donald Woods, Ned Sparks.	Shooting
"The Right to Live"	Based on play, Somerset Maugham. Screen play, Ralph Block. Director: Wm. Keighley.	George Brent, Josephine Hutchinson, Colin Clive, Peggy Wood.	Shooting
"The White Cockatoo"	Story, Mignon G. Eberhart. Screen play, Ben Markson, Lillie Hayward. Director: Alan Crosland.	Jean Muir, Ricardo Cortez, Gordon Westcott, Ruth Donnelly, John Eldredge.	Shooting
"Racing Luck"	Story, screen play, Tristam Tupper. Director: D. Ross Lederman.	Lyle Talbot, Mary Astor.	Shooting
"Devil Dogs of the Air"	Story, John Monk Saunders. Screen play, Earl Baldwin. Adaptation, Malcolm Stuart Boylan. Director: Lloyd Bacon.	James Cagney, Pat O'Brien, Margaret Lindsay.	Shooting

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 242.—(A) Is it possible almost to duplicate d.c. results in screen illumination with a.c. at the arc? (B) Suppose you were employed as projectionist for a large theatre under construction and the exhibitors sought your advice as to taking current from d.c., 110-volt lines through rheostats, or whether it would be best to install two motor-generater sets at a total cost of, say, $1,200 (current rate to the theatre, six cents; hours of daily operation, including Sunday, ten). Exhibitor asks for detailed reasons for your recommendation. There will be an 80-ampere projector arc, and a 75-ampere spot. The latter is used one hour and 40 minutes, average, daily. Tell us what your answer would be and why. (Part of money to build with borrowed at rate of six per cent.) (C) What advantages have motor-generators over mercury arc rectifiers?

Answer to Question No. 236

Bluebook School Question No. 236 was: (A) How would you add ½ and ¾? (B) How would you divide ¾ by ½? How would you multiply ⅝ by 7/16? (C) How would you add .65 and 7/16, or multiply them or divide one by the other? (D) How would you calculate drop in any copper circuit? (E) How would you calculate increase in resistance caused by a known increase in temperature?

Pretty stiff, that mess, for men who have been out of school quite a spell. I'll bet a lot of you had to dig. The following made the grade:

G. E. Doe; C. Rau and S. Evans; D. Danielson; H. Edwards; D. Ferguson; R. J. Arntson; A. F. Sprafke; J. Wentworth; T. Van Vaulkenburg; L. M. and C. B. Traxler; T. T. Golley; D. L. Sinklow; C. Umphrey; F. H. Klar and L. Klar; F. H., S. and P. Dalbey; E. Hodson; Bill Doe; O. Allbright; H. Haber and D. Breaston; O. L. Dairs and F. Simms; B. R. Walker; M. and J. Devoy; G. Harrison and F. Halor; N. L. Tomlinson and G. Lathrope; D. L. Samuels; P. and L. Felt; F. L. Savlor and G. N. Guidotti; T. Turk; A. L. Dodson and F. L. Benton; R. D. Oberleigh and J. Lansing; F. Ferguson and D. Lally; M. L. Spooner; R. Geddings and L. Grant; D. L. Patterson; T. R. Rosche; D. D. Davis and L. Thomas; L. R. O'Leary; R. and K. Wells; T. N. Onby; B. F. Daniels and H. Grady; N. L. Haynes and A. Richardson; P. O. Brent; L. B. and D. T. Palmer; J. Gensen; T. T. Davidson and R. G. Crews; D. Johnson; H. T. Fargeigh and T. Patterson; N. L. Simms; L. Henderson and K. L. Knight; B. H. Thaller and S. Spooner; H. L. Smith; B. T. Caldwell; G. R. Squires; N. N. Boyd and L. Thomas; G. Daniels; T. E. Mantol and H. Hughes; W. R. Greiver and L. Howell; M. F. Fallon.

(A) Danielson says that ½ equals 2/4 and 2/4 plus ¾ is 5/4, or 1¼. Or ½ equals .50; ¾ equal .75; .50 plus .75 equals 1.25, or 1¼.

(B) Rau and Evans answer thus: "To divide ¾ by ½ it is necessary to invert the divisor which makes it 2/1, and then multiply both numerators and denominators together and have, as a result, 6/4, or 1½."

In other words, to divide two fractions the rule is to invert the divisor and multiply the numerators by numerators and denominators by denominators, thus forming a new fraction, which is the answer. To multiply ⅝ by 7/16 it is only necessary to multiply the numerators for a new numerator, and the denominators for a new denominator, thus $\frac{5 \times 7}{8 \times 16} = \frac{35}{128}$, which is the desired answer.

(C) G. E. Doe says, "To add a decimal and common fraction it is necessary either to reduce the common fraction to a decimal or the decimal to a common fraction. Usually the first named procedure is employed. In the case of the fractions cited in the question, the simpler method is: .65 is 65/100, and the least common denominator of 65/100 and 7/16, obtained by setting 100 and 16 down in a row and dividing them first by 2, and the result by 2 again, which gives as a final result, 25 and 4, which two cannot be divided by any number greater than 1; next multiply all the divisors and the two results, thus 2 x 2 x 25 x 4, which equals 400. Since 400 is four times as great as 100 it is evident our numerator must be multiplied by 4, which gives us the new fraction of $\frac{260}{400}$. By similar process we obtain for the second fraction $\frac{175}{400}$, whereupon adding the numerators together (260 + 175) we have 435, or $\frac{435}{400}$, which is equal to 1 35/400, or practically 1 5/57."

As a matter of fact, there were hardly six answers out of all the mass that agreed exactly. The final fraction in the answer ran all the way from 1/10 to 7/80. Evidently, however, everyone had made a real effort to get the thing right, and came pretty close to it, anyhow; so I gave you credit. Doe was the only one who explained all of the process, and that was what was really wanted. I might add that the final fraction was really 7/80, though 5/57 is very close indeed.

(D) T. Van Vaulkenburg answers thus: "Disregarding temperature, which must be considered if absolutely accurate results are required, to ascertain the voltage drop of a circuit I would first turn to page 73 of my Bluebook (which I have studied—it is no shelf ornament!) and by the application of the rule there found, ascertain the resistance of the circuit. The rule is : Multiply the circuit length by 21 and divide the result by the cross-section area of the wire in circular mils. Having ascertained the resistance, the voltage drop may be found by multiplying the amperage flowing by the resistance of the circuit in ohms."

Brother Danielson added, "Voltage drop, or I. R. drop, is equal to the amperes flowing in a circuit multiplied by the resistance of the circuit, if current be d.c.; *or by the impedance if the current be a.c.*"

(E) Our old friends, Rau and Evans, say: "Increase in resistance caused by a known increase in temperature may be calculated by multiplying the temperature coefficient of the conducting material by the number of degrees change in temperature, and that product by the number of ohms resistance at normal temperature. The temperature co-efficient is the fraction of an ohm change in resistance of the material used for each degree of change in temperature."

I have been flooded by kicks, protests and what-not concerning the answer to Section A of Question No. 233, page 64, September 8 issue. Evans and Rau, for example, say, "If that is right, we are all haywire."

Well, it is *not* right. The resistance of the rheostats was taken as of rheostats intended to work on straight 110-volt current, instead of 110 less the arc voltage, and the queer part is that that fact was emphasized.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

NO. 73—ADMISSION PRICES, AND BANK NIGHTS UNDER CODE

QUESTION—I am opening a new theatre in a town in which a theatre is already operating, and it appears that the operator of the other house and myself cannot get together on admission price scales.

The prices of the other theatre range from 10 cents for children and 25 cents for adults on Saturday, Sunday and Monday, to two admissions for 35 cents on Tuesday and Wednesday and the whole family admitted for a single 35-cent admission on Thursday and Friday.

I am going to charge 10 cents and 25 cents on six nights a week, with the entire family admitted for 35 cents on the seventh night. Please let me know what the code will do in regards to this.

Also, I would like to know about "Bank Nights" in my town.—FLORIDA.

ANSWER—The Code Authority recently ruled that the copyrighted "Bank Nights" plan now in use as outlined in the contract agreement with the "Bank Nights" copyright owner is a lottery and as such is a violation of the code. The secretary of the Local Grievance Board in the exchange city in any territory will supply additional details on this matter.

Regarding admissions, the code does not compel any exhibitor to enter into any agreement on prices when requested to do so by a competing exhibitor.

However, there is a clause in the code which says that no exhibitor shall fail at all times to maintain the minimum admission price specified in any contract. Also, this clause specifically says: "This section shall not be deemed to prohibit exhibitors from reducing or increasing their admissions as they see fit, except as may be prohibited by exhibitors' contracts" which specify a minimum admission, and, as previously stated, in no case shall the admission be lowered below such minimum admission.

This means, then that the various scales described by the inquiring exhibitor are permissible under the code if they are not lower than the minimum admission specified in any contract.

The same would hold true for the family night arrangement when the entire family attends for the single admission of 35 cents. For example, if there is a specified contractual minimum admission of 10 cents, then no more than three and one-half individual admissions would be permissible under the code for the 35-cent family ticket. If more individual admissions are permitted by the exhibitor with the 35-cent "family" ticket, such individual admissions would obviously lower the 10-cent minimum specified in the contract, which is a code violation.

▽ ▽ ▽

NO. 74—PREMATURE ADVERTISING; THE RIGHT TO SELL FILM

QUESTION—Will you please advise what protection the code offers an independent exhibitor pertaining to premature advertising?

Some of the major producers deliberately refuse to sell to the independent exhibitor, in order to protect the chain theatres. Protection of the code seems to be our only salvation. The results are that the big circuits simply flood the country with advertising matter, thereby getting the cream of the business. This places the independent in the category of a subsequent run house, yet we pay first run rental, in most cases being ten times more in proportion to the population than the chains pay.

ANSWER—The motion picture code says that no exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another exhibitor, which latter exhibitor has the right to the prior run of such a picture, shall advertise such a picture by any means of advertising prior to or during its exhibition at the prior run theatre. However, in order to avoid working any hardships on the subsequent run exhibitor in this connection, the code says further:

"Notwithstanding anything herein contained, in the event any exhibitor shall make complaint that the restrictions embraced in this part (of the code) work an unfair hardship on him, the Local Grievance Board shall have the right to hear such complaint, and after determination of the facts presented, shall fix and specify the time limit within which such exhibitor may advertise such motion picture; provided, however, that should the subsequent-run exhibitor be granted permission to advertise before the completion of said prior run, he shall not advertise prior to the commencement of said prior run, nor shall he have the right to advertise in any way, shape, manner or form or issue any statement that the prices of admission are or will be less than the admission prices charged by the exhibitor having the first or prior run of such motion picture; provided further, however, that such subsequent-run exhibitor may be granted the right in cases where the run of such exhibitor follows the prior run in or within a period of seven days, to advertise upon the screen of the exhibitor or to distribute within the exhibitor's theatre a printed program or mail such printed program to a list of regular patrons, such programs to be limited to announcement of the motion pictures which will be there exhibited during the period of not more than seven days immediately following.

"Nothing herein contained (in the code) shall be deemed to prohibit any exhibitor from advertising generally all of the feature motion pictures licensed for exhibition by such exhibitor *as a group*, but such general advertising shall not refer to any one of such motion pictures at any time prior to its exhibition by any other exhibitor having the first or immediately prior run thereof excepting as hereinabove provided."

Regarding the second phase of the inquiry, the motion picture code cannot compel a distributor to sell his product to any exhibitor—unless, of course, another theatre has overbought product for the purpose of depriving the complaining exhibitor of such product.

Otherwise the matter is entirely outside the limitations of the motion picture code. The United States Supreme Court has ruled that any distributor can refuse to sell his product to any exhibitor for any reason whatsoever—except when such distributor has made an agreement with another exhibitor or another distributor not to sell the distributor's product to the complaining exhibitor, and in such a case there might be grounds for a federal conspiracy suit.

▽ ▽ ▽

NO. 76—CODE AUTHORITY'S DECISION REGARDING BANK NIGHTS

QUESTION—What is the Code Authority's decision relative to "Bank Nights" or a promotion where positively no purchase price is demanded and the participant is not required to be present in the theatre?—IOWA

ANSWER—The Code Authority has ruled basically that the copyrighted "Bank Nights" plan of promotion now in use as outlined in the contract agreement with the "Bank Nights" copyright owner is a lottery, and, therefore, is a violation of the code. A copy of the decision in full together with any other additional information that is desired may be obtained from the secretary of the Local Grievance Board located in the exchange city in any territory.

▽ ▽ ▽

NO. 77—THE STATUS OF DIFFERENCES IN WAGES

QUESTION—If a case is decided in favor of an employee plaintiff, can he collect the difference between the code wage scale and the wages that had been received? If so, would the difference be decided on the basis of the amount of time actually worked or the maximum schedule of hours provided for in the code? Where is the Code Compliance Board located?—NEW YORK.

ANSWER—The NRA's Code Compliance or Regional Labor Board in making a decision in a complaint over hours or wages involving an exhibitor and his employees would at the same time as it rendered a decision specifically mention whether or not the employee should be reimbursed for back wages claimed due by the employee. Also, such Board would decide exactly how much in such back wages were due the employee, and it would then order the employer to make such payment to the employee.

There is a Code Compliance Board or Regional Labor Board located in every large city. Their addresses may be obtained from the National Recovery Administration at Washington.

Chaplin Set for Next Production

Charles Chaplin has begun to assemble cast and technical crew for the production of his next picture, which will be a United Artists release. A special musical score, novel sound effects, but again no dialogue is understood to be the plan. It will be his first picture in more than three years. Paulette Goddard will be his leading feminine player. Willy Pogany, noted artist, will be art director; C. Danny Hall in charge of the technical work; Rollie Totheroh, cameraman, and Alan Garcia, casting director. Chaplin will direct with Carter de Haven as assistant.

Garbo



Garbo in "THE PAINTED VEIL"

Somewhere in the literature of the world there is a story that flames with the fire that Garbo can portray. Somewhere lurks a narrative of power that Garbo can tell to your audience, of smouldering love, of high adventure and tenderness that yields tears. Metro-Goldwyn-Mayer has found that story. It is Somerset Maugham's "The Painted Veil", destined to pack theatres throughout the world, to enthrall love-hungry hearts with its romance portrayed immortally by the one and only Garbo. Prepare for it as you have never prepared for a picture within your memory!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Lady By Choice

(Columbia)

Comedy

Rib-tickling comedy with a powerful heart interest is the entertainment and showmanship promise of "Lady by Choice" for audiences and exhibitors. Against those qualities, it tells a story that is warm with human interest. It mingles smiles and tears and oftimes induces an honest belly-laugh. It makes its drama a natural and stirring feature, and the comedy brought laugh after laugh from the preview audience. Hilarity is so well blended with seriousness that no one knows what to expect. It carries a thread of romance, subordinate yet effective in sustaining the motivating elements. It deals only in elements that have proved their merit as class and mass appeal. As such it is amusing but touching entertainment that can be offered any type audience, sophisticates or just plain folk, confident that they will understand and appreciate.

The story blends theatrical hokum with realistic humanness. Patsy, a genial old soak, a regular feature in night court, lands there for the steenth time when she busts up a saloon because a crooning waiter insists upon singing "Mother." Before Judge Daly's bench also is Alabam' Lee, arrested for whatever fan dancers are arrested for.

Through the Judge's kindness and the intercession of Johnny Mills, son of Patsy's old sweetheart, the old girl, despite vigorous protests, is paroled to an old ladies' home. Mother's Day rolls around and Alabam's press agent, O'Malley, conceives the idea of having her adopt a mother as a publicity stunt. At the home, Alabam, recognizing Patsy, picks her out.

Installed in her job with much fanfare, Patsy takes it seriously. Temperamental herself, Alabam' is just as much a tartar. However, they have a mutual respect for each other. The market for fan-dancing nose-dives. Patsy sets herself to make something of Alabam. Pretty good with the galloping dominoes, she gets enough of a stake to hire dramatic, vocal and dance instructors to teach her volatile "daughter." Trying to foster romance between Alabam' and Johnny, Patsy shows up manager Kendall as a chiseler. But instead of playing the game straight, Alabam' goes after the boy's money, refusing to marry when she learns that his mother will cut him off without a penny. She goes back to Kendall for her old job. But Patsy doesn't quit. Learning that she is going to do her fan-dance again, she has the cabaret pinched and Alabam' hauled before Judge Daly again. There's only one alternative, a year behind the bars, which sentence the judge suspended in the previous case, or marry Johnny. She'll marry him, and everybody is happy.

It's hardly to be doubted that "Lady by Choice" will be in the air long before it plays most theatres. However, that's no reason to get over-confident and trust that the show automatically will sell itself. The May Robson performance in "Lady for a Day" is going to be a helpful asset in this case. But they all should be told about it from the young moderns to the mature adults. The merriment-seekers, the drama lovers, highbrows and lowbrows, should know that it has all the comedy, the fun and laughter they want; that it has heart drama and romance they will enjoy.—McCarthy, Hollywood.

Produced and distributed by Columbia Pictures. Directed by David Burton. Story by Dwight Taylor. Screen play by Jo Swerling. Associate director, Arthur Black. Cameraman, Ted Tetzlaff. Sound engineer, Glenn Rominger. Film editor, Viola Lawrence. Associate producer, Robert North. P. C. A. Certificate No. 272. Running time, 85 minutes, as seen in Hollywood. Release date, October 15, 1934.

CAST

Alabam' Lee	Carole Lombard
Patricia Patterson	May Robson
Johnny Mills	Roger Pryor
Judge Daly	Walter Connolly
Kandall	Arthur Hohl
Front O'Malley	Raymond Walburn
Brannigan	James Burke
Lucretia	Mariska Aldrich
Walsh	John Doyle
Opper	Henry Kolker
Miss Kingsley	Lillian Harmer
Louie	Abe Denovitch
Mose	Snowflake

Ready for Love

(Paramount)

Comedy Romance

Comedy romance which tends towards farce is the outstanding showmanship and entertainment value of this picture. The fun-creating elements are emphasized in dialogue, action and situations, with a certain human interest. The yarn is semi-fantastic in premise and the manner in which it is presented. For its punch sequences, it liberally satirizes small town snootiness.

Because of the inherent exploitation possibilities, which even the lack of cast strength should not hinder, it is the kind of attraction that ingenious showmen can do much with. It is right in the lap of the average family trade audience.

Hopscotching around quite a bit, the yarn introduces its heroine, Marigold, making her exit from boarding school via a milk wagon. She lands in a tank town where her mother, Goldy Tate, still is valiantly carrying on the glamour of the old vaudeville trouper, and there follows one of those mother-daughter battles with the mother winning and Marigold shunted off to a little Connecticut town.

Her arrival there is simultaneous with that of a late Mr. Burke, whose demise has lifted an awful onus from the minds of his survivors. Mistaken by editor Julian Barlow of the local sheet as one of the companions in gayety of the defunct Mr. Burke, Marigold is headlined into locale fame immediately. His liberal use of printers' ink makes her the toast of all the men in town, the roast of all the women and the object of poetic and lovesick Joey's infatuation. Anyway, romance blossoms for Marigold and Julian, but when at a Puritanic costume party, Marigold gets herself into an embarrassing position with the willing-to-play Mr. Chester Burke, the stern visaged Mrs. Burke leads the women of the town in an assault on the supposed menace to their domestic firesides. Given the old fashioned "ducking stool" treatment, Marigold is headlined into national fame by the ambitious newspaper man Julian.

Then the wolves descend. Goldy sees in this avalanche of publicity a chance to be in the big money again. While mother and daughter battle it out, the promoters and publicity men patiently wait. But Arlen has the final word. He loves Marigold; he made her famous. Who should cash in on her success more than he? He has a New York job and marriage is all he needs to inspire him to future greatness.

Sold as good, wholesome fun, with plenty of laughs for everyone, using some of the clever dialogue for ad lines, "Ready for Love" should capture the interest of the ordinary everyday fans.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Albert Lewis. Director, Marion Gering. Novel by Roy Flannagan. Screen play by J. P. McEvoy and William Slavens McNutt. Sound, Jack Goodrich. Art directors, Hans Dreier and Earl Hedrick. Photographer, Leon Shamroy. P.C.A. Certificate No. 254. Running time, 65 minutes. Release date, October 12, 1934.

CAST

Marigold Tate	Ida Lupino
Julian Barrow	Richard Arlen
Goldy Tate	Marjorie Rambeau
Joey Burke	Trent Durkin
Mrs. Burke	Beulah Bondi
Judge Pickett	Henry Travers
Aunt Ida	Esther Howard
Mr. Chester Burke	Ralph Remley
Sam Gardner	Charles E. Arnt
Caleb Hooker	Charles Sellon
Milkman	Irving Bacon
Stage Doorman	Burr Caruth
Pullman Porter	Oscar Smith
Pullman Conductor	Ben Taggart
Dean	Franklyn Ardell
Farnum	Fred Santley
Blaine	James C. Burtis
Skyscraper	David Loring
Davis	Wilbur Mack
Mrs. Thompson	Louise Carter
Mrs. Black	Eleanor Wesselhoeft
Mr. Thompson	Ralph Lewis
Mr. Black	Bernard Suss

By Your Leave

(Radio)

Comedy-Romance

Here's a picture with plenty of audience and showmanship value. Smart, clean and clever, full of comedy in dialogue, characterizations and situations, it's that kind of fun that seeps in slyly and, while it grows, holds its initial interest and builds to new. The story is simple, dealing with a familiar topic, but the manner in which it is acted and directed gives it a newness that fully justifies the use of the word "novel" in selling it. While mature persons are featured and do the interesting things in interesting ways that amuse the mature, there is also a spirit of youth about the show to capture the attention of the younger modernes and those above the juvenile stage.

The story has Henry Smith, near the dangerous age of the flaming forties, yearning for one more youthful fling. Rebuked by maid Whiffen, who in motherly fashion dominates the Smith household, and wondered at by his wife, Ellen, Henry finally makes a deal for a vacation. One little association with the flaming youth, Frances, kindles the vivid spark and he's off on a trail of hilarious experiences. His experiences with the drunken and enthusiastic college alumnus, Skeets, and that worthy's showgirl friends, are howls of glee. While this is going on, what's sauce for the gander is sauce for the goose, and demure Ellen finds herself the object of the mad infatuation of McKenzie, world explorer. Scared rabbit Henry, still ambitious, and on the advice of friend Anders, tries one more fling, this time with the professional hostess Andree. There's more intriguing fun before Henry decides he's had enough to sneak back home, only to find his wife not there. All the horrible thoughts that a

Get Ready For A

It's bigger than "Back Street"— bigger than "Only Yesterday" —bigger than any other picture you've had for many, many weeks or are likely to get in many, many more!...The perfect BIG-CROWD attraction from star, story, author, director and every other possible standpoint... GO TO IT!

Starring

CLAUDETTE COLBERT

with WARREN

WILLIAM

ROCHELLE HUDSON

Ned Sparks Henry Armetta

Presented by CARL LAEMMLE

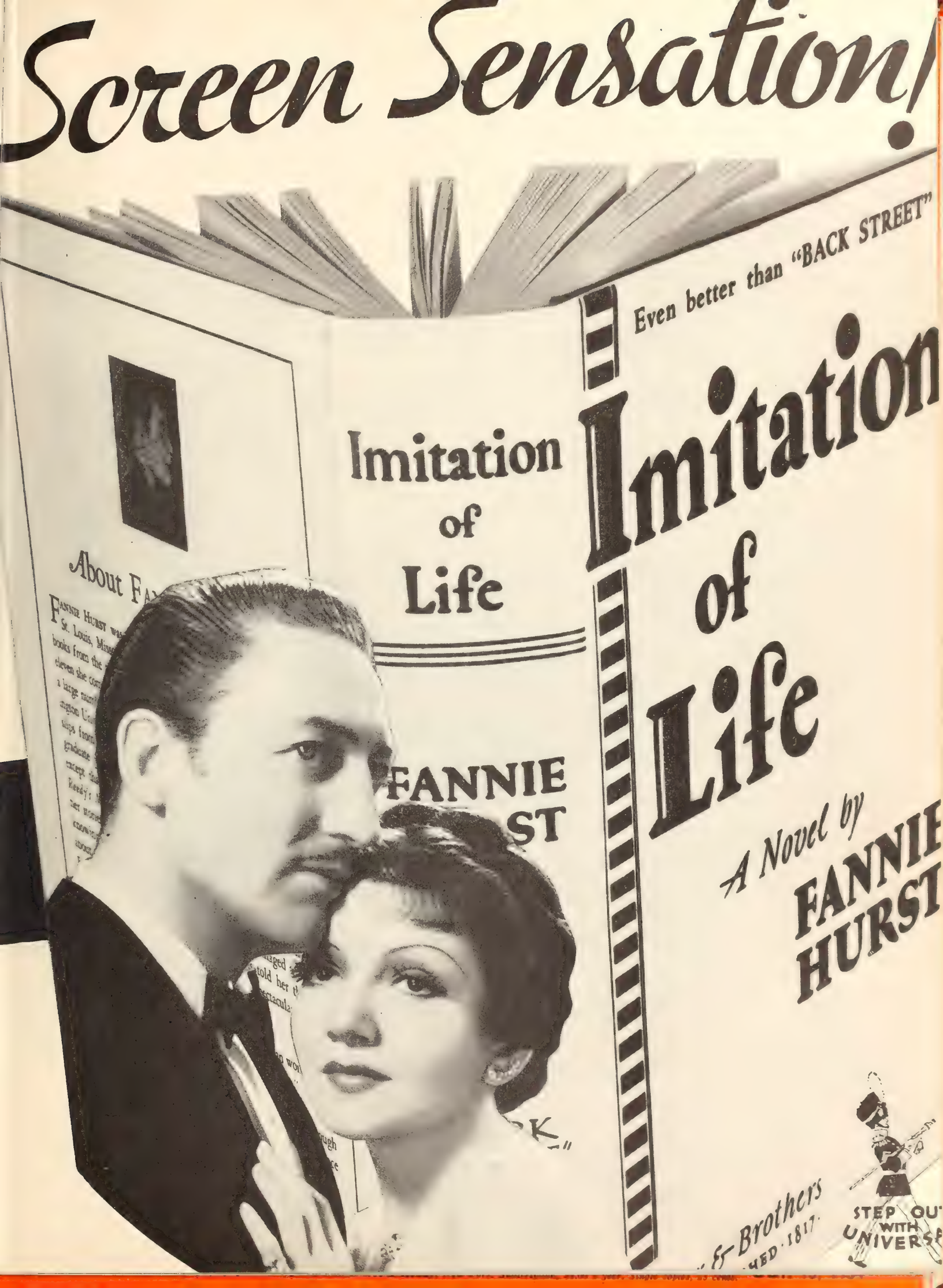
A

JOHN M. STAHL

Production For

UNIVERSAL

Screen Sensation!



disillusioned man can think are his until the equally frightened Ellen comes home and both are satisfied to realize that the simple life is the only life for them.

Being legitimate comedy romance, with just enough drama and color to balance the motivating element, "By Your Leave" should be sold to patrons in a manner that will convince them that it's lively fun and fully worth their money any time.—McCarthy, Hollywood.

Produced and distributed by RKO Radio Pictures. A Pandro S. Berman production. Directed by Lloyd Corrigan. From the play by Gladys Hurlbut and Emma B. C. Wells. Screen play by Allan Scott. Musical director, Max Steiner. Photographed by Nick Musuraca. Photographic effects by Vernon Walker. Art directors, Van Nest Polglase and Perry Ferguson. Costumes by Walter Plunkett. Recorded by Paul F. Wiser. Edited by William Morgan. Running time, 80 minutes when seen in Hollywood. Release date, November 9, 1934.

CAST

Henry Smith ..... Frank Morgan
Ellen Smith ..... Genevieve Tobin
David McKenzie ..... Neil Hamilton
Andree ..... Marion Nixon
Freddie Clark ..... Glenn Anders
Skeets ..... Gene Lockhart
Whiffen ..... Margaret Hamilton
Frances ..... Betty Grable
Leonard Purcell ..... Charles Ray
Florence Purcell ..... Lona Andre
Laura ..... Lenita Lane
Gloria Dawn ..... Addie McPhail
Merlee ..... Shirley Chambers

A Successful Failure

(Monogram)

Comedy-Drama

A direct, homespun down-to-earth story is the selling avenue for this production, from the novel by Michael Kane. It is a story that permits of varied copy along the lines of this poser: If your nagging family spends your pay raise before you get it, what would you do if, instead, you were fired? How William Collier, Sr., solves it, with the aid of a newspaper friend, brings the resultant action, when it breaks through the rather over-abundant dialogue.

Collier and Lucile Gleason head the cast. Russell Hopton, Gloria Shea and William Janney aso are quite familiar names, and George Breakston's work as the schoolboy son of Collier is worthy of mention.

Against the chattering impatience of Lucile Gleason as his wife, Gloria Shea, the daughter, and Janney, the son with radical leadings, Collier pegs away at his non-accepted column of homey wit, with the sympathy of Hopton, young reporter in love with Miss Shea, and the devotion of his youngest son. The new managing editor drops him from the proofreading desk and Hopton quits with him. Hopton gets him a radio spot with his Uncle Dudley comment and he's a hit, but he doesn't tell the family, because he knows they'll try to decide for him what to say. It comes out when his wife calls the newspaper, but before they can get to him he's knocked unconscious by a stone thrown by an agitator after he has broken up a red meeting which his son Janney has been addressing. In the hospital he begins the making over of his family, and Miss Shea, whom he tactfully steered away from a dubious affair with Jameson Thomas, decides to return Hopton's ring to the appropriate finger.

It's a simple story, filmed without flair, and essentially a story to be told in dialogue, yet slowed up somewhat by that dialogue. The menace phase is essentially in straightforward conversation, and there's so little of it that the story is for the family, though there's not as much action as the youngsters usually demand. —Rovelstad, New York.

Produced and distributed by Monogram. Supervised by George Yohalem. Directed by Arthur Lubin. Adapted by Marion Orth from the novel by Michael Kane. Cameraman, Jerry Ash. P. C. A. Certificate No. 295. Running time, 62 minutes. Release date, October 15, 1934.

CAST

Ellery Cushing ..... William Collier, Sr.
Mrs. Cushing ..... Lucile Gleason
Phil ..... Russell Hopton
Ruth ..... Gloria Shea
Bob ..... William Janney
Geary ..... Jameson Thomas
Tommy ..... George Breakston
Blair ..... Richard Tucker
Flintly ..... Clarence Wilson
Radical Speaker ..... Francis McDonald

One Exciting Adventure

(Universal)

Comedy Romance

In this picture, a comedy romance, the sustaining dramatic and human interest entertainment elements are loosely but effectively wrapped up in a veil of psychological mystery. Essentially it's the story of a woman Raffles, but one who stole for the thrill and pleasure of it and not for profit. The atmosphere is one of gayety and moving speedily it builds to several intriguing and surprising anti-climaxes.

The title together with several of the situations and developments, suggests some effective interest creating exploitation, for playing as a comedy, without promising more than pleasant entertainment.

While much, embracing the range of regular entertainment elements, goes on, the story is comparatively simple. Rina steals because she cannot help it. An exotic perfume, giving police a clue, leads to romance with Stone as detectives Fussli and Kleinsilber ask him to identify it. Simultaneously, menace, in the person of Lavassor, is introduced. In love, Stone tries both to cure and reform Rina. Much that is exciting and funny occurs, particularly Kleinsilber's search for the jewels and Fussli's musical duet with Rina. As Lavassor stands between Stone and love, they make a deal. If Rina will steal again, she goes to Lavassor. If not she is Stone's. Tempted, Rina sets the stage for Stone to reveal Lavassor as a much wanted crook, an incident that elevates the demure Fussli to triumph over his browbeating confrere, Kleinsilber and real romance follows.

Comedy appears to be the best selling angle for this picture. Despite the title tone, there's not much adventure as far as actual action is concerned. If the fact that Binnie Barnes sings a couple of numbers means anything, it should be used.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Ernst L. Frank. Associate producer, Henry Henigson. Original story by Franz Schulz and Billie Wilder. Screenplay by William Hurlbut. Dialogue by Samuel Ornitz. Photographed by Norbert Brodine. Sound supervision, Gilbert Kurland. Film editor, Murray Seldeen. Art director, Stanley Fleischer. Editorial supervision, Maurice Pivar. P.C.A. Certificate No. 226. Running time, 73 minutes. Release date, October 15, 1934.

CAST

Rina Sorel ..... Binnie Barnes
Walter Stone ..... Neil Hamilton
Lavassor ..... Paul Cavanagh
Fussli ..... Grant Mitchell
Lavassor's Chauffeur ..... Jason Robards
Kleinsilber ..... Eugene Pallette
Mitzi ..... Edna Searl
The Jeweler ..... Ferdinand Gottschalk
Oscar ..... Henry Kolker
Oscar's Wife ..... Doris Lloyd
The Bellhop ..... Dick Winslow
Manager ..... Edward Keane
Clerk ..... G. P. Huntley, Jr.
Doorman ..... William Worthington
The Lure ..... Dorothy Christy
The Grouch ..... Edward McWade
And Boyd Irwin, Carl Miller, Captain Calvert, Phyllis Brooks, Alice Ardell and Ann Doran.

Embarrassing Moments

(Universal)

Comedy-Drama

A comedy-drama, in which the comedy is meant to predominate, this offers a mild and occasionally amusing sort of entertainment, concerned with the manner in which a practical joker is made the butt of a practical joke by way of retaliation and thereby almost learns his lesson—but not quite.

With the title and the theme as indicated there is no reason why the exhibitor should not be able to work up a certain amount of interest in the picture through the use of "gags" based in some way on the practical joker idea.

The cast names are fairly good marquee material, with Chester Morris and Marian Nixon in the leads and Walter Woolf, at one time featured in Broadway musical shows, as the third side of a triangular affair. Henry Armetta is a featured comedian. The picture is not to be taken too seriously by the exhibitor, who should pattern his selling after its mood. Comedy is the element to be stressed, that and the two top cast names for what they may be worth in the community.

The film moves at a lively pace, with some of the comedy descending occasionally to the level of burlesque, if not actually slapstick. The story dealing with a couple of hoax murders, the exhibitor should find no difficulty developing lively exploitation.

Morris, the perennial practical joker, is in love with Miss Nixon, who is also the object of the affection of Woolf, a radio tenor, with more hope in the radio direction than success. Incidental practical jokes which arouse the antagonism of Miss Nixon culminate in a hoax, with Woolf as the subject, when at a party Morris telephones Woolf, representing himself to be a broadcasting official, and forces Woolf to sing in most undignified posture.

When Morris comes to him next day to apologize for the exciting publicity which has been the result of the escapade, he finds Woolf despondent, remarking that he has lost reputation, sweetheart and career. He goes into the other room, Morris hears two shots, rushes in to find Woolf on the floor, a gun beside him. The valet accuses Morris, and Morris flees. It is quickly revealed to everyone except Morris that the whole thing is a hoax to cure him of his habit. Morris hides out, thinking the police are after him, and falls in with a gang of counterfeiters. Eventually, when he is arrested for another reason, he discovers the truth. Turning the tables when he believes Miss Nixon really loves Woolf, he feigns a suicide, and when Miss Nixon rushes to him, has his final joke.

The production contains nothing that is amiss for youngsters, but at the same time has little of definite interest for them.—Aaronson, New York.

Produced and distributed by Universal. A Stanley Bergerman production. Directed by Edward Laemmle. Story by William Anthony McGuire. Screen play by Gladys Unger and Charles Logue. Dialogue by Dickson Morgan. Photographed by Charles Stumar. Running time, 67 minutes. Release date, July 9, 1934.

CAST

Jerry ..... Chester Morris
Jane ..... Marion Nixon
Paul ..... Walter Woolf
Slug ..... John Wray
Ahearn ..... Alan Mowbray
Runyon ..... Huntley Gordon
Louis ..... George Stone
Morganza ..... Henry Armetta
Miss Dudd ..... Gay Seabrook
Bartender ..... Herman Bing
Mrs. Stockleburger ..... Jane Darwell
Saunders ..... Charles E. Coleman
Mother ..... Virginia Sale
District Attorney ..... Charles Wilson
Jose ..... Christian Frank

Crimson Romance

(Mascot)

Drama

A strong drama of war, romance against a background of wholesale killing, and the misery bred of prejudice even in neutral nations, this independently-produced picture has the salable quality of a good story. Since it has its setting for the most part in the arena of the Great War, it is barely possible the patrons will not be particularly receptive, but that is something which the individual exhibitor, with his knowledge of his own patrons, will have to judge for himself.

There is comparatively little of the spectacle of large-scale death often found in such films, but there is sufficient excitement engendered by dog fights in the air, moving fleets of pursuit planes and aircrashes. Paper should inform patrons that the title does not indicate any torrid romance of the big city or the like, but a swift and active meeting of individuals in a triangular affair in the crimson of war. The further thematic element which finds an American joining his pal in enlistment in the German army from a sense of loyalty, and later shows both men in love with the same German girl ambulance driver, offers opportunity for copy lines of attention-attracting caliber. The film has both feminine and masculine appeal.

Cast names are not particularly strong for marquee purposes, the best names being those of Ben Lyon, Sari Maritza and Erich von

Stroheim. The story, therefore, is the selling focus.

Lyon and James Bush, whose performance is worthy of mention, are buddies and mechanics in an airplane factory selling planes to the Allies. Bush falls under the shadow by reason of his German origin and name, and is fired. Lyon, incensed, quits with him, and the pair, because of Bush, are unable to obtain a position. Bush finally leaves for Germany, there to enlist as a pilot. Unexpectedly Lyon goes with him, the United States not yet in the war.

In the war zone, they come under the command of Stroheim, and meet Miss Maritza, ambulance driver. The serious minded and quiet Bush falls completely in love, for the first time. Lyon, a past-master in the art of intriguing women, does likewise, and Bush of course questions his motives. Lyon is under immediate suspicion by Stroheim because of his American origin. It is soon apparent that Miss Maritza is in love with Lyon rather than with Bush, and enmity springs up. When Lyon, with Miss Maritza, fails to respond to a call to take the air, he is flayed by Stroheim as a coward.

Then the United States joins the Allies. Lyon is subject to court-martial when he professes his allegiance to his own country, and is ordered taken prisoner by Bush. But Bush permits him to escape in a German plane, and Lyon leads an Allied bombing expedition to a munitions concentration. The German squadron gives battle. In order to save Lyon when his guns jam as he is attacked by Stroheim, Bush deliberately crashes with Stroheim and both are killed.

Back home after the war, Lyon and Miss Maritza try to take the place of Bush with his mother, who, a bit too calm, speaks a condemnation of war which is not particularly pertinent to the story.

Offering entertainment, the film is an adult attraction.—AARONSON, New York.

Produced and distributed by Mascot. Directed by David Howard. From an original story by Al Martin and Sherman Lowe. Screen play by Milton Krims. Added dialogue by Doris Schroeder. Photography by Ernest Miller. Sound, Terry Kellum. Film editor, Doris Draught. P. C. A. Certificate No. 246. Running time, 67 minutes. Release date, October 1, 1934.

CAST

Bob Wilson	Ben Lyon
Alida Hoffman	Sari Maritza
Wolters	Erich von Stroheim
Hugo	Hardie Albright
Fred von Bergen	James Bush
Adolph	William Bakewell
Himmelbaum	Herman Bing
Mama von Bergen	Bodil Rosing
The Courier	Vincent Barnett
Baron von Eisenlohr	Arthur Clayton
John Fleming	Oscar Apfel
Franklyn Pierce	Purnell Pratt
Pierre	Jason Robards
Von Gering	William von Brincken
English Officers	Brandon Hurst, Crauford Kent, Jameson Thomas
Von Muller	Eric Arnold
German Colonel	Fred Vogoding
Drill Sergeant	Harry Schulz

Thunderstorm

(Amkino)

Drama

This Russian picture is a typical example of the weighty and unrelieved drama of the motion picture production of the Soviet nation. That the film is strongl ydramatic, that its performances are for the most part equally convincing, there can be no question.

Its appeal, then, in this country, would be to those communities familiar with the Russian language, used in the film, or in those communities, again apt to be in the larger metropolitan centers, where a "class" audience might be interested in such a foreign production as this. Through the use of superimposed English translations of important passages in the dialogue, the person unfamiliar with the language should experience no difficulty in understanding the thread of the story.

The picture is an adaptation of a folk-drama by A. N. Ostrovsky, and is released by Amkino, distributing arm here of the Russian state-controlled industry. The players are all native.

Taking for its theme the manner in which the Russian of yesterday, in the realm of the Czar, were he in the peasant class, was forced to exist in what was something worse than serfdom, held in the thrall of an unintelligent religious fanaticism, stupidly hidebound conventionalities and a condition where the head of the household, man or woman, was absolute master of his domain. The story has no reflection of oppression from above, but rather an oppression from within the localized community.

Here we find a young girl, married to the not too clever son of a merchant woman whose iron will completely dominates her household. The girl is thoroughly miserable, and confides in her sister-in-law, who is carrying on a clandestine affair with a store clerk. The sister arranges that she should meet a young and handsome visitor to the town. Her husband leaves on a buying trip and for a few nights the girl finds some sort of happiness with her lover, although that happiness is bitterly tinged with an abject fear of the consequences of her infidelity, however justified it may have been, and an almost overpowering sense of shame.

She is in constant dread of the thunderstorms which frequently sweep without warning upon the community. During a service at church, as a storm comes up, the girl, under the ferociously condemning glare of her mother-in-law, breaks down and confesses. She is beaten by her husband, hears old women explaining complacently what should be her punishment, as they calmly sip their tea. Driven frantic, she goes to her lover, finds he is about to leave, and hears his refusal to take her with him. Utterly defeated she leaps into the Volga.

It is strong drama, well done of its type and origin, but definitely limited in appeal.—AARONSON, New York.

Produced by Soyuzfilm. Distributed by Amkino Corporation. Directed by Vladimir Petrov. From the folk-drama by A. N. Ostrovsky. Photographed by V. Gardanov. Running time, 80 minutes. Release date, September 28, 1934.

CAST

Katherine	A. K. Tarasova
Kabanova	V. O. Massalitinova
Tikhon	I. P. Tschouvelev
Barbara	I. P. Zaroubina
Saveli Dikoy	M. M. Tarkhanov
Vania Koudriash	M. I. Jaroff
Boris	M. I. Tsarev

The Curtain Falls

(Chesterfield)

Drama

Henrietta Crosman, decidedly able character actress, who has gained a certain popularity and prominence the past year or so, is dominantly the leading player in this independent picture, in which drama, romance and something of tragedy are elements of the story. It is virtually a one-woman picture, with Miss Crosman offering a strong performance in a role for which she is well suited.

The title and theme are in themselves open to selling copy for both men and women. An aging woman, once a great actress on the verge of complete poverty and living in the past, takes a last chance, grasps the bull by the horns, and gives the greatest performance of her career in straightening out the troubled affairs of a family on the edge of collapse. The curtain falls as she completes her impersonation, and tranquility is restored to the household.

Besides Miss Crosman are Dorothy Lee, Holmes Herbert, Natalie Moorehead, Jameson Thomas, all familiar names. The selling angle is the story and Miss Crosman in those situations where her's is a sufficiently strong name to have drawing power in itself. In any case, her performance cannot fail to be approved.

Miss Crosman, down-and-out, but not giving up, is forced to leave the hotel where she has spent much of her more or less penniless "retirement" through the kindness of an elderly manager who has a long memory. In a cheap boarding house, she hopes for an answer to a cable she sent to an old fellow-actress, now one of the wealthiest women in England. An answer reveals that the English woman has disappeared in Africa, and that her next of kin are a nephew and his family on Long Island. Grasping at straws, and at the end of her rope, she determines on a bold stroke.

She grandly arrives at the Long Island home, posing as the wealthy English woman, and storms through the household, dominating every one.

Miss Crosman soon discovers that Herbert is broke, that Miss Lee is meeting opposition from her mother, that Miss Moorehead is carrying on an affair with Thomas, that Darrow is in debt to a gambling club, and that the entire household is crumbling. Using her borrowed identity and its significance, she cows the bankers into extending credit to Herbert, settles Darrow's debt in an entertaining sequence at the gambling club. Then calling the entire group of principals together at a dinner party, she exposes them all to one another.

It is an entertaining, dramatic story, well performed, and in the category of adult material.—AARONSON, New York.

Produced and distributed by Chesterfield. Directed by Charles Lamont. Story by Karl Brown. Photographed by M. A. Anderson. Sound recorder, Pete Clark. Assistant director, Melville Shyer. Art director, Edward Jewell. Film editor, Roland Reed. Supervised by Lon Young and George R. Batcheller. Running time, 67 minutes. Release date, October 1, 1934.

CAST

Sarah Crabtree	Henrietta Crosman
Dot Scoresby	Dorothy Lee
John Scoresby	Holmes Herbert
Katherine Scoresby	Natalie Moorhead
Allan Scoresby	John Darrow
Barry Graham	William Bakewell
Martin Deveridge	Jameson Thomas
Helene Deveridge	Dorothy Revier
Taggart	Edward Kane
Mrs. McGillicuddy	Aggie Herring
Hotel manager	Tom Ricketts
Pennick	Wilson Benge
First doctor	Edward LeSaint
Second doctor	Bryant Washburn
Lansing	Bob Fraser
McArthur	Lloyd Ingraham
Robbins	Jane Keckley
Card dealer	Jack Shutte
Woman boarder	Fern Emmett

My Old Dutch

(Gaumont-British)

Drama

Genuine heart appeal, rich humor of detail and considerable pictorial "period" value as a record of the generation which saw the development of motoring and aviation—and survived the War—are the outstanding merits of this British film.

"My Old Dutch," in fact, offers almost all the values which the showman wants, if he has decided that its all-Cockney dialect is a surmountable difficulty.

Notable is an incident in a pre-War cinema theatre where the hero and heroine, and their little son, see the original silent version of "My Old Dutch," in which Flo. Turner, Albert Chevalier (singer of the famous song of the same title) and Henry Edwards, now a British director, were featured.

The big value of the film lies in the absolute fidelity of its picture of the life history of two very humble Londoners.

Sinclair Hill's direction is masterly. The atmosphere of London "low" life, and of the period, has never been so admirably screened, and the acting of Betty Balfour and Michael Hogan, with Gordon Harker as a Cockney is as good as anything achieved in this country.

The production has a wealth of incidental material. The cinema episode has been mentioned; another which can be sold is the vivid picture of London's half-scared, half-humorous, reaction to the Zeppelin raids.—ALLAN, London.

Produced by Gainsborough Pictures at Islington and distributed by Gaumont-British. Directed by Sinclair Hill. Associate producer, Ivor Montague. Story by Leslie Arliss and Bryan Wallace. Script by Marjorie Gaffney, Bryan Wallace and Mary Murillo. Dialogue, Michael Hogan. Photography, Leslie Rowson. Art direction, P. Proud.

CAST

Lil	Betty Balfour
Bert	Michael Hogan
Ernie	Gordon Harker
Jim, their son	Mickey Brantford
Valerie, his wife	Glennis Lorimer
Paraday, her father	Peter Gawthorne
Aunt Bertha	Florrie Forde

TOPPING



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The Spectacle Maker
(MGM)
Excellent

Fantasy, whimsical and often ironical, "The Spectacle Maker" is worthy of individual exploitation on its own merit. Directed by John Villiers Farrow from the story by Frank Harris, the story in Technicolor tells of Hans Schmidt, the spectacle maker, and his crippled grandson. A nobleman informs Hans his fortune will be made if he can invent a lens which will make everything beautiful to the eye. After a long search for beauty, Hans invents such a lens and fortune smiles upon him, but only for a while, for a Stranger seeks him out, tells him his lens makes for deceit and hypocrisy and advises Hans to make a lens which shows the truth. This accomplished, Hans suddenly finds himself accused of sorcery and Black Magic, for his lens of truth has revealed to the Grand Duke his own hypocrisy and greed. The Stranger returns in time to defend Hans, the little cripple is cured and Truth triumphs.—Running time, 20 minutes.

Hearst Metrotone News
(Hearst MGM)
Edwin Hill Commentates

The debut of the Hearst reel under its own production organization marks also the initial "appearance" of Edwin C. Hill, whose "Human Side of the News" has made him known to millions, as the Hearst "Globe Trotter." Mr. Hill provides all the running commentary. This first reel is highlighted by President Roosevelt's fireside radio talk last Sunday night; the opening of the football season, with the game between Navy and William and Mary; the British cruiser H. M. S. Norfolk off California saluting a remodeled British frigate being used in an MGM picture, and an appeal from Sing Sing prison by Warden Lawes for a plan for the nation's youth to help them from turning to crime. In this last sequence, aided by numerous process shots, Mr. Hill has an opportunity to demonstrate the colorful narration for which he is justly famous.

Gus Van and His Neighbors
(Universal)
Entertaining

Gus Van, well known comedy singer of the vaudeville stage, acts in the capacity of master of ceremonies in this group of vaudeville turns, produced by Mentone. It may be said that Van, in several of his character songs, provides the best entertainment, although the others are lively. Included are Armida, the Mexican dancer; Gine, DeQuincey and Lewis, comedy adagio team; Jean, Ruth and Gail, tap dancers, and Danny Dare's Dancing Darlings, in an attractive routine. It is a generally entertaining subject.—Running time, 18 minutes.

Switzerland the Beautiful
(MGM-FitzPatrick)
Good

In Technicolor, James A. FitzPatrick takes his audience to the peaceful climes of Switzerland. The film's pastoral beauty definitely is enhanced by the color employed. Throughout, the Alps stand out in bold relief against an azure sky as roaring mountain streams crash down the green and fertile valleys. Mr. FitzPatrick includes Interlaken, Lucerne and Geneva in this tour, interspersing scenes of typical village life.—Running time, 10 minutes.

Pro Football
(MGM-Pete Smith Oddity)
Excellent and Timely

The professional Chicago Bears are the actors in "Pro Football," and their appearance at this time provides seasonal material. Much of the action is in slow motion and is thereby explanatory of many of the intricacies of professional play, which in many respects is fundamentally different from the school and college game. Such stellar players as Red Grange, Bronko Nagurski, Carl Brombaugh and Ookie Miller should help to sell this subject.—Running time, 10 minutes.

Tailspin Tommy
(Universal)
Action Serial

There is plenty of action, thrill and appeal for the youngsters in this latest Universal serial, adapted from the cartoon strip of the same title by Hal Forrest, which has a considerably wide circulation over the country, and forms a definite selling point for the exhibitor. It is a yarn of the air mail and mail pilots, with a romance woven in and the usual and expected introduction of bandits of the air. The lengthy cast is headed by Maurice Murphy, Patricia Farr and Noah Beery, Jr., with such familiars as Grant Withers and William Desmond among the supporting players. The first three chapters of the 12 to be issued are titled "Death Flies the Mail," "The Mail Goes Through," "Sky Bandits," which indicates the type of action to be found in the film. In these chapters, Murphy, young garage mechanic and an aviation "bug," gets his chance at the airport, saves an airmail contract, rescues air circus spectators by crashing a runaway plane, and proceeds to fall in love with Miss Farr. There is considerable in the serial which should offer opportunity for active selling, directed, of course, chiefly at the juveniles among the patrons. The first three chapters run, respectively, 27, 21 and 20 minutes.

Tale of the Vienna Woods
(MGM-Harmon Ising)
Good

This Technicolor cartoon subject brings to the screen the old fairy tale of the deer and the pedestal satyr. The deer persuades the satyr to gambol with him. In the midst of their play they are chased by hunting dogs and, hiding in bushes and trees, escape. The satyr returns to his pedestal and the deer wanders off into the woods only to find the dogs lying in wait for him. Again he is chased and cornered on the edge of a cliff. He cries for help and the satyr rescues him.—Running time, 8 minutes.

Taking Care of Baby
(MGM)
For Mothers

Of unusual interest to mothers, this is just what the title indicates—an object lesson in the correct and incorrect ways to care for the baby. By means of comparison of the methods of an ignorant and scatter-brained mother and one who knows and understands, ideas and methods usually so difficult to understand when explained or read are made graphically clear and understandable. Essentially serious and instructive, it is not, however, devoid of humor. Running time, 8 minutes.—G. M.

In Far Mandalay
(Fox)
Excellent

Characterized, as are all of the Magic Carpet of Movietone series, by brilliant photography, this number takes the screen audience into Burma, the land of Kipling's famous Mandalay. Chinese junks plying the waters, strangely expert native jugglers, giraffe-necked women with necks wrapped in metal, natives chewing the inevitable beetle-nut, and beautiful temples, all are part of the interesting scene caught by the camera. A minumum of accompanying explanation, the use of a few subtitles, add to the effectiveness of the subject.—Running time, 9 minutes.

Strikes and Spares
(MGM)
Technique of Bowling

With Andy Variapa, world's champion, doing the work, and Pete Smith the talking, bowlers are shown the proper form and technique of bowling and for their entertainment a liberal assortment of trick shots is shown. The champion has a stooge to show how not to do it and then he himself shows the proper form to get strike results. Some of the trick shots are amazing—picking off single pins, combinations of hooks and back-ups, curving the ball from one side of the alley to the other and finally rolling a ball down one alley to pick off the one and ten pins and having the one pin fly over to another alley and pick a pin off there. Running time, 8 minutes.—G. M.

Goofy Movies No. 8
(MGM-Pete Smith)
Fair

Pete Smith tells all about the fashions of 1913 and then reveals to his listeners a "meller-drammer" of 1909 vintage. As usual, Pete's comments are to the point.—Running time, 8 minutes.

Nifty Nurses
(Educational)
Entertaining

An entertaining and amusing comedy of the musical variety, this is in the nature of a take-off on such things as "Men in White," and featuring Johnny Downs and Sally Sweet, with Billy Gilbert supplying most of the comedy lines as the German-accented chief surgeon at the hospital. The music is tuneful, the dance numbers, patterned after the title, are engaging, and the lines are often quite amusing. The number of things, lost by the several surgeons, which come out of a patient, provide amusement, as nurses and attendants cheer the operation from the gallery. It is entertaining burlesque.—Running time, 20 minutes.

Super-Stupid
(Educational)
Amusing

The title of this comedy being well exemplified by Vince Barnett, the result is not particularly brilliant, but nonetheless entertaining comedy. As Barnett, assistant and come-on man for Billy Gilbert, street peddler of panaceas, expertly succeeds in doing the wrong thing at the right time, the pair are continually in hot water, especially with a certain policeman. Eventually hired as an auctioneer, Gilbert mistakes the address and sells the furnishings of the policeman's new home. There are laughs.—Running time, 20 minutes.

Betty Boop's Little Pal
(Paramount)
Amusing

Here is a definitely entertaining and amusing number of this animated cartoon series, in which Betty's little dog gets mixed up in the picnic lunch, is sent home, and captured by a dog-catcher en route. He escapes and returns to Betty after she had given him up as lost. Betty "sings" a tuneful number in entertaining fashion.—Running time, 7 minutes.

A Night in a Night Club
(Universal)
Entertaining Potpourri

J. Harold Murray's pleasing barytone and bearing alone makes this Mentone production well worth while, and Buck and Bubbles have lost none of their comedy dance ability. There are also Martha Raye, singer, and Elaine Arden, Greek dialect comedian, all with Harry Rose as master of ceremonies and singing a bit himself.—Running time, 18 minutes.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 29, 1934, from 101 houses in 18 major cities of the country, reached $1,134,615, an increase of $19,107 over the total for the preceding calendar week, ended September 22, when 100 houses in 18 cities reported an aggregate gross of $1,115,508.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1933.)**	
Boston	2,900	25c-50c	"The Scarlet Letter" (Majestic)..	17,500	"Girl of the Limberlost" (Mono.)..	17,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"The World Moves On" (Fox) and "Wagon Wheels" (Para.)	9,500	"Dames" (W. B.) and "The Defense Rests" (Col.)	10,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-9 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"The Count of Monte Cristo" (U. A.) (2nd week)	16,000	"The Count of Monte Cristo" (U. A.) (1st week)	17,500	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"The Barretts of Wimpole Street" (MGM)	16,500	"One Night of Love" (Col.)	17,000	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"Belle of the Nineties" (Para.)	31,000	"British Agent" (F. N.)	31,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"The World Moves On" (Fox) and "Wagons Wheels" (Para.)	10,000	"Dames" (W. B.) and "The Defense Rests" (Col.)	10,000	Low 8-4-34 "Notorious Sophie Lang"	26,000
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Hidcout" (MGM)	17,200	"The Fountain" (Radio)	15,100	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Friends of Mr. Sweeney" (W.B.) and "The Crime Doctor" (Radio)	6,100	"Kiss and Make Up" (Para.) and "Upper World" (W. B.)	5,400	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Court Street	1,200	25c	"Elmer and Elsie" (Para.) and.. "Man of Two Worlds" (Radio)	500	"The Notorious Sophie Lang" (Para.) and "We're Rich Again" (Radio)	700	.....	.....
Great Lakes	3,000	25c-40c	"Belle of the Nineties" (Para.)	18,800	"The Affairs of Cellini" (U.A.)..	9,200	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"A Lost Lady" (F.N.)	6,500	"British Agent" (F. N.)	7,300	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"..	4,800
Lafayette	3,300	25c	"One Night of Love" (Col.) (2nd week)	9,700	"One Night of Love" (Col.) (1st week)	9,000	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"Jude Priest" (Fox) (2nd week)	10,000	"Judge Priest" (Fox) (1st week)	12,000	.....	.....
Chicago	4,000	35c-68c	"Belle of the Nineties" (Para.) (2nd week)	40,000	"Belle of the Nineties" (Para.) (1st week)	60,000	High 9-2 "Goodbye Again"	75,000
Garrick	900	25c-40c	"Crime Without Passion" (Para.)	4,500	"British Agent" (F. N.)	5,000	Low 4-29 "Central Airport"	22,000
							.....	.....
Oriental	3,940	25c-40c	"Personality Kid" (W. B.)	22,000	"Dragon Murder Case" (F. N.)	22,000	High 10-14 "I'm No Angel"	50,000
Palace	2,509	25c-50c	"The Richest Girl in the World" (Radio)	22,000	"There's Always Tomorrow" (Univ.)	22,000	Low 12-16 "A Man's Castle"	10,000
							High 9-9 "Morning Glory"	37,000
Roosevelt	1,591	25c-50c	"Dames" (W. B.) (3rd week-4 days)	7,000	"Dames" (W. B.) (2nd week)	14,000	Low 4-28-34 "Glamour"	11,500
							High 9-15-34 "Dames"	23,000
State-Lake	2,776	20c-35c	"Embarrassing Moments" (Univ.)	16,000	"Charlie Chan's Courage" (Fox)..	17,000	Low 8-18-34 "Paris Interlude"	6,000
							High 9-8-34 "Most Precious Thing in Life"	19,000
United Artists	1,700	30c-60c	"The Count of Monte Cristo" (U. A.) (3rd week-9 days)	17,000	"The Count of Monte Cristo" (U. A.) (2nd week)	15,000	Low 2-18 "Lucky Devils"	4,500
							High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"The Cat's Paw" (Fox) (3 days-2nd week) and	2,100	"The Cat's Paw" (Fox) (1st week)	3,000	High 11-11 "Private Life of Henry VIII"	12,000
			"Down to Their Last Yacht" (Radio) (4 days)	1,500			Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Servants' Entrance" (Fox)	7,000	"The Fountain" (Radio) and "La Cucaracha" (Radio)	7,000	High 10-21 "East of Fifth Avenue"	30,000
RKO Palace	3,100	30c-44c	"Age of Innocence" (Radio)	8,000	"The Richest Girl in the World" (Radio)	8,000	Low 6-10 "Circus Queen Murder"	2,900
							High 3-3-34 "It Happened One Night"	28,000
State	3,400	30c-44c	"Barretts of Wimpole Street" (MGM)	15,000	"Hideout" (MGM) (30c-60c)	21,500	Low 8-19 "No Marriage Ties"	4,200
							High 8-19 "Tugboat Annie"	26,000
Stillman	1,900	20c-40c	"Crime Without Passion" (Para.)	5,000	"Chained" (MGM) (2nd week)	6,000	Low 6-24 "The Eagle and the Hawk".	5,000
							High 9-15-34 "Chained"	10,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"Charlie Chan in London" (Fox)..	2,000	"Murder on the Blackboard" (Radio)	2,500	High 2-25 "Cavalcade"	10,000
Denham	1,500	25c-50c	"Belle of the Nineties" (Para.)	16,500	"Now and Forever" (Para.)	6,000	Low 8-11-34 "I Give My Love"	1,200
							High 9-29-34 "Belle of the Nineties"	16,500
Denver	2,500	25c-50c	"British Agent" (F. N.) (6 days)	4,000	"Chained" (MGM)	8,000	Low 8-4-34 "Elmer and Elsie"	1,800
							High 1-13-34 "Roman Scandals"	17,500
Orpheum	2,600	25c-50c	"Hideout" (MGM)	6,000	"Servants' Entrance" (Fox)	6,000	Low 12-16 "The World Changes"	3,000
							High 2-17-34 "Hi, Nellie!"	19,500
Paramount	2,000	25c-40c	"Tomorrow's Youth" (Mono.) (3 days)	900	"Straight Is the Way" (MGM).. (3 days)	800	Low 6-10 "Zoo in Budapest"	3,700
							High 4-1 "The Kid From Spain"	7,000
			"Chained" (MGM) (5 days)	2,100	"The Human Side" (Univ.) **(4 days)**	1,200	Low 7-28-34 "No Greater Glory" and "He Was Her Man"	1,200

CHU CHIN CHOW"



ON THE SCREEN

TODAY at 11:30 A.M.

THE AMAZING ROMANCE of the SLAVE GIRL WHO TURNED HER MASTERS INTO HER SLAVES!

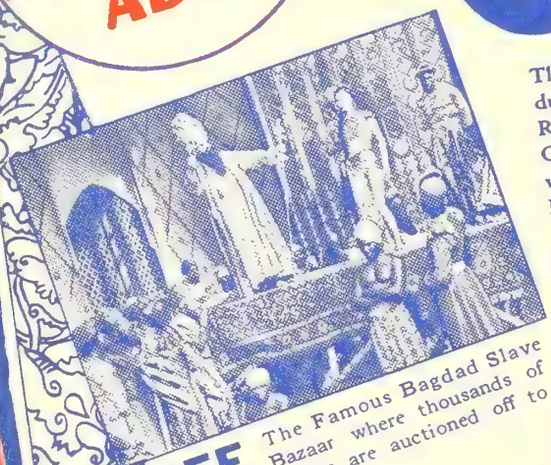
Zahrat, the slave girl, whom all Bagdad desired! This pearl of the Orient refused her love to Princes and Sultans for Nur-al-Din, the slave—who was denied the right to own her!

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ONE OF THE NEW YORK ADS



The Screen's Most Lavish and Spectacular Production! Mystery! Intrigue! Adventure! Music! Romance! Beauty!—Woven into one of the Great Pictures of All Time! Produced by G-B with a Cast of International Stars, including Anna May Wong, Fritz Kortner and George Robey



SEE The Famous Bagdad Slave Bazaar where thousands of Oriental Beauties are auctioned off to Harems!

SEE the Treacherous Betrayal of Chu Chin Chow by the Slave Girl He Had Tortured on the Rack!



SEE SLAVE LOVERS... FORBIDDEN TO LOVE! Victims of a Barbarous Civilization!



SEE Bagdad's Mammoth Temple of Love! Thousands of Slaves and their Masters in Oriental Revels!

ROXY

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"Tuneful, spectacular, robust!"
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EXCHANGES IN U. S. REGAL FILMS LTD., IN CANADA

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Pantages	3,000	25c-40c	"Gift of Gab" (Univ.)	4,800	"Wake Up and Dream" (Univ.) and "Two Heads on a Pillow" (Liberty)	4,800	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-65c	"The Richest Girl in the World" (Radio)	11,000	"British Agent" (F. N.)	11,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"The Count of Monte Cristo" (U. A.)	2,500	"Servants' Entrance" (Fox)	2,500	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	25c-40c	"The Fountain" (Radio)	4,500	"Belle of the Nineties" (Para.)	5,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,133	25c-40c	"British Agent" (F. N.)	5,000	"Dames" (W. B.)	6,500	High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns"	2,500
Lyric	2,000	25c-40c	"Case of the Howling Dog" (W.B.)	6,000	"Jane Eyre" (Mono.)	5,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The Barretts of Wimpole Street" (MGM)	7,500	"Death on the Diamond" (MGM)	4,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 8-18'34 "Straight Is The Way"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"The Richest Girl in the World" (Radio) (7 days and Sat. late show)	5,000	"British Agent" (F. N.) (7 days and Sat. midnite show)	6,000	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c-40c	"The Barretts of Wimpole Street" (MGM) (7 days and Sat. midnite show)	15,000	"The Count of Monte Cristo" (U. A.) (7 days and Sat. midnite show)	9,800	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Belle of the Nineties" (Para.) (8 days and two midnite shows)	14,000	"The Scarlet Empress" (Para.) (6 days and Sat. midnite show)	7,000	High 10-21 "I'm No Angel"	20,000
							Lot 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c-35c	"Gift of Gab" (Univ.) (7 days and Sat. midnite show)	8,800	"One Night of Love" (Col.) (7 days and Sat. midnite show)	13,000	High 9-22-34 "One Night of Love"	13,000
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"The Cat's Paw" (Fox) (2nd week)	3,400	"The Cat's Paw" (Fox) (1st week)	6,700	High 9-8-34 "Handy Andy"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Chained" (MGM)	17,000	"Servants' Entrance" (Fox)	9,000	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Belle of the Nineties" (Para.)	27,675	"One Night of Love" (Col.) (2nd week)	23,175	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-65c	"The Richest Girl in the World" (Radio)	6,000	"British Agent" (F.N.)	8,500	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	10,000	"The House of Rothschild" (U.A.) (3rd week-1 day) and "Bulldog Drummond Strikes Back" (U. A.) (6 days-1st week)	4,500	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"The Dragon Murder Case" (F.N.)	9,000	"Midnight Alibi" (F. N.) and "We're Rich Again" (Radio)	8,500	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"The Cat's Paw" (Fox)	2,500	"Crime Without Passion" (Para.)	4,000	High 4-22 "Secrets"	5,500
							Low 9-29-34 "The Cat's Paw"	2,500
Lyric	1,238	20c-25c	"Straight Is the Way" (MGM)	1,500	"You Belong to Me" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"Side Street" (F. N.) (25c-30c)	6,500	"British Agent" (F. N.)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Belle of the Nineties" (Para.)	6,000	"Desirable" (W. B.)	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
Time	300	25c-35c	"Finishing School" (Radio)	2,000	"The Lost Patrol" (Radio) (3rd week)	2,500	.....	.....
World	400	25c-75c	"One More River" (Univ.) (2nd week)	3,000	"One More River" (Univ.) (1st week)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"Of Human Bondage" (Radio) and "Bachelor Bait" (Radio)	9,500	"The Girl from Missouri" (MGM) and "Midnight Alibi" (F. N.)	10,500	High 2-24-34 "Queen Christina"	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Imperial	1,914	25c-50c	"Hat, Coat and Glove" (Radio) and "The Moonstone" (Mono.)	4,000	"Shock" (Mono.) and "Money Means Nothing" (Mono.)	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	29c-75c	"Their Big Moment" (Radio)	12,500	"You Belong to Me" (Para.)	11,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-75c	"Belle of the Nineties" (Para.) (34c-75c)	13,500	"Hideout" (MGM)	10,000	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	25c-65c	"Down to Their Last Yacht" (Radio) and "If I Were Free" (Radio)	7,500	"Evergreen" (British) and "A Cup of Kindness" (British)	6,500	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	5,000
New York								
Capitol	4,700	35c-$1.65	"Death on the Diamond" (MGM)	37,640	"The Scarlet Empress" (Para.)	37,460	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Servants' Entrance" (Fox)	9,400	"Charlie Chan in London" (Fox) (2nd week)	9,000	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"Down To Their Last Yacht" (Radio)	8,000	"The Fountain" (Radio) (2nd week)	10,000	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Belle of the Nineties" (Para.)	61,000	"She Loves Me Not" (Para.) (2nd week)	35,000	High 10-21 "I'm No Angel"	83,450
							Low 8-11-34 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"Gift of Gab" (Univ.)	12,000	"Million Dollar Ransom" (Univ.)	12,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"The Affairs of Cellini" (U. A.) (3rd week)	15,000	"The Affairs of Cellini" (U.A.) (2nd week)	26,000	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Richest Girl in the World" (Radio)	70,000	"One Night of Love" (Col.) (2nd week)	103,793	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"Chu Chin Chow" (Gaumont-British)	32,600	"The Human Side" (Univ.)	31,800	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"British Agent" (F. N.)	41,000	"Desirable" (W. B.) (6 days)	14,580	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

THE Hollywood REPORTER

'LADY BY CHOICE' A HONEY!

Robson Scores in Splendid Picture

A picture that's just plain, ordinary swell! Humor, warmth, drama and audience appeal with capital letters . . . good taste and pace and all the ingredients that go towards making rave notices. Give yourself a treat by playing this up big. Without comparisons, it can be a tremendous successor to "Lady For A Day".

This is money in the bank...the picture is a triumph and combines sock drama, stirring comedy and unique romance. Another gem in Columbia's diadem. A worthy successor to "Lady For A Day". *Motion Picture Daily*

As a box office attraction it looks like a runner-up on "Lady For A Day"...shoots straight at the audience heart with emotional wallop. Picture has everything it takes for popular appeal. *Variety*

LADY BY CHOICE

with

CAROLE LOMBARD
MAY ROBSON
Roger Pryor—Walter Connolly

Story by Dwight Taylor — Screen play by Jo Swerling
Directed by David Burton

COLUMBIA PICTURES

A COLUMBIA TRIUMPH

Oct. 13, 1937

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Scarlet Empress" (Para.)	2,400	"One More River" (Univ.)	1,400	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Chained" (MGM)	6,300	"The Last Gentleman" (U. A.)	4,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Romance in the Rain" (Univ.) (4 days)	2,000	"She Was A Lady" (Fox) (4 days)	2,300	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Dude Ranger" (Fox) (3 days)	1,000	"Wild Gold" (Fox) (3 days)	800	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Judge Priest" (Fox)	8,000	"British Agent" (F. N.)	3,200	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	20c-35c	"The Richest Girl in the World" (Radio) and "Their Big Moment" (Radio)	4,500	"British Agent" (F. N.) and "Name the Woman" (Col.)	5,200	High 5-5-34 "The House of Rothschild"	23,000
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpehum	3,000	25c-40c	"Servants' Entrance" (Fox) and "The Human Side" (Univ.)	9,200	"Bulldog Drummond Strikes Back" (U. A.) and "The Great Flirtation" (Para.)	9,500	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
World	2,500	25c-40c	"Hideout" (MGM) and "Heat Lightning" (W. B.)	4,800	"You Belong to Me" (Para.) and "Pursued" (Fox)	4,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"The Count of Monte Cristo" (U. A.) (6 days-2nd week)	9,500	"The Count of Monte Cristo" (U. A.) (6 days-1st week)	13,000	High 5-5-34 "The House of Rothschild"	23,000
							Low 6-9-34 "Sorrell and Son" (8 days)	4,000
Arcadia	600	25c-50c	"Paris Interlude" (MGM) (4 days)	1,300	"Treasure Island" (MGM) (6 days)	2,500	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 9-1-34 "Notorious Sophie Lang"	1,400
Boyd	2,400	40c-65c	"Chained" (MGM) (6 days-2nd week)	9,500	"Chained" (MGM) (6 days-1st week)	15,000	High 1-6-34 "Little Women"	30,000
							Low 6-30-34 "Where Sinners Meet"	8,000
Earle	2,000	40c-65c	"Case of the Howling Dog" (W.B.) (6 days)	16,000	"You Belong to Me" (Para.) (6 days)	23,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-65c	"Charlie Chan in London" (Fox) (6 days)	18,500	"Servants' Entrance" (Fox) (6 days) (2nd week)	13,500	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"There's Always Tomorrow" (Univ.) (6 days)	2,400	"Down to Their Last Yacht" (Radio) (6 days)	2,500	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over"	2,200
Stanley	3,700	40c-65c	"Belle of the Nineties" (Para.) (6 days)	14,000	"British Agent" (F. N.) (6 days)	10,000	High 11-25 "I'm No Angel"	32,500
							Low 7-7-34 "The Hollywood Party"	8,000
Stanton	1,700	30c-55c	"Death on the Diamond" (MGM) (6 days) (40c-65c)	5,600	"Crime Without Passion" (Para.) (6 days)	5,800	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Blue Mouse	669	25c	"Dames" (W. B.)	2,000				
Broadway	1,912	25c-40c	"A Girl of the Limberlost" (Mono.) (2nd week)	6,000	"A Girl of the Limberlost" (Mono.) (1st week)	8,200	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"No Ransom" (Liberty)	2,800	"Dames" (W. B.) (3rd week)	3,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"The Life of Vergie Winters" (Radio)	1,800	"Of Human Bondage" (Radio)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"Now and Forever" (Para.)	6,000	"The Scarlet Empress" (Para.) and "Crime Without Passion" (Para.)	5,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"The Count of Monte Cristo" (U. A.) (25c-55c)	5,000	"The Last Gentleman" (U. A.)	6,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	15c-40c	"Crime Without Passion" (Para.) and "Have A Heart" (MGM)	10,000	"Dragon Murder Case" (F. N.) and "Unknown Blonde" (Fox)	11,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"Let's Try Again" (Radio)	11,000	"Young and Beautiful" (Mascot)	12,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"One Night of Love" (Col.) (4th week)	7,000	"One Night of Love" (Col.) (3rd week)	8,000		
Paramount	2,670	15c-65c	"Belle of the Nineties" (Para.)	19,000	"Dames" (W. B.)	13,000	High 10-27 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Dames" (W. B.)	6,000	"Treasure Island" (MGM) (3rd week)	7,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	15c-55c	"The Affairs of Cellini" (U. A.) (2nd week)	9,000	"The Affairs of Cellini" (U.A.) (1st week)	8,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-65c	"Servants' Entrance" (Fox)	23,000	"Chained" (MGM) (2nd week)	21,000	High 9-15-34 "Chained"	28,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"British Agent" (F. N.)	3,200	"Dames" (W. B.) (2nd week)	2,800	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Belle of the Nineties" (Para.)	8,500	"Chained" (MGM)	6,800	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Crime of Helen Stanley" (Col.) and "West of the Divide" (Mono.)	3,800	"Hell Cat" (Col.) and "Beyond the Law" (Col.)	3,200	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Case of the Howling Dog" (W. B.) and "Adventure Girl" (Radio)	3,300	"There's Always Tomorrow" (Univ.) and "Midnight Alibi" (F.N.)	2,900	High 11-11 "Footlight Parade"	8,000
							Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi"	2,900
Music Hall	2,275	25c-55c	"The Last Gentleman" (U. A.)	6,400	"British Agent" (F. N.)	5,800	High 5-26-34 "Wild Cargo"	11,500
							Low 8-18-34 "Bachelor Bait"	4,100
Paramount	3,050	25c-35c	"Hideout" (MGM)	5,600	"The Scarlet Empress" (Para.)	5,300	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

FAMOUS WIENER (SCHNITZEL) SURGEON EXPLAINS HOW TO INJECT "VITAMIN A" INTO THE BOX OFFICE



"ZO-O-O! YOU SHOOST MAKE DEM LEFF FROM DISS RIB DOWN, ALREDDY!"

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RIGHT HERE

is where the laughs begin in this "intimate revue", the funniest, fastest, girliest short comedy that has come out of Hollywood in many a moon...

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A MUSICAL COMEDY

with

JOHNNY DOWNS



SALLY SWEET



Written and Directed by LEIGH JASON
Songs and lyrics by
WILL JASON and VAL BURTON
Dance Director, ALEXANDER OUMANSKY

Educational Pictures
THE SPICE OF THE PROGRAM

Distributed in U. S. A. by FOX Film Corporation

THEATRE OWNERS TAKE *ACTION*

ON

NATIONAL HOUSING ACT

Stirred to action by reports in MOTION PICTURE HERALD, MOTION PICTURE DAILY and BETTER THEATRES that the National Housing Act provides $33,000,000 in credit to motion picture theatres for repairs, replacements and improvements, hundreds of theatre owners have signified intention to borrow as quickly as possible to recondition their theatres.

The Government has presented an opportunity and a challenge that has awakened the interest of the whole motion picture industry. The theatre is the proving ground for all the costly efforts in production, and must add its share toward the final triumph of its presentations. It is necessary that motion pictures be shown in surroundings that are not only safe and sanitary but pleasing and comfortable. Theatre owners recognize that these attributes of their theatres contribute solidly to their rewards.

Although the National Housing Act was designed as a broad recovery measure for the 16,000,000 buildings in the country in need of repair, the Government has recognized the importance of the motion picture theatre in the prosperity and well-being of the nation and made definite provision for them. It remains for theatre owners to make immediate use of so rare an opportunity.

BETTER THEATRES will continue to report and assist the progress of theatre modernization and invites exhibitors to make free use of its services; questions relating to reconstruction, replacements and improvements will receive immediate attention and replies made available to all theatre owners by publication in forthcoming issues. On request, BETTER THEATRES will supply list of local financial institutions through which loans may be obtained.

BETTER HOUSING PROGRAM

BETTER THEATRES

1790 BROADWAY, NEW YORK CITY

J. C. Jenkins--His Colyum

Pocahontas, Iowa

DEAR HERALD:

At Wall Lake we were again pleased to meet our very good friend, Miss Richards, who helps her father operate the Strand theatre. To operate a theatre in Wall Lake and make it pay requires a lot of work and faith in the future, together with a disposition to forget the past, but this is just what Miss Richards and her father are doing, in spite of the fact that it is a small town. We hope they continue to succeed.

Our old friend, L. A. Miller of the Iowa theatre at Lake City, is still giving that community the best there is in entertainment, both in quality of service and the conveniences of a beautiful house. On one or two nights a week he has "Bank Night," but whether or not it is paying we don't know, and he won't know until he finally figures up the cost and the after effect. Boils are very disagreeable things to have, but they say that they purify the system. Maybe so.

L. J. Kingman, who operates the Empress at Rockwell City, was about to commit murder on a film salesman when we called. We finally persuaded both of them to have a glass of buttermilk, and after that they got along all right. L. J. looks and reminds us very much of Harry Day at Ida Grove, except that one is a little better looking than the other.

H. H. Thomas runs the De Lux theatre at Kingsley. Harry Day sent us over there to have him take the HERALD, and after we got there we found out that he was already taking it. We found out something else, too: he came from Nebraska. Left a darned good state to come over here among these cornhuskers. He used to help Art Record at Hebron, Nebraska, run his theatre. That accounts for the reason why Art can go to Florida one winter and California the next. And that is probably the reason why Art don't like 3.2.

△

Keeps Himself Posted

At Remsen we met Fred Koch and his wife. We don't want to say too much about Mrs. Koch because Fred might get sore about it, but listen, Oscar, if you ever go to Remsen be sure to call on Fred and tell him you want to see the embroidery work that his wife has done and you will see the finest pieces you ever saw. How that lady makes 'em is a wonder to us. Fred operates the theatre and tries to keep himself posted on the best service, that's why he is so strong for the HERALD.

Paulina would likely be just another Iowa town if it weren't for Mr. and Mrs. Johanson, who operate the Wonderland theatre. They tore us away from the hotel and made us go up to their home and stay with them, and we are mighty glad they did, because we had a most delightful time, and besides that we got to eat some more of Mrs. Johanson's cooking, and Mabel, when you eat her cooking you know you have eaten something. And besides that, here is something you fellows ought to know, and that is that Mr. Johanson is an expert mechanic in anything he undertakes, and if you want an excellent mechanic, electrical or otherwise, you couldn't do better than get in touch with him, but his services might come high, measured by his ability.

▽

A Doctor of Theatres, Too

If you are ever sick, and you go through Newell, be sure to call on Dr. M. A. Armstrong, who has a reputation of curing suffering humanity as well as operating the Wonderland theatre as it should be operated. We had a delightful visit with the doctor and hope to meet him again some time. It is a pleasure to converse with men of knowledge and we hope to go back some time.

Storm Lake is fortunate in having two such theatre operators as Mr. Tracy and Mr. Newman. Lots of towns don't. We didn't get to see Mr. Tracy until his show had been closed, so we don't know what he was showing, but we called on Mr. and Mrs. Norman and they were showing Shirley Temple in "Now and Forever," and were showing to a packed house, which proves that the public wants good, clean entertainment, and that's what this picture is. Storm Lake is a good town but the lake is getting low, but that's because Tracy and Norman don't have anything to do with the lake.

E. Recknagel still tells the engineers on the Illinois Central R. R. when to stop and when to go, and they better stop and go when he tell 'em, too. He also runs the popular movie house in this town, and when he tell 'em he's got a good show he's got it; that's why his theatre has become so popular in this corn belt section. He's a strong advocate of the HERALD.

▽

This town is Pocahontas. This isn't the place where Pocahontas made goo goo eyes at John Smith, but it is where the "tall corn grows," and where Jack Bauma runs the Rialto theatre, and that's why this town occupies a prominent position on the map. If Pocahontas and John Smith were here tonight we'd try and shake John and take her down to the Rialto to see Jack's show and give her a real treat. We have often wondered if we'd sooner kiss Pocahontas than Cleopatra. Jack says he wouldn't, but then Jack always did have a weak stomach and Ezra, if you never sat down to Mrs. Bauma's table you hain't never et nuthin yet. When we sat down to her table and remembered that the doctor instructed us to step lightly on the feed, we wished somebody would shoot him.

Real Town, Real Theatre

Didja ever hear the name "Humota" for a theatre? No you didn't until now. Well, that's the name of W. B. Frankie's house at Humboldt, and the Humota is a real theatre operated by a real fellow and Humboldt is a real town. Dakota City is a suburb of Humboldt and is separated from that town by the railroad. It is the county seat and is about the size of your thumbnail, and when the boys and girls want to see a real show they go over to Humboldt for two reasons, one being on account of Mr. Frankie and the other being because they have no theatre in Dakota City. When we called before, Mrs. Frankie was in a hospital and not expected to live, now she is rugged and hearty and looks like she could throw a male cow over the fence by a bull's tail. We were glad to find her looking so well.

▽

W. F. Smith of the Colonial at Clarion is still there and has taught the public to understand that when he puts on a show it is a good one. That's why the Colonial is so wellknown throughout this territory. We met the junior Mr. Smith for the first time, and our impression is that he never stole anything but a few glances at some of the Clarion girls. Clarion is a good town, Mr. Smith is a swell fellow and we hope the Colonial succeeds.

We noted in a recent issue of the HERALD that a gentleman out in Oregon steps on us rather heavy because of our remarks regarding that "Timber Belt" idea to bring rain. We don't know much about it but we may answer it next week. We recall that a citizen of our country once declared he could bring rain by bombarding the Heavens with explosives. Our legislature appropriated $5,000 for him to try the experiment. He did and it didn't rain a drop for four months. If he were here today he would likely be advocating a "timber belt" to bring rain unless the teacher sent him back to the third grade. In the next issue we may tell you a whole lot of what we don't know about rain, but then rain don't have anything to do with the theatre business except if we don't get it.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Canada Uses Films For Loan Announcement

Through the cooperation of the motion picture industry in Canada, the federal government there is this week telling film audiences its purpose in launching the new $250,000,000 Dominion of Canada Refunding Loan. The loan brings the total of Canada's refunded wartime debt up over the billion mark and is one of Canada's most important recent financing efforts.

Theatres donated screen time, assistance which the premier and members of the government considered of major importance. The film, a brief sketch of trailer length, was made by Associated Screen News. Two hundred prints are being used to insure simultaneous release throughout the whole Dominion.

Radio Has College Short

RKO Radio has produced a two-reel short subject, called "Songs of the Colleges," and featuring instrumental and vocal renditions of the songs of 13 of the country's leading colleges. The musical material is said to form a background to shots depicting phases of college life, with emphasis on football.

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COLLEEN MOORE
IN
"The SCARLET LETTER" with
Hardie Albright
A Majestic SPECIAL
Directed by
ROBERT G. VIGNOLA



"NIGHT ALARM"
with BRUCE CABOT
JUDITH ALLEN
H. B. WARNER and an
ENORMOUS ENSEMBLE
A Majestic SPECIAL
Directed by
SPENCER BENNETT



"SHE HAD TO CHOOSE" with
"BUSTER" CRABBE
ISABEL JEWELL
SALLY BLANE
REGIS TOOMEY
A Majestic PICTURE
Directed by
RALPH CEDER

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"THE SCARLET LETTER," an acknowledged classic, has a love story that has thrilled the world's readers for eighty years—also, hate, jealousy, revenge, comedy; marvelous atmosphere, a score of interesting elements and—Love.

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A story of a pretty girl on her own—moving swiftly to a shock climax—yet motivated by her relations with two admirers—"SHE HAD TO CHOOSE," a comedy drama with music, has the necessary element—Love.

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WHAT THE PICTURE DID FOR ME

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What the Picture Did For Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

GIRL IN DANGER: Ralph Bellamy, Shirley Grey—Average program action picture but it doesn't pretend to be anything more, so that's all right. Played it on the Friday-Saturday change. No squawks. No comment. Average business.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

HELL BENT FOR LOVE: Tim McCoy, Lillian Bond—A very good program picture; one of the best Tim McCoy has made this season; plenty of action and thrills, and Lillian Bond is very attractive.—J. C. Darst, Dante Theatre, Dante, Virginia. General patronage.

LADY FOR A DAY: May Robson, Warren William, Guy Kibbee, Glenda Farrell, Ned Sparks, Jean Parker, Walter Connolly—Ran this rather late and to only fair business. Nice picture, but I can't see where all the "raves" came from.—E. C. Van Fradenburg, Valley Theatre, Manassa, Colo. Small town-farming patronage.

LET'S FALL IN LOVE: Edmund Lowe, Ann Sothern—A pleasing little musical that did a fair Sunday business. Played Sept. 2-3.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN TRAILER, THE: Buck Jones—Good Saturday business on this western. Played Sept. 14-15.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN TRAILER, THE: Buck Jones—Drew above the average for us on this western. Played Sept. 5-6.—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MAN TRAILER, THE: Buck Jones—Usual action western. A little comedy relief would improve Jones' behavior. Played Sept. 13-14.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

ONCE TO EVERY WOMAN: Fay Wray—A fair picture without much draw. Played Sept. 4-5.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ONCE TO EVERY WOMAN: Ralph Bellamy—A swell piece of entertainment with a miserable title. Second night better than first. Original story title would have been much better. Played Aug. 27-28.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—Well received by few who saw it. Good little programmer with no draw. Played Sept. 17-18-19.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

POLICE CAR 17: Tim McCoy—A good action picture. Fair Saturday business. Played Aug. 31.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SOCIAL REGISTER: Colleen Moore—A total waste of film and time. Played Aug. 20-21.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard—Terrible. The stars worked hard and did a good job with what material they had but it didn't help. First walkouts for a long time. Played Sept. 3-5.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

First National

BIG SHAKEDOWN, THE: Bette Davis, Charles Farrell—A good picture that brought average business Running time, 64 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

FEMALE: Ruth Chatterton—Very good comedy romance. Just a program picture but gave splendid satisfaction. Played Sept. 4-5-6.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

MERRY FRINKS, THE: Aline MacMahon, Guy Kibbee—Can't say much for this one. Just a mess of noise. Poor business.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

MIDNIGHT ALIBI: Richard Barthelmess, Ann Dvorak, Helen Lowell—This is a good program picture that will please the average theatre-goer. It is a melodrama of the gangster type. The gangster theme is the only offensive part, but that is handled in such a manner that it is really not offensive. Barthelmess and Miss Dvorak play their roles superbly, but Helen Lowell stole the show from them. Played on late Saturday night show to good business. Running time, 62 minutes. Played Sept. 15, 10:45 show.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell—A very pleasing musical that did unusual midweek business. Played Sept. 11-12.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—Universal satisfaction. This clicked 100 per cent. Best business since "42d Street" on the Warner-First National product. Full of variety that made good entertainment. Running time, 89 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—Had good business to a good show. Lots of comment about liking Powell-Rogers team better than Powell and Keeler. Kinda agree with 'em. Rogers has a little less sugar coating. Running time, 89 minutes. Played Sept. 7-8.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—Swell. It has everything and is as clean as a hound's tooth. What a pleasure to play a picture like this.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien—A dandy picture of the radio game, with good singing, good acting and a good story. Joe Cawthorn and Grant Mitchell almost stole the show. No chance for complaint from the Legion of Decency on this one. Had been shown in two surrounding towns, so box office was not so big as it should have been, but it pleased 100 per cent. It is a pleasure to exhibit this kind of show. Running time, 86 minutes. Played September 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

VERY HONORABLE GUY, A: Joe E. Brown—About the poorest thing Brown has ever made. Only average attendance. Played Aug. 24-25.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

Fox

ALL MEN ARE ENEMIES: Hugh Williams, Helen Twelvetrees—To my opinion, the worst picture of the year. Not ten words of the whole mess could be understood clearly. Mona Barrie has no looks whatsoever, and cannot act. Poor business with a good title wasted on nothing.—J. C. Darst, Dante Theatre, Dante, Virginia. General patronage.

ALL MEN ARE ENEMIES: Hugh Williams—Very poor. Story drags and Hugh Williams talks so fast he is hard to understand and on top of this he has an English accent. We had lots of walkouts. Business below average. Played Sept. 14-15.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—Nice picture that pleased all. Shirley Temple takes the picture away from Dunn and Trevor. This picture out-grossed any Fox picture this season. Running time, 72 minutes. Played September 2-3-4.—R. W. Corbin, New Grand Theatre, Desloge, Missouri. Small town patronage.

BABY TAKE A BOW: Shirley Temple—A picture that will please everybody, young and old. Drew one of the biggest crowds of the year. The picture is good even without Shirley Temple and with her it is just about as good as any exhibitor could ask for. Played Sept. 22.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

BABY TAKE A BOW: Shirley Temple—No need to tell you this one is good. To our notion the best that this young lady has done and we played "Little Miss Marker," too. This one gives her a chance to do the stuff your folks and mine want to see her do. Just about a perfect "evening at the theatre" if you care for our opinion. Running time, eight reels. Played Sept. 3-4.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

BOTTOMS UP: Pat Paterson—Good but we would class this as a program picture. It really didn't come up to expectations. Why all the shouting about Pat Paterson? She seemed very ordinary to us. Her singing is anything but good. Business poor. Played Sept. 2-3.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

CAT'S PAW, THE: Harold Lloyd—Very good picture for any night of the week. Did an extraordinary business on this one. Has appeal to all classes. Played Sept. 6-7-8.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—Fair picture; better than "Movie Crazy." Did not draw; business below average. Does not make enough pictures to have a fan following. Running time, 100 minutes. Played Sept. 16-17-18.—R. W. Corbin, New Grand Theatre, Desloge, Missouri. Small town patronage.

CHANGE OF HEART: Janet Gaynor—Janet Gaynor always a surefire drawing card at the Green Lantern. Brought out the best crowd for several months. Everybody seemed pleased with the picture and that's what we want. Played Sept. 1.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn—With Janet Gaynor and Charles Farrell, plus James Dunn and Ginger Rogers, this should have been a great special, but owing to a weak story it is only a fair program picture. Good performance by the entire cast and it is clean and fairly entertaining, but it is not up to the Gaynor standard. Not in the same class with "Carolina." No complaints on this one, but not many compliments. Running time, 76 minutes. Played Sept. 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DAVID HARUM: Will Rogers—This fine production deserves all the praise it has received. Many people told us they thought it the best show ever made. Played Aug. 5-6.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Good clean comedy; one of Rogers' best. Played three nights and Sunday matinee to above average business. Running time, 80 minutes. Played Sept. 9-10-11.—R. W. Corbin, New Grand Theatre, Desloge, Missouri. Small town patronage.

HANDY ANDY: Will Rogers—Well received and did good business. Not up to some of his previous releases but who cares when it's Rogers. Played Aug. 29-30.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

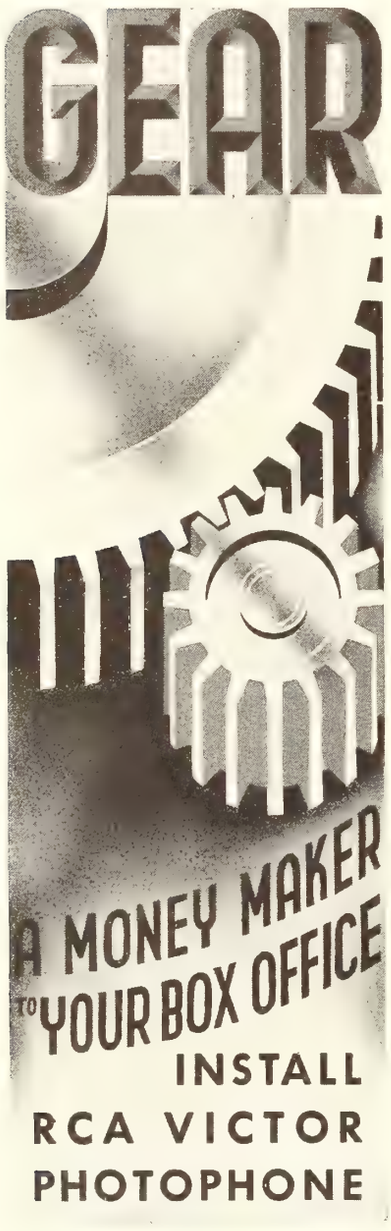
MURDER IN TRINIDAD: Heather Angel—Terrible. Another uninteresting and depressing picture. Lots of walkouts. Just a waste of time and money. Played Aug. 3-4.—Mrs. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—If ever there was a 100 per cent picture for the small town theatre, here it is. Just plain, solid entertainment, clean as can be; quite the best Gaynor vehicle in ever so long and everybody in it was hand picked for his or her job and delivered. Business not so hot on it here due to local conditions and an unusually large "revival" interest, but it's a corker of a picture and one that Fox and all concerned should be proud of. Running time, ten reels. Played Sept. 18-19-20.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

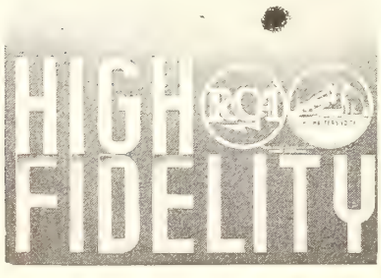
SHE WAS A LADY: Helen Twelvetrees, Donald Woods, Ralph Morgan—Fair program picture. Quite a bit in this one, but failed to draw any business. Running time, 67 minutes. Played Sept. 5-6.—R. W. Corbin, New Grand Theatre, Desloge, Missouri. Small town patronage.

THREE ON A HONEYMOON: Sally Eilers—Good program picture. Zasu Pitts is better in this than in some other pictures. Played Aug. 17-18.—Mr. and

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Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—A picture of class appeal. Did a satisfactory business. Played September 2-3.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—Hard to report on. Excellent picture. Perhaps the story has been done too much, a combination of "Cavalcade" (without that picture, two British drawbacks) and "Rothschild" (without that picture, really great aspects). But it is enjoyable though apparently lacks in drawing power due largely to no star names. Miss Carroll is a most attractive new personality. Running time, ten reels. Played Sept. 16-17.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

MGM

CAT AND THE FIDDLE, THE: Ramon Novarro—Beautifully produced. Out of the ordinary. We would have been so proud of this picture but we received a very bad print, which ruined the whole show. Appeals especially to women. Average drawing power. Played Aug. 26-27.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow—Swell entertainment. A little spicy in spots but nothing objectionable. Had many favorable comments on the performance of Patsy Kelly. Business good. Played Sept. 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HOLLYWOOD PARTY: Laurel and Hardy, Jimmy Durante, Lupe Velez—Just a mess of nothing. Laurel and Hardy and "Chocolate Soldier" spectacle was all there is to the picture. I can't figure out why they don't take Jimmy Durante out and shoot him. To say he is poor is putting it too mildly.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy, William Powell—Combination of star names, MGM photography and Dillinger publicity combined to make sweet moosic at the box office. Running time, 95 minutes. Played Aug. 19-20.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

MANHATTAN MELODRAMA: William Powell, Clark Gable, Myrna Loy—Very good. The fact that this was Dillinger's last picture, I think helped business, which was slightly above average.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

MEN IN WHITE: Clark Gable, Myrna Loy, Jean Hersholt, Elizabeth Allan, Otto Kruger—Grand picture. Gable and Loy excellent, but the palm for perfect work goes to Jean Hersholt. I could watch and listen to this sterling actor for hours. I'll bet he's a fine man and I'd sure like to shake his hand—Dr. Hochberg, I salute you! I repeat, "Men in White" is grand. Played Sept. 16.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles—Good program feature that gave general satisfaction. Fair business. Running time, 63 minutes. Played Sept. 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MYSTERY OF MR. X: Robert Montgomery—One of the best mysteries to date. Everyone like this. Holds interest to the end. Played Sept. 9-10.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

PARIS INTERLUDE: Otto Kruger—Trite and inconsequential picture. There is nothing in either story, title or cast to draw business. Best thing to do with this is to canal it.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PEG O' MY HEART: Marion Davies, Onslow Stevens—Slow-moving and long, but a real nice picture. Well-liked. Played Aug. 17.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

QUEEN CHRISTINA: Greta Garbo—Very fine production but is no good for a small town. A few praised it highly but had lots of walkouts. Business just average. Payed Aug. 14-15-16.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage

SADIE McKEE: Joan Crawford, Franchot Tone, Edward Arnold, Gene Raymond, Esther Ralston, Jean Dixon—This is the type of picture that keeps MGM out in front of the herd. Did a nice business anl pleased everyone. Crawford is certainly a consummate actress, but every time I see her, I wonder what makes her click so big. But as long as she does click, I should worry why.—E. C. Van Fradenburg, Valley Theatre, Manassa, Colo. General farming patronage.

SHOW-OFF, THE: Spencer Tracy, Madge Evans—Can't give this much praise; disappointed my patrons. Played Aug. 24.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

STAGE MOTHER: Alice Brady, Maureen O'Sullivan, Franchot Tone, Phillips Holmes, Ted Healy—This went over fine with my audience. Alice Brady OK and Maureen O'Sullivan also very fine. Too much chatter. Running time, 78 minutes. Played Sept. 7.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton—Swell film for the kids and those grown-ups that like Tarzan and similar fare. Metro did a good job on this one and it shows that it was carefully constructed, but any of you guys that run houses within a coupla miles of a hospital, lay off of this. It's the noisiest thing on record. All the mice in the building had their ears plugged with wax to keep Tarzan's call from bursting their ear drums. Running time, 106 minutes. Played Sept. 16-17-18.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

THIN MAN, THE: William Powell, Myrna Loy—The most satisfactory picture for some time. It has everything for good entertainment. Liked by all—not one kicked. Running time, 93 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

THIN MAN, THE: William Powell, Myrna Loy—Most spectacular box office results in recent months for us. This one sneaked up from behind and showed us how business could be, if pictures were all as cleverly done as "The Thin Man." Laughs are so thick in this one that lots and lots of 'em stayed through two performances to see if they could hear on the second-run what they laughted at on the first. Running time, 90 minutes. Played Sept. 9-10.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

THIN MAN, THE: William Powell, Myrna Loy—A fine picture. Pleased 100 per cent and it drew fair.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—Very good. Will appeal to all classes as it is so true to life. Average drawing power. Played Aug. 19-20.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger—This is a great production based on the story by Stevenson. It is grand entertainment for the kids, but has little to offer the adults. Should draw a good business due to the fact that everyone had read the story. It is a story of adventure and is clean entertainment. The entire cast play their parts wonderfully. We played two days to much better business than expected. Running time, 110 minutes. Played Sept. 17-18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

VIVA VILLA!: Wallace Beery, Leo Carrillo, Fay Wray, Stuart Erwin, Joseph Schildkraut, Katherine DeMille—This one has what it takes, and it takes plenty to drag 'em in during a hot spell in August in Oregon. Running time, 110 minutes. Played Aug. 26-27-28.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

YOU CAN'T BUY EVERYTHING: May Robson—One of the finest pictures ever made for a small town. May Robson is marvelous and lives her role. People who saw it liked it but business was below average. We just couldn't get people to see it. Played Aug. 7-8-9.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

Monogram

FIGHTING TEXANS: Rex Bell—Another picture which I have shelved and played to perfect advantage. This picture, with Rex Bell graduated from a haberdashery to Texas oil fields, has good sound and good light. The story is a little different. Everyone praised this one. Running time, 55 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

JANE EYRE: Colin Clive, Virginia Bruce—A very good picture from Monogram. The light and sound surprised me, as it equalled, if not bettered, the product of a good many of the majors. The picture followed the book about as consistently as possible, without making it appear too "heavy" for the audience. Business fair only. Running time, 65 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

JANE EYRE: Colin Clive, Virginia Bruce—Slow, and not the greatest entertainment in the world, but it pleased the average patron. Perfectly clean. Can be played on any except action change. Business good, better than expected.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

Paramount

BOLERO: George Raft—Good program picture. It can't compare with "The Trumpet Blows" for entertainment value for the small town. "Bolero" is slightly draggy but will appeal to women. Not much drawing power. Played Aug. 12-13.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

COME ON MARINES: Richard Arlen—A rowdy comedy drama that did fair Saturday business. Played Sept. 7-8.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HERE COMES THE GROOM:—Jack Haley, Pa-

...icia Ellis, Neil Hamilton, Isabel Jewell—Just a twenty minutes comedy stretched to 64 minutes. Running time, 64 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou, Dorothy Dell—Cute show. Pretty fair business, but not what was expected. To give credit where it belongs, bum business probably due to carelessness in booking in midweek. Ho hum, live and learn, or somepin. Running time, 78 minutes. Played Sept. 11-12-13.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

LONE COWBOY: Jackie Cooper—Good picture. Did very good business here. Played Sept. 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—This is absolutely the best musical since "We're Not Dressing." Drew well and pleased all. The Burns-Allen team drew the miners and all their families. Excellent business and came out crying for more. Good for a small town. Don't let it get by. Played Sept. 18.—Gene Michael, Freeburn Theatre, Freeburn, Ky. Small town patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—A darn good nonsensical show. Better than we expected after reading our reports in this box-office barometer as we do weekly, and then some. You know what to expect when the "Gracie" is in a picture, so why kick if it is a bit silly. We, and the folks out here, enjoyed the whole business and it's entertainment and that's what we're selling so I give this a bit of a hand against some of the knocks I've read. Running time, seven reels. Played Aug. 29-30.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

MELODY IN SPRING: Lanny Ross, Charlie Ruggles, Mary Boland, Ann Sothern—Charlie Ruggles and Mary Boland decided a few of 'em to take a chance. The photography was fine and the music pleasing; the picture deserved better business than developed. Ross can sing, but needs about ten bucks worth of Freddy March's "it." Running time, 76 minutes. Played Aug. 21-22.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—Hot weather, holiday and lack of big name made this one do a beautiful flop for me, but the picture is quite a lot of all right. The women went for Brisson in a big way, and his next picture should bring better results. Running time, 88 minutes. Played Sept. 2-3-4.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael, Paul Cavanagh—From the title you would expect a scandal. But it is a comedy of a super-crook by the name of Lang. Thin story, but this Michaels girl has something on the ball if given a better vehicle. It will get by on a popular priced night.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper, Carole Lombard, Sir Guy Standing—The Temple person gets bigger and bigger at the B. O. The starved small town people, sick of the introvert junk based on the decadent novels turned out by a generation of fifth rate writers who have lost the meaning of humanity, turn eagerly to the clever unselfconscious child who says something modern novelists lack genius to say. It's a straight clean mop-up. Had to have a little thief in it, however. We must have our crime or bust.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SCARLET EMPRESS, THE: Marlene Dietrich—A good picture with especial appeal to Dietrich fans. Excellent sound effects. Played Sept. 9-10-11.—A. F. Affelt, Tosco Theatre, Osceola, Mich. Small town patronage.

SHE MADE HER BED: Sally Eilers—Very good program picture. There was only one objection on this picture and that was where a tiny baby was being frightened by a tiger and then was placed in an ice-box for safety by its mother. The house burns and it is so horrible thinking of the baby in the fire. Perhaps the producers thought this thrilling but it almost spoiled the show and was so unnecessary to the story. Outside of this, it gave excellent satisfaction and drew well. Played Aug. 21-22-23.—Mr. and Mrs. Wilfred Racine, Ideal Theatre Burns, Ore. Small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—A very good picture. Ben Bernie with his "Yousah" and his "Fwogive Me" made a hit with those who dared the box office. Running time, 81 minues.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—Clever little show, with lots of nize clothes for the ladies to envy, but business just fair, just fair. Running time, 74 minutes. Played Sept. 5-6.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

TRUMPET BLOWS, THE: George Raft—I've seen quite a few kicks on this one and if you played it on your alleged "best days," I can understand it. We played it on the weekend and it went over in good shape. It seems to satisfy the ones who want action thought it's a rather different setting of the bull ring and it gets the ones who usually lay off the ordinary western or program action picture. OK here. Running time, eight reels. Played Sept. 7-8.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

SEVEN MORE SHOWMEN JOIN CONTRIBUTORS

To the ranks of contributors to "What the Picture Did for Me" come seven more showmen who find the reports of other exhibitors of practicable service to them and desire to do their share. The seven are:

Hollis Drew, Temple Theatre, East Jordan, Mich.

A. West Johnson, Heilig Theatre, Eugene, Ore.

A. F. Affelt, Iosco Theatre, Oscoda, Mich.

Gene Michael, Freeburn Theatre, Freeburn, Ky.

Kent C. Hartung, State Theatre, Portland, Ore.

Russell Allen, Allen's Theatre, Farmington, New Mexico.

W. Horace Reese, Spruce Theatre, Philadelphia, Pa.

UNDER THE TONTO RIM: Stuart Erwin—They certainly have a nerve using this title for this picture, for it has no connection whatever with Zane Grey's story. Slim Saturday business on this one. Played Aug. 24-25.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, George Burns, Gracie Allen, Ethel Merman, Leon Errol—Nice clean musical that pleased everyone. Did fair business with second night holding up better than first. Story rather crazy, but that didn't hurt the picture.—E. C. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

WHARF ANGEL: Victor McLaglen—Terrible. Very uninteresting. The whole atmosphere of the show is dull. Personally, I think that Alison Skipworth spoils almost any show she is in. Business very poor. Played Aug. 24-25.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—A trick title and what was supposed to be a successful stage production made into a picture. Don't mean a thing to the average patron. It is based on a murder with hypnotic suggestion. No one in the cast that meant a thing and the picture failed at the box-office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—Consistently fine performance by the entire cast made this an unusually fine drama to my personal taste, but hardly anyone else came to get a taste. Poorest business of the summer for me. Running time, 63 minutes. Played Aug. 23-24.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

WITCHING HOUR, THE: Judith Allen—Good program picture. Very unusual type of story dealing with hypnotism. John Halliday turns in a fine performance. Business average but it is thrilling and gave satisfaction. Played Sept. 11-12-13.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

YOU'RE TELLING ME: W. C. Fields—Another good Paramount. This picture drew well and pleased all. Our patrons would rather see W. C. Fields than eat their supper. Good business as usual with this comedian. Played Aug. 21.—Gene Michael, Freeburn Theatre, Freeburn, Ky. Small town patronage.

YOU'RE TELLING ME: W. C. Fields, Joan Marsh, "Buster" Crabbe, Adrienne Ames—People went wild about this picture here. It is really funny. People were laughing from start to finish. Pleased 100 per cent. Best midweek business since last spring; second night almost as good as the first. Running time, 70 minutes.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

RKO

COCKEYED CAVALIERS: Wheeler and Woolsey—Swell comedy of their usual type with the smut left out. Pleased above average crowd. Played Aug. 22-23.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

CRIME DOCTOR, THE: Otto Kruger, Karen Morley, Nils Asther, Judith Wood—Kruger goes [illegible] in my house, and this is no exception. His work is always fine. Several favorable comments on Karen Morley after long absence from our screen. Don't let 'em see the outcome of the picture first, if they enjoy figuring things out for themselves. Running time, 74 minutes. Played Aug. 31-Sept. 1.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—A musical of millionaires gone broke. We are glad to see Sidney Fox back again. Heard some comments and some kicks on this one. Not so hot. Running time, 64 minutes.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

HAT, COAT AND GLOVE: Ricardo Cortez, Barbara Robbins The characters read through their lines as if they were sleep-walking, instead of playing in a murder picture. Just a fair picture for footage if you want just so much film. The first day was average, but Max Baer's barnstorming trip cut the second to nothing.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—At their best. Can't see why anyone would run this down. My patrons ate it up. I had several comments on this one, which is pretty good coming from miners who wanted more, although they had never seen the combination before. A good Thursday show for me. Played Sept. 13.—Gene Michael, Freeburn Theatre, Freeburn, Ky. Small town patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—This is a very good picture that pleased the majority of my patrons. It is a romantic drama of the mother-love theme. If the tragic ending had been changed, this would have added much to the entertainment value of the entire picture. However, my patrons enjoyed it and that is the most important thing. Strictly adult entertainment. Played one day to good business. Running time, 82 minutes. Played Sept. 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—One of the rankest, rawest, most salacious, risque or what-have-you pictures that was ever shown in my theatre. I agree with the many worthy organizations who placed this picture on the condemned list; I have only contempt for that class who take a perverse attitude when attempts are made to rule such from the screen. For those of you who are tied up with your churches or organizations as I am, let me tell you that in this picture a married man who has no reason whatever to prove false to his wife, goes back to his first love and has a baby with her, a single woman. There is also a scarlet, wanton street runner in the picture who gets in wrong and must have $500 to get rid of her wrong, or what-have-you, Nellie. The man in the case is shot in cold blood, thereby giving an innocent, worthy young man an easy way to become a daddy. There are two cold blooded murders; also a highlight where the son is influenced to rob his father's safe and is plainly shown doing it. If you like that kind of a story for your class of patrons, run it; if not, then fight it. My attendance was pitiful; on the second night we had to wait about one hour past the opening time until several sauntered in. Paid a big rental for it and did not gross half on both nights. The acting was superb and none of those who saw it walked out. Personally, I thought it was a fine production but it certainly belongs on the condemned list and will not bring to the theatre that class of decent people which is necessary for success in any small town. Running time, 82 minutes. Played September 17-18.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff—I was badly disappointed in this picture. My patrons likewise. The business was about the average, but would not have been this good but for the advertising. Sorry I played this.—Gene Michael, Freeburn Theatre, Freeburn, Ky. Small town patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—A good program picture. —B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

MURDER ON THE BLACKBOARD: Edna May Oliver, James Gleason, Bruce Cabot, Gertrude Michael, Regis Toomey, Jackie Searle—A worthy successor to the "Penguin Pool Murder," and it brought us pretty darn good business. Print we had was so dark that the characters spoke from a dark screen most of the time, with just a suggestion of movement, if you watched closely. That may be a new thought for some producer—seven or eight reels of dialogue, with very reasonably priced setting, one dark room. (We won't play it.). Running time, 71 minutes. Played September 14-15.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

OF HUMAN BONDAGE: Leslie Howard, Bette Davis—Somebody ought to give Bette Davis a medal for her work and bravery in playing her role. A truly fine picture for those who can think, but it leaves the average shop-girl cold. Opened to good Sunday business but fell off badly next two days. But I don't care; I'm proud to have run it.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

RENEGADES OF THE WEST: Tom Keene—

Here's an old one. Picked up and traded with RKO for one of those new ones that don't mean a thing, yet this hokum western did better than average weekend business. We got a good print and, to our notion, it's worth a thought to any exhibitor who can use westerns and hasn't used these, to talk to RKO and work them in place of something you don't want. RKO in Dallas have been a fine bunch to do business with. We like them. Running time, six reels.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

SPITFIRE: Katharine Hepburn—This did a fair Sunday business. The boys in the gallery razzed it but the women were all for it. Played Sept. 23-24.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STINGAREE: Richard Dix, Irene Dunne—An effective blend of horse opera and grand opera. Did a fair Saturday business and pleased the majority. Played Sept. 21-22.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez, Norman Foster, Wm. Gargan, Marian Nixon—Oy—and again—Oy. Dear Mr. RKO: Don' Never doo that. Running time, 71 minutes. Played Aug. 25.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

THIS MAN IS MINE: Irene Dunne, Ralph Bellamy—No good for small towns. No business and the picture wasn't entertaining. Just another magazine story of divorces and reunions, which does not even have a new slant. Played Sept. 20.—Gene Michael, Freeburn Theatre, Freeburn, Ky. Small town patronage.

WHERE SINNERS MEET: Clive Brook, Diana Wynyard—It's too bad when a producer completes a picture, sees that it is terrible, and still passes it on to exhibitors to fill the contract's quota. That's just the kind of business we enjoyed also. There are still many who believe that the exhibitor produces pictures and tell him what they think about his "latest." Running time, 72 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

United Artists

HOUSE OF ROTHSCHILD, THE: George Arliss—Was afraid that this picture would not draw and was very much surprised. Business was above average. Many thought that it was the best picture that they had ever seen. Others didn't care for it at all. Even so, you couldn't keep from saying that it was a wonderful picture.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.



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HOUSE OF ROTHSCHILD, THE: George Arliss—Truly a great picture but it is equally true that its appeal in the small town is restricted to your "class" patronage exclusively. One of those pictures that is well worth the while of the theatre to run but you don't get much in the way of cash for the running. Running time, ten reels. Played Sept. 9-11.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

I COVER THE WATERFRONT: Claudette Colbert—An excellent production. Business average.—Marion F. Bodwell, Paramount, Wyoming, Ill. Small town patronage.

I COVER THE WATERFRONT: Claudette Colbert, Ben Lyon, Ernest Torrence—Good picture; played late to fair returns.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie—Our crowd liked this one. Played Sept. 8-9.—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

PALOOKA: Jimmy Durante—This was a riot. It pleased 100 per cent. Jimmy Durante actually does his stuff in a big way and they liked it.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SAMARANG: Native cast—Used this along with the "Dionne Quintiuplets" and had the largest crowd in weeks on our midweek bargain night. It was well received.—Marion F. Bodell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Universal

AFFAIRS OF A GENTLEMAN: Paul Lukas, Leila Hyams—Used on double feature bill and it proved the weakest in three months. Poor story and too much dialogue. Just fair. Running time, 59 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—The usual good mystery with Karloff doing good work. This on a double program gave us average business. Running time, 74 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

BLACK CAT, THE: Boris Karloff—The only kick in this thriller is the feeling of relief when it's over. Planty of unfavorable comments. Played Sept. 6-7-8. Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

BLACK CAT, THE: Boris Karloff—Reports on this production was generally unfavorable so I did not expect much favorable reaction to it. However, it went over very well and was good enough for the average picture fan. Played Sept. 15.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

EMBARRASSING MOMENTS: Chester Morris, Marian Nixon—Unusual story angle, well sprinkled with comedy. Our audiences grinned all the way through it, and laughed at the right places, a good sign. Morris or Nixon is a better draw than I thought, because business was a little to the good side.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

GLAMOUR: Paul Lukas, Constance Cummings—Universal rates this a special but the only thing special about it was the rental. It's a well made picture with a poor title and no box-office draw. It did a slim midweek business.—Played Sept. 25-26.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HUMAN SIDE, THE: Adolphe Menjou, Doris Kenyon—Good family picture with lots of audience appeal. Plenty of laughs and well told story. Our patrons liked it. Not much drawing power, unfortunately. Business just average.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

HALF A SINNER: Joel McCrea, Sally Blane—Where, oh, where has Universal been this past season. This is the only picture released by them this season which has clicked in this town. "Half A Sinner" is a perfect small town picture. Afraid of the title I shelved it. Then came the dawn. I played it on Friday and Saturday and early in the evening of Saturday the SRO flag was sailing at high mast. Running time, 78 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

I LIKE IT THAT WAY: Roger Pryor, Gloria Stuart—Nice little comedy with music. Slim Sunday business. Played Aug. 26-27.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—Tracy has slipped a bit for us, and Stuart still doesn't mean any wakeful moments to the local swains, so in spite of the fact that we considered it a pretty fair piece of work, we are glad it was played on our midnight show. Running time, 79 minutes.—Played September 15th.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

LET'S BE RITZY: Lew Ayres, Patricia Ellis—Pleasing little comedy drama. Did fair Sunday business. Played Sept. 16-17.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOVE CAPTIVE, THE: Nils Asther, Gloria Stuart—This is a good program picture that pleased our patrons. It is something different from the usual run of pictures. It is melodrama of the hypnotic variety, but is lacking in action and therefore should appeal to the ladies. The cast offers no outstanding names, but they play their parts very well. Played one day to only average business. Running time, 61 minutes. Played September 19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ONE MORE RIVER: Diana Wynyard—I don't like to knock a picture but here is one that was absolutely no good for our town. These English plays are poison for me. Played Sept. 15-16.—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel—Pleasing little picture that played to average business. Played Sept. 10-12.—Hollis Draw, Temple Theatre, East Jordan, Mich. Town and country patronage.

S.O.S. ICEBERG: Rod LaRocque—There were only a few who liked this picture. Very poor business. Played Aug. 28-29.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

UNCERTAIN LADY: Genevieve Tobin, Edward Everett Horton—The plot is good, but sound on our print was away off. In order for one to really appreciate "Uncertain Lady," the picture should be seen at least twice. Business mediocre. Running time, 65 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

Warner

COLLEGE COACH: Dick Powell—Sure, I know it's old, but we missed it last year when it really fitted in, ran it way late and it still registers. If you want to play a regular goofy Hollywood football picture that they'll all like, well, here it is. I mean by the "goofy Holywood" crack that a football man will get his usual snicker up his sleeve on the production part of it, but oh boy, the movie fans can "take it" so it's still a good picture for your school kids. Running time, seven reels. Played Sept. 12-13.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

CAPTURED: Leslie Howard—Terrible. One of the most depressing pictures we have ever run. We had lots of walkouts and complaints on this one. Played Sept. 7-8.—Mr. & Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

GAMBLING LADY: Barbara Stanwyck, Pat O'Brien, Joel McCrea—Barbara Stanwyck's beauty, sincerity and attractiveness have caused us to count upon her pictures for good business, and so far we've never been disappointed. Running time, 66 minutes. Played August 29-30.—Kent C. Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.

HAROLD TEEN: Hal LeRoy, Rochelle Hudson, Patricia Ellis, Guy Kibbee—A good musical comedy with a splendid cast, good music and a finale tap dance which is extraordinary. Should please most everybody.—J. C. Dart, Dante Theatre, Dante, Virginia. General patronage.

HAROLD TEEN: Hal LeRoy—Good. How that boy LeRoy can dance.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

HEAT LIGHTNING: Aline MacMahon—A thoroughly unpleasant story with no likeable characters in it. Aline MacMahon is a capable actress but this thing doesn't give her a chance to earn star rating. The picture has some unnecessary hot spots in it. It did poor midweek business here. Played Sept. 18-19.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—A tuneful, rollicking story of the navy, with the ocean for a stage, the fleet for a setting and the Navy for a cast. Nothing but good clean comedy from start to finish. Education, for many from our Kansas Plains have never seen a ship. Just an all-round fine picture that pleased everyone. Was rained out Sunday night, but that was no fault of the picture. You can't advertise this one too highly. Running time, 86 minutes. Played September 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay, Donald Woods—A very good comedy with an excellent cast of Warner comical players turning in excellent performances.—J. C. Dart, Dante Theatre, Dante, Virginia. General patronage.

Short Features

Columbia

HOLLYWOOD BABES: Scrappy Cartoon—Pleased the crowd, but was below standard. Running time, seven minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

STABLE MATES: Broadway Comedies Series—More real belly laughs on this than any two-reeler for months. Running time, 20 minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

TEN BABY FINGERS: Broadway Brevities—An-

other good comedy from this old-time team. It's a treat to hear our audience laugh at a comedy for a change. Running time, 20 minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

Educational

GOING SPANISH: Leah Ray—This is a musical that didn't get around to the music. One short shot of somebody's Argentine band (I've forgotten whose it was) that should have been allowed to finish out the time so that there would be some entertainment in the thing. 'Twas the nertz. Running time, 20 minutes.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

LAST DOGIE, THE: Song Hit Stories—Put this on a weekend in a small town and they'll talk about it. Put it anywhere in a western town like ours and they'll do the same. Anybody using Fox and not using these is passing one up.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

MICE IN COUNCIL: Terry-Toons Series—Fair cartoon. Terry-Toons are much better than last year's efforts. Running time, 6 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

ROMANTIC JOURNEYS: Another single reel series from Fox that has been greatly appreciated in our town. Sorry they are cutting them out. Once or twice we had trouble with the cinemacolor prints, but if the print was good it was a pleasure to us and our audience to show them. Running time, 1 reel.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

TIME ON THEIR HANDS: Song Hit Stories—A bright spot in one reel production. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

Fox

ADVENTURES OF THE NEWSREEL CAMERAMAN: These subjects have been uniformly fine. Some of them are a bit too realistic for sensitive folks, but they are "on the spot" shots and fine stuff. Running time, 10 minutes.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

ADVENTURES OF NEWSREEL CAMERAMEN: I don't know of a single reel series that has topped this one for excellence, sustained high quality of production and audience interest. Those may be strong words, but, regardless of subject matter, these reels are audience pleasers anywhere you put them. Each and every one is fine. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

GEM OF THE SEA: Magic Carpet Series—Short showing life in the Emerald Isle like a travelogue and educational picture. Running time, 10 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

MARCHING WITH SCIENCE: Adventures of the Newsreel Cameraman Series—Very interesting short showing the latest inventions and developments of scientists. Running time, 10 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

MGM

BENNY FROM PANAMA: Eddie Foy, Jr., Jeannette Loff—They laughed; that's all that's necessary, but I'm still wondering why. Running time, 20 minutes.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

BIG IDEA, THE: Musical Revue—Just two reels of wasted time and money. Running time, 18 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GLIMPSES OF ERIN: FitzPatrick Travel Talks—This is a very interesting one-reeler showing many scenes of interest in the city of Dublin. These one-reelers are very educational and should please all patrons. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GLIMPSES OF ERIN: FitzPatrick Travel Talks—This series is well liked and as a whole very interesting.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MAID IN HOLLYWOOD: Todd-Kelly—A very good two-reel comedy. Got a lot of laughs. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

REDUCING CREME: Willie Whopper—A very good cartoon comedy and one of the best of this series. This series of cartoons is not as good as the Flip series of last year and is not as popular. Very good entertainment. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SOUP AND FISH: Todd-Kelly—This fairly good entertainment and about the usual from this team. It seems that Metro cannot make a good two-reel comedy this season. Too bad they have lost out on the shorts, but then they do have good features. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

FLYING BODIES: Grantland Rice Sportlights—This is a peach. Some slow motion shots that are poetry in motion. Tumbling and skiing and surf riding. Running time, 10 minutes.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

GOLD NUGGETS: Walter Catlett—This is one of the best two-reelers from Paramount this season. It is of the slapstick variety and will keep your patrons laughing throughout the entire running time. The public still likes slapstick comedies, so let's give them what they want. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOLLYWOOD ON PARADE: No. 12—Interesting. Shows the Paramount reception to the exhibitors at the MPTOA meeting in Hollywood. Will interest the patrons as well as the exhibitors.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LET'S ALL SING LIKE BIRDIES SING: Screen Song Series—A very good one-reeler with a good cartoon comedy and some good music. Our audience liked this type of entertainment and they don't hesitate to let you know when they like something. Let's have more of this type of shorts. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LET'S YOU AND HIM FIGHT: Popeye the Sailor—The best short subject on the market. Has it over Mickey Mouse and Silly Symphonies. Running time, 9 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

MADHOUSE MOVIES NO. 1: Paramount Varieties—This was especially pleasing to our audience. Babe Ruth hitting the ball clear around the globe; Roy Atwell in a short broadcast; a Mae West scene; a very clever short subject. Running time, 9 minutes.—C. G. Budd, Rialto Theatre, Anita, Iowa. Above average patronage.

MAKING THE ROUNDS: Pallette-Catlett—Fair comedy; not as good as some we have had from Paramount this year. Running time, 20 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

PARAMOUNT PICTORIAL: No. 1 (New Series)—A beautiful one-reel subject showing song makers of the nation; flowers of California; and what is called "The Windjammer." Running time, 10 minutes.—C. G. Budd, Rialto Theatre, Anita, Iowa. Above average patronage.

PARAMOUNT PICTORIAL: No. 12—This is only fair entertainment and personally I like this type of one-reelers for a change, but my patrons walk out on them. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SCREEN SOUVENIRS No. 5—Shows oldtime stars, such as Ruth Roland. Lillian Gish, Jack Pickford and others, at their work on the screen in the good old silent days. The present Prince of Wales is also seen, but when he wore rompers. Very good. Running time, 9 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

SPRINGBOARD CHAMPIONS: Grantland Rice Sportlights (New Series)—Out patrons like this line of short subjects almost as well as the regular news issue. Running time, 10 minutes.—C. G. Budd, Rialto Theatre, Anita, Iowa. Above average patronage.

SUPERSTITION OF THE BLACK CAT: Paramount Varieties—Not so hot, just a filler. Running time, 11 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

RKO

NO MORE WEST: Bert Lahr—Terrible. This chap from Broadway with his horselaugh or what it is called (it is hard to identify just what noise he makes) is very unfunny. They can bury him deep down and no one will miss him. Never have we had anything that approached it for general no-goodness.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ODOR IN THE COURT: Clark and McCullough—Court trial burlesqued. Clark and McCullough are better on Saturday or with anything but the class programs. Too rough and silly for women. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

OLD MAID'S MISTAKE, THE: Walter Catlett—Well, it's some one's mistake, all right, and if an old maid directed it, it is no doubt her mistake. I certainly made a big mistake when I booked. Just a waste of film. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PATHE REVIEW NO. 6: Except for the swimming and diving 200 feet at the end, this is the worst issue of Pathe Review I ever ran. Just old silent clips assembled and dull as possible. Running time, 11 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

PATHE NEWS NO. 13: A good news. An improvement in the Pathe News, every scene interesting.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SENTINEL LOUIE: King Cartoon—Don't book these cartoons as they are the poorest I have run in the cartoon line for some time. Nothing to them. Save your running time and leave them out. Running time, 7 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

TRAILING ALONG: Gribbon-Kennedy—Tom Kennedy evidently trying to take over Edgar Kennedy's "Average Man" series with poor success. Not so hot. Running time, 21 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

Universal

BORN APRIL FIRST: Sterling Holloway—Good comedy that kept the customers amused. Running time, 20 minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

CEILING WHACKS: Henry Armetta—Fair comedy. Running time, 21 minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

GOOFYTONE NEWS: These things have the right title. Personally, I don't think anything of them. Running time, 10 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C.

GOOD TIME HENRY: Henry Armetta—'S good. They laughed like the dickens. Running time, 20 minutes.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

HITS OF TODAY: Mentone No. 12—Dandy bunch of vaudefilm acts in two reels. Just what our people prefer instead of two-reel comedies. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

WHERE'S ELMER? Vincent Barnett—His comedies are too dumb and just a little too much slapstick. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

WOLF, WOLF: Oswald Cartoon—Very good cartoon. The old wolf story well done. Running time, eight minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

United Artists

GULLIVER MICKEY: Mickey Mouse—Clever, but not quite up to par with the others. Running time, 8 minutes.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

Vitaphone

HOW DO I KNOW IT'S SUNDAY: Merrie Melodies Series—This is one of the best cartoons of the year. If all of the cartoons were as good as this one, there would be no kick about them. We received many comments on this, but we always do on any Vitaphone product. Let's have more of these, Vitaphone. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MASKS AND MEMORIES: Lillian Roth—This is one of the special three-reelers from Vitaphone and not as good as most of the two-reelers. However, it will please any audience. Plenty of music and Miss Roth sings a few songs, but the costumes do not go over well here. Running time, 30 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MOROCCO NIGHTS: Fuzzy Knight—One of the numerous less entertaining issues. Running time, 20 minutes.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

Serials

Mascot

LOST JUNGLE, THE: Clyde Beatty—Without a question, this is the best serial since the advent of sound. The kids ate it up, and I didn't see any adults leave the house.—Hollis Drew, Temple Theatre, East Jordan, Mich.

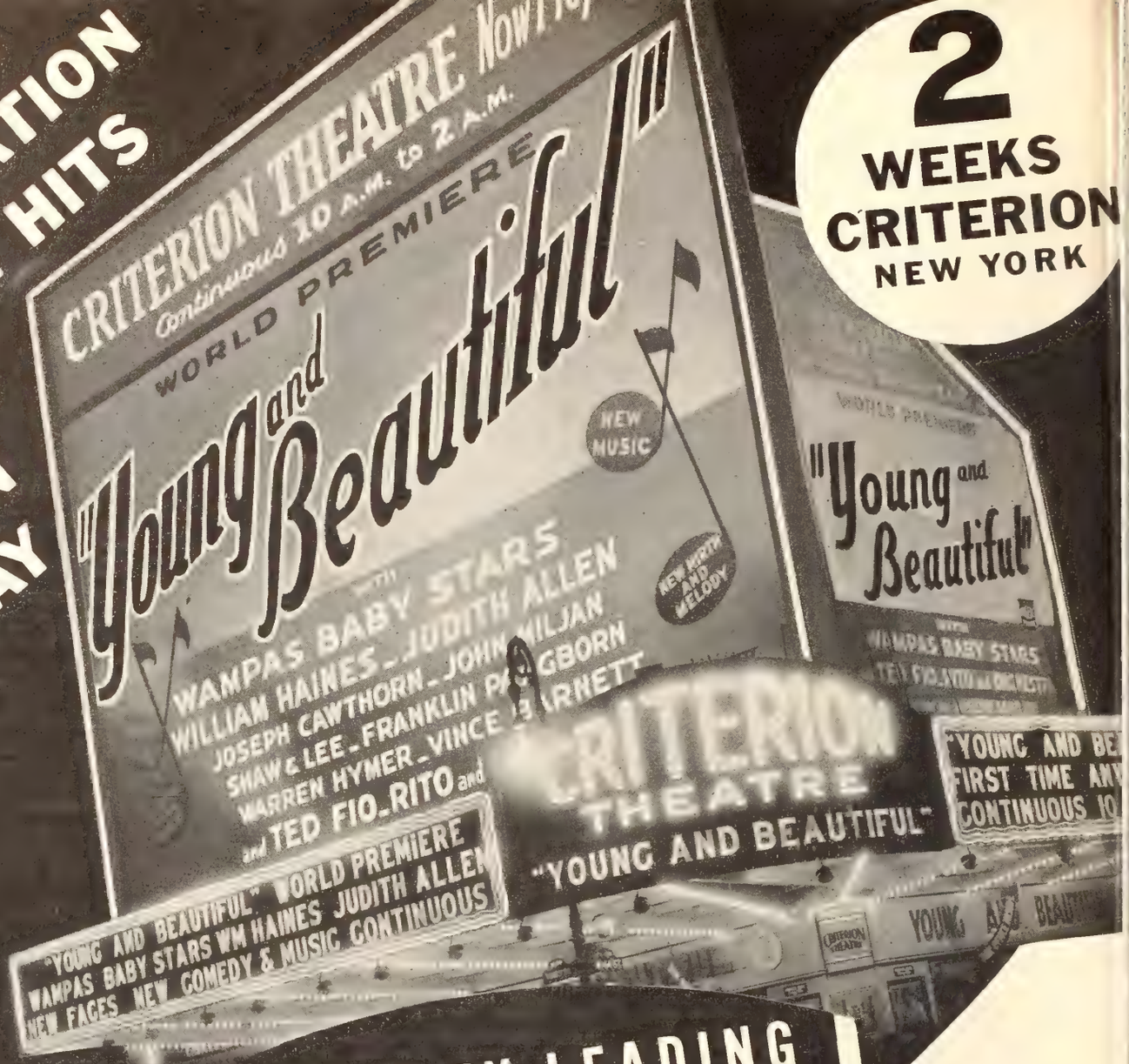
Universal

RED RIDER, THE: Buck Jones—Unusually good western serial. Production is 'way above the average and the Buck Jones name means plenty, of course, out our way. Sound seems to be a bit haywire in some parts, but they like the serial and this one and "Vanishing Shadow" have both been worthwhile. Running time, two reels.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

VANISHING SHADOW, THE: Onslaw Stevens—Mystery serial with a few scientific scares but the mechanical man doesn't do anything except appear on the title till the last episode. Didn't draw for us like a Western serial will. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

MASCOT'S EXPLOITATION FEATURE HITS THE HIGH SPOTS ON BROADWAY

2 WEEKS CRITERION NEW YORK



BOOKED BY LEADING FIRST RUN HOUSES AND CIRCUITS EVERYWHERE

FOX WEST COAST CIRCUIT	RKO GOLDEN GATE San Francisco
RKO HILLSTREET Los Angeles	CRITERION New York
LOEW'S PALACE Hartford	STEEL PIER Atlantic City
WARNER BROS. STANLEY Jersey City	ORPHEUM Des Moines
WARNER BROS. STRAND Brooklyn	LAFAYETTE Buffalo
WARNER BROS. NORTHERN NEW JERSEY CIRCUIT	SMALLEY CIRCUIT New York
	RKO BRANDEIS Omaha
	RKO ORPHEUM Davenport

DISTRIBUTED BY LEADING EXCHANGES EVERYWHERE

MASCOT PICTURES CORPORATION

1776 BROADWAY
NEW YORK

MASCOT FEATURE

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WE TAKE EXCEPTION

Following the recent discussion of the fan magazine tieup between managers and publishers as suggested originally by Round Tabler Charley Bassin, the McFadden Publications requested and obtained permission to reproduce some of the opinions of the members published in these pages.

Immediately the publisher's promotion department burst forth with a brightly colored mailing piece to their distributors to which was attached copies of the reprints, but however only those favorable to the discussed cooperation. Referring to the "stuffers," the following copy was used:

> *"The 'Motion Picture Herald' has run an open discussion about tieups with movie magazines. They urge the theatre owners to work with magazines like "....." Read the reprints, courtesy of the Motion Picture Herald, on the right—they're interesting and helpful."*

Having been an advertising man "ourselves," we are in sympathy with the enthusiasm of the McFaddenites in spreading the word of our supposed endorsement. But we must caution the gentlemen against the practice of using phraseology conducive to misunderstanding.

For the information of our readers and, of course, the McFadden promotion department, we did not "urge" theatremen to work with that or any other publisher's magazines.

In fact, that for some weeks now they have been getting special attentions from the office of the Motion Picture Producers and Distributors of America, including restrictive control of still photographs in Hollywood, indicates there is evidence that the activities of the fan magazines as a whole are not entirely an unalloyed boon to the interests of the motion picture.

▽ ▽ ▽

CODE REVISION NEEDED

So far as it concerns the manager, the motion picture code has made working conditions worse instead of better. Thus we are shedding few tears over the retirement of General Hugh Johnson from the job of NRA headman.

The code may have aided in correcting some of the industry's bad practices, but in providing for the manager's hours and wages, left that important figure sitting way out at the end of the limb. For this lack of consideration, the General as overseer of the motion picture code obviously is to blame.

Perhaps the new setup of the NRA means a fair shake for the manager, for as it now stands the code gives him little protection against employers who chisel and evade.

FOR BETTER JOBS

The Quigley Publications survey of the National Housing Act as applies to theatres reveals much more than the numerous ways in which the available millions may be utilized. Significant is the following, quoted from the survey's pages:

"Hundreds of theatres which were closed for lack of capital for alterations and repairs are presented with this opportunity of opening their doors again. . . ."

In short, this means that as the dark houses reopen, not only will unemployed managers and assistants be put back on payrolls but theatremen now working will have more opportunities for bigger and better jobs.

For this reason, if for no other, Round Tablers should bend every effort to convince their employers of the necessity for immediate action in taking advantage of this timely federal assistance.

▽ ▽ ▽

According to testimony at a recent Federal Trade Commission in Washington, an ex-employe for one of the utilities companies in question revealed that those newspapers "commenting unfavorably" on the activities of the power companies were not given any advertising. Newspaper sentiment originally three-to-one against the utilities people, stated the witness, eventually switched to even money.

▽ ▽ ▽

THE SCREEN'S FUNCTION

The possibilities of scholastic cooperation receive further recognition with the announcement of Metro-Goldwyn-Mayer's arrangement with the National Council of Teachers of English, whereby the latter organization is releasing among high school students a national study guide on "Treasure Island."

The desire to develop nationwide appreciation of motion pictures by means of these guides is a worthy one. Where local participation is thorough and sincere, the prestige of the screen must necessarily be enhanced.

However, the technical dissection of so glamorous a story should be undertaken with a great deal of care. To be kept in mind is that, after everything is said and done, the primary function of the motion picture is still to entertain.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



McManus and Bernfield Plug "Monte Cristo"

That fast-stepping team of McManus and Bernfield, manager and U. A. publicist respectively at Loew's Midland Theatre, Kansas City, Mo., tied in with Standard Brands on "Count of Monte Cristo" for a plug on all Standard delivery trucks, distribution of window cards and, with every can of coffee, a booklet with theatre copy entitled "400 Famous Dates in History."

Announcements were placed on bulletin boards in all schools and women's literary clubs. Cards on all hotel desks, radio drama and hairdresser tiein were also arranged.

Work For a Quigley Award!

Exploit Buck Jones' Serial With Children's Parade

Tieup with local market which sponsored a Buck Jones Adventure Club and a parade of boys and girls to the theatre were among the angles put on by Manager M. D. Brazee and his assistant, J. J. Roche, to exploit the opening chapter of Universal's "Red Rider" serial at the Highland Theatre, Chicago, Ill.

Buck Jones "Red Rider" Paraders at Theatre



The marchers all wore the Buck Jones hat and mask accessories, supplied by the market in return for credit cards in lobby and publicity in house program. Weeks ahead heralds were distributed at theatres and market giving details of the parade in which large banners (see photo) were carried by the children. Duke Hickey, Universal exploiteer, assisted.

Work For a Quigley Award!

Shields Puts On Co-op Ad For "Treasure Island"

A cooperative page ad was put over by Jack Shields, Capitol Theatre, Ansonia, Conn., for his "Treasure Island" date whereby keys were given to each participating merchant for distribution with purchases made. Tag to which key was attached bore copy to effect that if it opened the treasure chest located in lobby, lucky persons would receive prizes contributed by merchants and passes to "Chained," the next attraction. In that way Jack got in a plug.

LARSON BETS TOWN ON WORLD SERIES

Before last year's World Series, Frank Larson, Paramount, Idaho Falls, Idaho, for an exploitation stunt, picked the Washington Senators to win, and bet the town a Free Midnite Show that he had made the right choice.

He lost, but the resultant publicity encourages Frank to pull the gag this year on some picture that will be playing right after the series ends. Sounds like a smart idea for a space-grabber, and is passed along for the consideration of series-minded members.

Japanese Showmen Promote Car Bally

Under the supervision of Siegfried F. Lindstrom, Far Eastern General Manager for RKO Export Corp., a campaign employing many modern American exploitation ideas was put on for the premiere of "Wild Cargo" at the Schochikuza theatre in Osaka, Japan.

Aided by his Japanese associates, Messrs. Ohuo, Nishimoto, Usuki, Takeshita and Moriyama, Lindstrom promoted a five car motor caravan carrying replicas of the various animals in the picture. The cars were decorated with jungle effects (see photo) and the itinerary included visits to neighboring cities ahead of the opening. The climax of the procession was the journey through the streets of Osaka to the theatre, crowds trailing the caravan throughout its trip. Lobby displays and decoration in the theatre were in keeping, an extensive billboard campaign put on throughout the entire area and tieups made with leading department stores were among the other ideas well planned and skilfully executed.

Work For a Quigley Award!

Toups and Bloch Effect Ace "Treasure" Campaign

To stimulate interest in a preview on "Treasure Island" held the night before the regular opening, Manager Rodney D. Toups and publicity head Moise Bloch, State, New Orleans, La., started their campaign ten days ahead. Local leaders were invited and, during the entire day before the preview, a decorated sound truck further plugged the event. Featured in the afternoon was a special radio program, all this preparation leading up to a fireworks display that took place just before the preview.

On opening day, a parade of magazine carriers was arranged the boys wearing pirate hats and carrying large banners. An orphans' party with busses contributed by a local transportation company was another publicity outstander, candy also being promoted for the event with the newspapers breaking three-column cuts and stories on the event.

Other exploitation that stood out was an atmospheric "treasure chest" lobby, distribution of imprinted menus and story book heralds, a tieup with 350 drug stores on the endorsement of the picture in Parents' magazine, giveaways on the streets of candy coins and pirate hats for children and a host of other click ideas which brought satisfactory returns.

Japanese "Wild Cargo" Caravan



Waring-Ford Tieup Aids Advance Drive

Vigorous and complete was the advance drive put on by Manager Frank Steffy and Publicist Don Alexander for the personal appearance of Fred Waring and his Pennsylvanians at the State, Minneapolis, Minn. With the city under martial law due to the truck drivers' strike, the engagement through the efforts of these showmen nevertheless was reported to have established a new all-time record for grosses at that house, which was recorded by the daily papers in page one stories.

The publicity started two weeks ahead with advance cuts and stories breaking daily, leading up to the actual arrival of Waring and his band. Due to the strike, transportation was limited, thus allowing unusual opportunities for newspaper breaks showing the bandsmen and crew holding their own baggage and instruments.

Excellent cooperation was extended by the Ford agencies, local sponsors of the national Ford broadcast featuring the band. The dealers took a series of 1,000-line ads breaking the opening day, much of the space given over to the date at the theatre.

Auto Parade Features Welcome

Officials of the Ford branches and every dealer in both Minneapolis and St. Paul were at the station to meet the star escorting him to the hotel with a large parade of bannered new models headed by a sound truck (see photo) with a special roadster for Waring on the sides of which his name was lettered.

Railroad and bus excursion rates were also arranged, notices being carried in all stations within 250 miles. A further tiein with the auto dealers was the display in the orchestra pit of a new roadster painted in gold, the car being raised to stage level at each show, showing a goodlooking girl in the driver's seat, the wheels turning and color wheel playing upon this to create animation.

Work For a Quigley Award!

Welcome, Joe

Joe Weil, who before joining Carl Laemmle's personal staff was exploition director of Universal Pictures, is now back at the home office, where temporarily he will work with Andy Sharick on preparation of national campaigns for some of the forthcoming Universal specials.

Work For a Quigley Award!



Waring Minneapolis Welcome Parade

THE GOVERNOR PRESENTS



IN the presence of many high ranking New Jersey State officials, at the State House, Trenton, Governor A. Harry Moore, on Thursday, Sept. 27, presented the Quigley Award for August to Ed M. Hart, City Manager, Reade Theatres, Plainfield. Included among the guests were (left to right) Freeholder Harrigan, Senator Loizeaux, J. G. Carty, Mrs. Barlow, Commander Mulroy, the Governor, Assemblyman Bowers, Mr. Hart, General Higgins, Secretary of State Mathis and General Barlow. Complete story of presentation is carried in the news section of this issue on page 24.

Special Booklet Strip Plugs "Cristo" at Rivoli

The special booklet strips gotten out by United Artists on "Count of Monte Cristo" were used extensively for the campaign at the New York Rivoli. Through a tieup with the Board of Education, these were distributed in history and English classes in schools throughout the city and on a hookup with Postal Telegraph, the booklets were given out by messenger boys.

Radio cooperation was obtained from bandman Abe Lyman, who featured a 30-minute "Cristo" broadcast over a leading New York station a few days ahead. Special throwaways at the theatre brought attention to the air program.

Also helpful was the arrangement made with the French newspaper *L'Amerique*, which devoted a number of pages to a special Alexander Dumas section illustrated with scene cuts from the picture. Many book displays were arranged and co-op ads promoted from leading department stores and specialty shops.

The school tieup on this campaign is a further indication that a lot of attention is being paid this season to cooperation with local educators on those pictures lending themselves to student exploitation.

Orlove Promotes Programs And Merchant Co-op Page

For his "Tarzan and his Mate" date, Louie Orlove promoted a druggist in his town for several thousand three by six attractively colored programs. Druggists' ad on back page. Programs were distributed in exclusive suburb and entire cost to Louie was $3 for the "Tarzan" mat.

On "Stand Up and Cheer," Orlove promoted a co-op page of merchants' ads plugging improved conditions, better times, etc.

Work For a Quigley Award!

WE HEAR FROM BUNNY BRYAN

Resting up in the Wisconsin hills is Round Tabler Bunny Bryan, recovering from a bad fall suffered at the Pantheon Theatre, Chicago, his current assignment.

Bunny will be out for another month and members who would like to say hello can reach him at 3753 Pine Grove Avenue, Chicago.

Lafayette Details Plans of Successful Animations

From City Manager Murray Lafayette, RKO Capitol and State Theatres, Union City, N. J., comes an animated display (see photo) of Shirley Temple in "Baby Take a Bow."

Built of compo board, it measures 11x9 feet with circular opening five feet in diameter in upper center. A box extension built at back measures six inches deep and wide enough to enclose circular opening to conceal row of lights mounted at bottom. La Temple head is four feet and hand and arm on separate piece of compo are nailed to strip with bolt to allow swinging movement.

Shaft connects arm to crank on gear box, which runs on belt from small motor. Gear box reduces speed of motor to six revolutions per minute. Front view of display shows Shirley in setback raising and lowering her head. Color scheme dark blue, light blue, light magenta and light green. Background dark magenta with purple shadows. Lettering in white and canary yellow.

Work For a Quigley Award!

Olson's Cooperative Ad Page

When Lux celebrated its tenth anniversary, R. D. Olson, Casino Theatre, Marshalltown, Iowa, tied up his neighborhood merchants for a full page cooperative ad in connection with his "Handy Andy" date.

A window tieup (see photo) carried a testimonial from Mary Carlisle and an offer of studio stars' portraits with each purchase of three cakes of soap.

Work For a Quigley Award!

"River" Preview Arranged By Barutio and Goldberg

Steve Barutio, manager, and Harry Goldberg, Warner Philadelphia zone and publicity manager, put on a special preview of "One More River" at the Boyd Theatre in Philadelphia for members of literary societies and public and private libraries. Each was asked for names and addresses of persons he thought would be interested in the picture.

Following pressbook suggestion a letter was sent to the city's lawyers advising them the picture contained an excellent courtroom scene and one that shouldn't be missed. Cards were inserted in letter boxes, fan magazine tieup netted posting of special 14x 22 cars on newsstands, store windows and bannering of delivery trucks.

Work For a Quigley Award!

DeVilbiss Sponsors Peace Petition to President

Manager Temple DeVilbiss, Kiva, Greeley, Col., who landed the first prize in Columbia's recent exploitation contest on "No Greater Glory," based his campaign on an anti-war drive, attracting out of the ordinary attention by barring attendance to all under 16 years of age. DeVilbiss took large ads to explain this, stating that the moral of the picture would not be understandable to children.

A specially bound petition to President Roosevelt, asking for universal peace, was signed by many leading citizens and forwarded to Washington. Much publicity broke on this stunt, and at an assembly at a local college the petition and the film were discussed, the latter recommended by the college president.

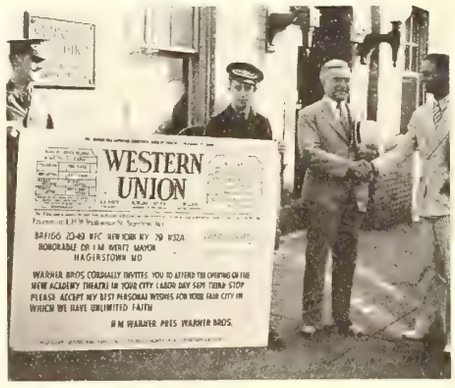
The same idea was carried out to interest older high school students, and cooperation of local ministers was obtained who encouraged their congregations to sign the petition and also to attend the picture. All civic clubs, fraternal organizations, American Legion, etc., were enlisted in the drive.



Lafayette's "Temple" Animation



Olson Lux Tieup Window



Gray's Giant Invite to Mayor



Carroll's Old and New Bally

Celebrates Anniversary With Old Time Movies

The Grand-Florissant Theatre in St. Louis, Mo., celebrated its fifteenth anniversary recently and Norval E. Packwood, manager, got out a sixteen-page souvenir program in cooperation with neighborhood merchants.

One of the highlights of his campaign was an old time movie show presented in all its glory. Slides reading "ladies remove your hats" and "just a moment while the operator monkeys with the film," etc., were used, and much merriment was caused by the showing of "The Great Train Robbery." Packwood reports the "old time" movies ran forty minutes and were very well received.

Work For a Quigley Award!

Gray Sends Giant Invite To Mayor for Opening

On the occasion of the opening of the new Warner Academy Theatre, Hagerstown, Md., Manager Oscar L. Gray worked the giant invite gag to the Mayor, accompanying photo showing Oscar being greeted by the executive.

For "Hollywood Party" at the Colonial, also under Oscar's wing, Gray used the "Help Wanted" ad idea, copy to the effect that he had spent hours trying to write an ad for the picture and asking readers to help out, plug on the attraction being tied into his plea.

Work For a Quigley Award!

Carroll "Moves On" With Auto Parade

For "World Moves On," Glenn Carroll, Midland and Tackett theatres, Coffeyville, Kan., put on a street bally (see photo) consisting of older model cars leading a parade of new cars.

Employees were in costumes representing periods in picture up to present day modes. Tieup with local bakery netted insertion of heralds in all bread leaving store.

On his "Ladies Should Listen" date Glenn secured a co-op page in which each ad carried plug for picture.

Work For a Quigley Award!

Plants "Cellini" Series

The "Famous Author" series which has been gaining a lot of newspaper publicity on "Affairs of Cellini" clicked for Manager Ed Melnicker on his date at Loew's Grand, Atlanta, Ga., as did the radio dramatization broadcast by well known local players. Cards were also distributed at wrestling matches and hotel menus imprinted.

Work For a Quigley Award!

Previews Bring Endorsements On Roxy "Glory" Date

Morris Kinzler's prize winning campaign on "No Greater Glory" received cooperation from many local organizations on the date at the New York Roxy, in which many previews for club officers obtained widespread endorsements. These were used in a giant lobby display.

Notices were placed on the bulletin board in the headquarters of boys' clubs in the metropolitan zone, and special publicity on the anti-war angle was obtained in foreign magazines and newspapers, in addition to comment in the New York dailies. Churches of all denominations were further contacted,

Governor Congratulates Wade on His Premiere

Harry Wade, Paramount Theatre, Talladega, Ala., gained plenty of publicity for his showing of "Notorious Sophie Lang," outstanding being a wire from Governor Miller congratulating Harry on being the first in the state to show the picture. Wires from managers of various theatres were also received.

A special front was constructed (see photo) playing up Gertrude Michael, who is a local girl. Newspapers carried stories and those, together with wires, were placed on exhibition in lobby.

Work For a Quigley Award!

Gilman's Girl Pirate "Treasure" Float

Sam Gilman, Loew's Regent, Harrisburg, Pa., built a fifteen-foot float for his "Treasure Island" date on which, half buried in sand, was the treasure chest. Female blonde pirate (see photo) threw gold coin chocolates and brand new pennies to people on sidewalks. Pirates, trees and live monkeys carried out effect of island.

Tie-up with baker netted distribution of throwaways and banners on trucks. Company also furnished replica of their "Treasure Island" cake for display in theatre lobby.

Special screening was arranged for playground instructors, teachers and newspaper men. Pirate masks and bookmarks were distributed, ushers and doormen dressed in pirate costumes week prior and red flares were used atop marquee opening night.

Work For a Quigley Award!

Joseph Arranges P. A.

Chicago RKO Theatres publicist, John Joseph, pepped up the local date at the Palace on "There's Always Tomorrow" by arranging for the personal appearance at department store of Helen Parrish, child star in the picture, who was visiting locally. Juvenile style show was hooked into the appearance, store ads and stories plugging the event.

Work For a Quigley Award!

Reid's Scout Lobby

William Reid, Pageant Theatre, St. Louis, for "Young Eagles," lobby set up exact duplicate of World's Fair "Avenue of Flags" with two Scouts on duty to explain the uses of the many Scout implements on view. Bill also arranged for a parade of several troops with motorcycle police escort, touring neighborhood and ending up at theatre.

Work For a Quigley Award!

Mae West Double Tours City for "Belle" Date

For his street bally on "Belle of the 90's" Taylor Myers, Loew's Broad, Columbus, Ohio, used a Mae West double in flashily decorated open car driven by officer in uniform. "Mae" stopped at various prominent corners, visited office buildings and department stores distributing smaller teaser cards reading "It Ain't No Sin to see Mae West, etc."

A Mae West cocktail was concocted and cards plugging the drinks and the show were used in leading restaurants. Bumperettes were placed on cars, imprinted napkins used and man carrying 40x60 cut of La West with theatre copy formed some of the highlights of his campaign.

On "Death on the Diamond," Taylor invited a local baseball club to attend en masse, thereby gaining plenty of good-will. Heralds were distributed at ball park and theatre's attraction plugged over ball park's p. a. system. Announcements made by local sports reviewer also netted theatre mention.



Pollock's Cake-Eating Pirate



Local Girl Sure Makes Good



Harmon's St. Louis Sled Gag



Sam Gilman's Giant Float

Pollock's Radio Contest Seeks Boy With Cooper Voice

Different slant on the usual radio dramatization was worked by Les Pollock, for the "Treasure Island" date at Loew's, Rochester, N. Y., whereby young lads who thought they had voices similar to Jackie Cooper's were invited to try out for the Cooper part in the broadcast of the picture put on by local cast.

Also in character was Pollock's town crier bally, man in costume with lantern and scroll stopping at various corners and making his pitch in the manner of the old time news announcer. Tiein with local German paper landed another contest on the number and name of all pictures in which young Cooper had appeared.

Baker made big cake in form of treasure chest, with pirate-costumed girls (see photo) in lobby sampling the confection. Baker trucks carried banners, and windows displayed cutouts of Beery and Cooper. Orphan Newsboys in costume distributing scare head tabs shouting "Pirates Invade Rochester," was another excitement-stirrer.

Work For a Quigley Award!

Harman Uses Sled Bally To Plug "Navy" Date

For the reopening of the Shubert-Rialto, St. Louis, Mo., with "Here Comes the Navy," Harry Harman used a sled on rollers (see photo) that toured towns ten days prior. Sled was bedecked with sleigh bells and sign reading "Take a street car, a bus or even a sleigh, but don't miss, etc." Driver dressed as sailor distributed lifesavers in imprinted paper envelopes.

Two battalions of naval reserves, with sled bally leading, paraded down to theatre with police escort, reserves attending show as guests. Harman also put over cigarette and telegraph tieups as well as others arranged on this picture.

Work For a Quigley Award!

Celebrates 20th Anniversary

A. S. Kolstad, Rialto Theatre, Hood River, Ore., recently celebrated his twentieth anniversary in show business at the same stand and to commemorate the occasion got out special heralds plugging his current and coming attractions. Center of herald showed sound truck with copy to effect that patrons didn't need one of those to find out where the best attractions were to be found.

Work For a Quigley Award!

Sowar Plants Cutout Train in Depot

Tying in with local railroad agent, Leonard Sowar, Strand Theatre, Muncie, Ind., for his "Murder in the Private Car" date planted a compo board train cutout with theatre copy in railway station. Agent also permitted placing circus heralds made up to imitate excursion bills in depot and bus stations.

To a selected group Western Union sent out what they call their "pink" messages, printed on pink paper and inserted in same colored envelopes. Telegrams bore personal messages from Ruggles and Merkel on picture. Another gag Sower used was to pick ten auto license numbers at random, placing them on a board under his marquee. Persons identifying their car numbers received house courtesies.

LET THESE SERVICES HELP YOU REMODEL

MAINTENANCE TABS: This is one of the most valued departments in Better Theatres, since it deals with those details of physical operation confronting the theatre owner and manager every day. Conducted as a service by J. T. Knight, Jr., in conjunction with his regular feature articles on broader aspects of maintenance and operation, Maintenance Tabs cheerfully offers expert counsel in all problems concerning the physical functions of the theatre, and these are inevitably involved in many remodeling plans—particularly those carried out with a Federal Housing loan. Are you going to improve the ventilation of your theatre? Add cooling equipment? Install new plumbing? Make rearrangements for new apparatus? Mr. Knight will be glad to help you in all such matters. Merely write Better Theatres, giving full details concerning conditions affecting your problem, and your inquiry will be turned over to Mr. Knight for his immediate attention and an early answer.



J. T. Knight, Jr., is acknowledged to be one of America's leading building maintenance and operating engineers, and nearly fifteen years of his experience has been in the motion picture theatre field. He is an accredited engineer in mechanics, electricity and air conditioning, and has been in charge of all types and classes of theatres in every phase of their physical operation. Earlier he was also a theatre manager.

PLANNING THE THEATRE: This is an architectural service which has been used by hundreds of exhibitors and contractors—even by architects—in many parts of the world. It has been conducted for a number of years as a department in Better Theatres for the sole purpose of giving reliable, honest professional advice to those planning to build or to remodel motion picture theatres. The architect in charge—Peter M. Hulsken—is a member of the American Institute of Architects and a specialist in designing and constructing theatres. He is particularly well fitted to understand the problems met in planning or remodeling a theatre at the lowest possible cost because of his extensive experience in small communities. Mr. Hulsken will be happy to help you plan the remodeling you wish to undertake with a Federal Housing loan. Merely write Better Theatres. Only your initials will be used to identify Mr. Hulsken's reply appearing in the following issue.



Peter M. Hulsken studied Architecture in Amsterdam and Paris. He has been practicing his profession in the United States, however, for many years, during which time he has been associated with leading architectural firms in New York and Chicago. Since 1909 he has maintained his own office. Although the architect of many structures of varied purposes, he has specialized in theatre design.

Better Theatres

1790 BROADWAY, NEW YORK

'WE ARE BELIEVERS IN RADIO BUT—'

—J. M. SCHOEPPEL, MANAGER, MIDWEST THEATRE, OKLAHOMA CITY, OKLA.

SAYS AIR ADVERTISING IS SUPPLEMENTARY

We of the Midwest theatre are confirmed believers in radio advertising—but as a supplementary medium only. We cannot go as far as to agree with Round Tablers who give the ether medium full credit for exceptional box office grosses.

In my opinion, radio programs and announcements are merely one form of supplementary advertising, perhaps only secondary in relation to other items of a well planned campaign.

Let me clarify this statement by saying that from my experience in operating deluxe theatres, I would list newspaper display advertising as the cornerstone of every campaign; with trailers, lobby and front displays coming in for major consideration. Then—radio.

I readily agree that radio messages reach many, many persons who probably never see a newspaper, herald or screen trailer, but it is my opinion that a person in this state of isolation is really not a very likely theatre prospect.

However, radio can be and IS the strongest form of institutional and reminder advertising. And for that reason, I seldom entirely omit it from the weekly budget.

The chief objection to radio selling of theatre attractions is its visual shortcomings. For we all know that glamour, the mightiest come-on in show business, cannot be transmitted through a microphone as well as through any medium that might be observed by means of the eye.

For this reason I would rate an ordinary newspaper illustration above the appeal of any ordinary radio program when considered as a selling medium. And when colorful heralds, brilliant lobby displays and elaborate fronts are considered, there is very little to compare with them in actual money-getting power.

Favors Spot Announcements

But after taking all this space apparently to depreciate the use of radio, permit me to say in defense of it that I believe any campaign prepared without important consideration given air announcements should be the exception. Announcements, at the dinner hour, particularly sandwiched in between big chain features, naming the attraction, star and theatre, are of inestimable value as a reminder—on the presumption that the desire to witness the attraction has been previously instilled in the listener by the effective use of the other mediums.

So much for the announcements. The other methods—"Hollywood Reporters," electrical transcriptions of various natures, studio dramatizations, flesh talent appearances, etc., are great merely as institutional promotions. And they are even better when the expense has been saddled on some local business or commercial concern.

In short, radio, like any other form of advertising is good in its place and should be utilized by all first-run theatre managers where the budget permits. For, after all, we in straight picture-policy houses, particularly, are selling only a "shadow upon the screen," in contrast to the merchant whose goods may be inspected and handled.

The big job of the theatre manager today, as always, is to bring his message most forcefully, most consistently, most attractively, and at least expense to the greatest number of prospective customers. And radio, in its proper relation to the remainder of the campaign, can achieve that very thing.—J. M. SCHOEPPEL, MANAGER, MIDWEST, OKLAHOMA CITY, OKLA.

THE MEMBERS RESPOND

In his recent article, Harry Botwick remarked to the effect that as long as radio was here to stay, showmen might as well get aboard and utilize the ether waves to advertise their shows. We queried some of the members and their opinions have been set down from time to time. The subject is carried further on this page.—MIKE.

DOES NOT FAVOR EVENING HOURS

If properly utilized, I believe the medium of radio advertising is important in selling your show. First, it is a fine medium for calendar advertising, that is, informing listeners about what you are showing.

The best time for the air plugs should be around lunch time or during the a. m. with the object of drawing from the women shoppers; then around dinner or supper time when you might draw from the families that are stepping out or undecided as to how to spend the evening.

Broadcasts between dinner time and 10:30 or 11 at night are wasted, to my mind. Very few theatres in the country can even come near some of the national chain broadcasts for air entertainment. Persons staying home to hear Vallee or Cantor are not coming out for a picture and they are least impressed and probably annoyed at hearing theatre plugs of superlatives around that time.

Contests on the air may prove beneficial to the theatre if watched closely from the professional chiseler or person who makes it a business to detect weaknesses in the promotion for his own gain.

I don't believe that Hollywood gossip on the air from key city stations means a great deal because the element of person interested in it is a fan magazine reader and thereby obtains much more concrete information from the mags and syndicated columns that are written up in studio publicity sheets.—ARTHUR ABLESON, MANAGER, WORLD, OMAHA, NEB.

"MOVIE MOMENTS" FOUND PROFITABLE

In my opinion, radio today cannot be beat as far as I can see. We, in Duluth, work with our local station WEBC in broadcasting our programs known as "Movie Moments" every day in the week. In our broadcasts enough of the story is given over the air to arouse curiosity and interest which I think is very good for this reason:

A housewife at home preparing supper has no time to read. Friend husband hogs the paper, too tired to go out. Wife in all day wants to get out. All of a sudden from the radio comes a roar of a bugle, then a pleasant voice says, "Where to go tonight" and then "now playing at the Granada so and so." Friend wife says, "Oh listen to that, that should be interesting, let's go." Husband tries to make wifie happy and goes to the show. Now that might be the case, I can't say that it is, but it's possible.

Puts on Special Broadcasts

Occasionally we shoot through special broadcasts on certain pictures which are given over the air morning, noon and night which contact not only the housewives, maids and stay-at-homes but office workers, shoppers, clerks, etc. In Duluth radios are going at all hours broadcasting out on the streets, in stores and everywhere. People passing by, all possible patrons, undoubtedly some of them drop in due to our efforts.

Everyone knows that the radio is here to stay, so we have to take advantage of it.

I believe a showman can convert the radio as far as selling his shows are concerned so that it plays an important part in his compaigns. It is getting a personal talk to them right in their own home with your listeners at the controls. Now if you make it an interesting talk and short, they will be there at the finish.

Also in places where the newspaper rates are so exorbitant, I frankly believe this modern method of advertising is very effective and as long as they keep the cost at a minimum, should be utilized as much as possible.—ROY O. PRYTZ, MANAGER, GRANADA, DULUTH, MINN.

Work For a Quigley Award!

Toups Distributes Poll Ballots on "Cristo"

Taking advantage of the primary elections, Rodney Toups, manager and Moise Bloch, publicity director, Loew's State Theatre, New Orleans, La., distributed ballots at polls reading "vote for the best entertainment ticket," this being tied into the "Count of Monte Cristo's" plug.

Tieup with beauty parlor resulted in an Elissa Landi coiffure ad, plus display in beautician's windows and shop. Bannered sound truck cruised streets, particularly in neighborhood of schools, where book marks and coloring contest heralds were distributed.



FIGHT BALLY. Manager Hendrickson, Capitol, Oakland, Cal., tied in with owner of above trailer to plug Baer-Carnera fight pictures. Orchestra traveled with outfit and two boys demonstrated winning blows.

Work For a Quigley Award!

Memphis and Chicago Report "Cristo" Campaigns

Francis Deering worked two newspaper stunts on "Count of Monte Cristo" at the State, Memphis, Tenn., one paper running the Elissa Landi wardrobe contest and the other a classified hookup.

In cooperation with the public school divisions of Better Film Council, announcements were made in all schools, and special screenings for executives of various women clubs also helped spread word-of-mouth. Bookmarks distributed at public libraries assisted as did tieup cards in all local taxis.

The Better Films tieup is an effective one, especially at this time.

In Chicago, Ill.—

Ed Levin featured a railroad tieup on the date at the United Artists, in which special excursion rates were arranged with both the Baltimore and Ohio and Pennsylvania. The roads put out cards in all stations within a 300-mile radius and called further attention to the tiein with mention on the excursion throwaways.

Through cooperation of local news distributor, books displays were arranged in all sections of the city, delivery trucks also carrying announcement of the date. Imprinted blotters were given away at all branches of public library and miniature message blanks in outgoing telegrams were contributed by Postal Telegraph.

Work For a Quigley Award!

"Costless" Organist

"Doc" Westfall, recently transferred from the Palace, Jamestown, N. Y., to the Haven, Olean, started off the new assignment with an idea he credits to Freddie Winberg, of the Family, in Batavia, N. Y. In return for newspaper, screen and lobby advertising, Doc promoted local radio store to pay salary of theatre organist, an angle that has possibilities in spots where local conditions make this practical.

Work For a Quigley Award!

"British Agent" Page Ad

Newspaper rates being what they are, it is quite unusual these days to see a full-page ad on a single attraction. This space was taken by J. J. Parker, of Portland, Ore., for the western premiere of "British Agent" at the Broadway, the ad tied into the Greater Show Season put on at Parker Theatres.

Showmen's Calendar

NOVEMBER

1st	All Saints Day Daniel Boone Born—1734
2nd	North and South Dakota Admitted to Union—1889 James K. Polk (11th President) Born—1795.
3rd	William Cullen Bryant Born—1794
4th	John Philip Sousa Born—1854 Dixie Lee's Birthday Will Rogers' Birthday Don Alvarado's Birthday
5th	Joe McCrea's Birthday
6th	Election Day Abraham Lincoln Elected President—1860 Francis Lederer's Birthday
7th	Montana Admitted to Union—1889
8th	Katharine Hepburn's Birthday
9th	Kaiser Abdicated Throne—1918 John Miljan's Birthday
10th	Martin Luther Born—1483
11th	Armistice Day Washington Admitted to Union—1889 Maude Adam's Birthday—1872 Roland Young's Birthday
12th	Eddie Buzzell's Birthday Robert Louis Stevenson Born—1850
14th	Jack Oakie's Birthday
15th	Louis Stone's Birthday
16th	Oklahoma Admitted to Union—1907
17th	Suez Canal Opened—1869 Frank Fay's Birthday
19th	Nancy Carroll's Birthday Franz Shubert Died—1828 James A. Garfield (20th President) Born—1831
20th	Reginald Denny's Birthday
23rd	Franklin Pierce (14th President) Born—1804 Harpo Marx's Birthday
24th	Jobyna Ralston's Birthday Zachary Taylor (12th President) Born—1784
25th	British Evacuated New York—1783 Margaret Livingston's Birthday
26th	Frances Dee's Birthday
28th	Rubinstein (Composer) Born—1829
29th	Genevieve Tobin's Birthday Rod La Roque's Birthday
30th	Mark Twain Born—1835 Thanksgiving day Louisiana Purchased—1803

Imprinted Paper Plates Used for "Housewife"

C. J. Kremer, Rialto Theatre, Stanton, Neb., devised a novelty throwaway for his showing of "Housewife," distributing gayly colored paper plates imprinted as follows: "It isn't a picnic. It takes more than food to hold a man when he starts to slip. The modern wife can handle the modern bachelor girl if she knows how. For full particulars see 'Housewife' at the ——," etc., etc.

Well Rounded Campaigns Put On for "Dames"

Tying in a fashion show to his regular trailer on "Dames" was the bright thought of Manager Larry Conley, Bay, Green Bay, Wis., local store furnishing eight models and late fashions, show announced through house P. A. system. Presentation was put on first, dialogue and action arranged so that it tied in naturally to the trailer that followed.

Advance inside flash that brought returns was the use of square columns at rear of orchestra (see photo) made by covering frame with yellow cloth, masked in with silver flittered cardboard, black letters streaked with silver flitter. Lighting was furnished by 100 watt lamp placed at base of each column in hoods, flasher buttons used for alternating effect.

Conley's front was in keeping, and a "living billboard" stunt atop the marquee proved a traffic stopper. Eight girls from local dancing school posed against letters of title, after which they did a presentation number accompanied by house orchestra.

Larry also placed a float in American Legion parade and on local appearance of President Roosevelt a few days ahead of opening, had sound truck working and also planted banners near speaker's stand.

In Washington, Pa.—

Manager Charles K. Eagle, State Theatre, thoroughly stenciled sidewalks, stamped outgoing telegraph messages and envelopes of theatre mail and also arranged to stamp page one of his local paper. Gave passes in free cooking school sponsored by Sears Roebuck in return for mention in ad, and distributed imprinted napkins.

In Newark, N. J.—

Harry A. Vesel, of the Warner Newark publicity office, handled the details of a beauty contest at the Branford in which for seven nights two girls were selected from group of 12 or more, each night being named in honor of participating merchants who contributed prizes. Screen tests and bit parts were awarded to the winners.

Different groups of competing girls were used on street float and also worked in lobby presentation wearing costumes from the various stores.

And In Milwaukee—

Dave Weshner, Warner zone manager, supervised the campaign and thoroughly exploited the music angle. All the music shops and department stores were tied in with elaborate displays and name bands played the hit tune on the air and during regular shows. Cooperative ads were also promoted.



Conley's Orchestra Advertising Columns

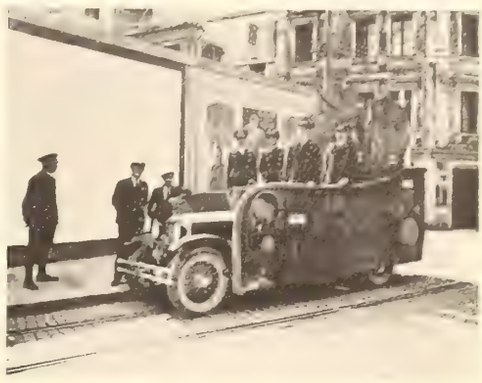
EXPLOITATION FROM OVERSEAS



Finland Paints Mae in Oils

(Left) HARRY HAMMAR, Paramount chief in Finland, sends along this snappy illustration on the front of the Capitol Theatre, Helsingfors, on "I'm No Angel." The giant portrait is an oil painting and reported to have been the largest ever used outside a theatre in the Finnish city.

(Right) ALBERT DEANE, of Paramount International, reports this street stunt for the Cinema Edison and Cinema Centrale at Treviso, Italy, on "The Sign of the Cross." The picture playing simultaneously in two theatres received a big campaign, the bally being featured.



Effective Italian Street Bally

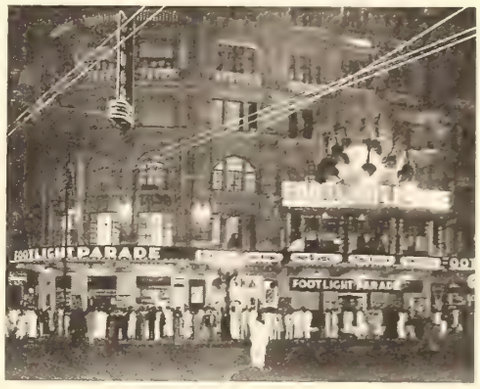
▽ ▽ ▽



They Build 'Em Big in Java

(Left) FRED YOUNG, recently appointed advertising manager of the Luxor, Capitol, Kranggan and Astra Theatres of Soerabaia, Java, put over some thorough exploitation on "King Kong" which was shown in two of the houses. Illustrated is the giant animal bally in front of the Luxor Theatre.

(Right) A. L. RIBEIRO of the Campanbia Brazileira de Cinemas, is credited with this smart display on "Footlight Parade" for the date at the Odeon Theatre, Rio de Janeiro, Brazil. Especially commendable is the animated electric waterfall flash and title on the face of the building.



Ribeiro's Electric Waterfall Front

▽ ▽ ▽



The Chariot Gag in San Juan

(Left) LESTER SUSSMAN, United Artists' manager in Puerto Rico arranged this street bally for the showing of "Roman Scandals" at the Fox Theatre, San Juan. To be noted is that every effort was made to keep the gag in character, the attendants even being made up in black face.

(Right) ENRIQUE BAEZ, United Artists' head in Brazil, directed the construction of this front on "Henry VIII" at the Gloria Theatre, Rio de Janiero. The display was not only very colorful, but its general size, title and star lettering could be seen, it was reported, from quite a distance.



Colorful "Henry" Front in Rio

▽ ▽ ▽



"Cavalcade" Float from India

(Left) MAURICE AHERN, Fox foreign publicity head, states that the accompanying illustration of the float used by the Regent Theatre, Nagpur, India, did much to stimulate interest in the showing of "Cavalcade." Ballys of this nature are still unusual in India and attract much attention.

(Right) "DEVIL TIGER" at the Alhambra Theatre, Rio de Janeiro, Brazil, received a great sendoff by the showmen of that theatre. Not only were immense displays used across the face of the building, but the decorated motor float seen in front of the theatre did a lot to stop traffic whenever it halted.



A Fancy Flash from Rio

personalities

ED HIEHLE
is reopening the Garden Theatre in Portsmouth, Ohio.

▽

M. A. EDWARDS
has resigned as general manager of the Park, Allentown, Pa., to accept a job with a southern circuit.

▽

VIC GAUNTLETT
has been appointed manager of the Fifth Avenue, Seattle, Wash.

▽

EDDIE RIVERS
is now managing Hamrick's Music Box in Portland, Ore., and ANDREW SASO has been shifted from the Music Box to the Orpheum.

▽

FRED HINDS
is managing the Liberty in Wheeling, W. Va., succeeding FRANCIS X. LINN, who returns to the Capitol as assistant.

▽

RALPH KETCHUM
has been transferred to the Ritz Theatre, Tifton, Ga.

▽

H. A. HOLZBERG
is now managing Warner's Ritz in San Bernardino, Cal.

▽

EMMETT LOCKARD
goes to the Garden, Davenport, Iowa, and WILLIAM PRASS will manage the Le Claire in Moline, Iowa.

▽

WALTER F. DAVIS
appointed manager of the Orpheum, Fort William, Ont., Can., replacing FRED ROBSON, who has returned to his native Australia.

▽

MARK BERKHEIMER
replaces DAVE DAVIS, manager of the Paramount, North Platte, Neb. Davis will take over the Rex in Rapid City, S. D.

▽

LOUIS MAYER
has been transferred from RKO Majestic, Columbus, O., to the RKO Mainstreet, Kansas City, to handle publicity and advertising.

▽

WES TAYLOR
has reopened the Colfax, Colfax, Cal.

▽

EMIL GROTH
is back as manager of the RKO Coliseum, New York City neighborhood house.

▽

JAMES ALLARD
is managing the Old Mill, Dallas, Texas, and O. B. THOMAS is at the State.

▽

J. L. HUTCHINSON
has acquired the Princess Theatre, Jackson, Ga., from G. CAMPBELL and P. G. GEORGE.

▽

HOWARD SHORTLY
has been appointed manager of the Town Theatre, Omaha, succeeding Mike Goldberg, resigned.

▽

ED MAPLE
manager of the Gem, Denver, has opened the Empress Theatre which has been closed many months.

POSTER ART WORK IN THE THEATRE



It's been some time since we've had anything from Andy Bieter, Tampa Theatre, Tampa, Fla., but he comes through with this "Operator 13" art display. The Davies and Cooper cut-outs were made with maroon foil paper backing, all lettering against a sandy gray background and the entire border around the lower level of display was of metallics.

L. M. NEILSON
has taken over the management of the McLean Theatre at Wallowa, Ore.

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

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THEATRES WANTED

Four-wall leases on well equipped motion picture theatres for two to six weeks in all large cities except New York. Around 800 capacity. Must be in theatrical or business district—no neighborhoods considered, State location and approximate operating cost—also price. Cash in advance. Box 458, MOTION PICTURE HERALD.

MAX YELLEN
will be at the helm of the recently acquired Garden Theatre, Osceola, Wis. He also owns the Pines Theatre at Bayport, Minn.

▽

S. N. RODEN
has opened the new Ulen Theatre in Ulen, Minn.

▽

W. T. McCARTHY
has purchased the Drake Theatre, Drake, N. D., from Q. W. FORS.

▽

LEO GROSVENOR
has been appointed manager of the Empress Theatre at Cherokee, Iowa.

▽

BOB KELLY
has succeeded T. O. TUTTLE as manager of the Mayfair Exchange at New Orleans.

▽

JIMMIE ADAMS
of the Independent Theatres, Inc., has opened the new Strand Theatre at Vicksburg, Miss.

▽

TEMPLE DeVILBISS
formerly manager of the Kiva Theatre, Greeley, Colo., has been named city manager of Westland Theatres in Lincoln, Neb. HENRY FEAR has been named skipper of the Westland Theatres' Rialto at Pueblo, Colo.

▽

KELLY AND HEYL
have opened their new Kaw Theatre at Junction City, Kan.

▽

LLOYD ROLAND
has been named manager of the Redwood Theatre at Redwood City, Cal.

▽

J. D. MADDOX
has opened the Auburn Theatre, Auburn, Wash.

▽

HARRY DICKERMAN
operator of a number of neighborhood theatres, Minneapolis, has added the South Town Theatre to his list.

▽

EDNA HARTTMAN
has opened the Rialto Theatre at Smithville, Mo.

▽

L. L. PATTON
has been named manager of the newly opened Cleghorn Theatre, Cleghorn, Iowa.

▽

CARL SMITH
has been appointed manager of the Fox Rialto at Sterling, Colo., FRED GLASS has taken over the helm of the Fox and Temple, McCook, Neb., and JAMES HUGHES has been named skipper of the Imperial at Alliance, Neb.

▽

H. E. BUCHANAN
to be in charge of the Queen Theatre, Henderson, N. C.

▽

LLOYD ROLAND
has been appointed manager of the Redwood Theatre, Redwood City, Cal.

▽

CLARK RAIDER
is managing the recently opened New Arcade Theatre, Newark, Ohio.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtain Falls, The	Henrietta Crosman	Oct.		
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	Sept. 29

Coming Attractions

Little People ..... Nov. 12

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	72	Sept. 15
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Broadway Bill ..... Warner Baxter-Myrna Loy
(See "In the Cutting Room," July 14.)
Burnt Ranch ..... Tim McCoy-Marian Shilling
Captain Hates the Sea ..... Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert Oct. 12
(See "In the Cutting Room," July 7.)
China Roars
Feud ..... Tim McCoy
Fugitive Lady ..... Neil Hamilton-Florence Rice Oct. 25
Georgiana ..... Ann Sothern
Girl Friend, The ..... Lupe Velez-Jack Haley
I'll Fix It ..... Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie Oct. 13
I'll Love You Always
Jail Breaker ..... Edward G. Robinson
Lady by Choice ..... Carole Lombard - May Robson - Walter Connolly-Roger Pryor Oct. 15
(See "Orchids and Onions," "In the Cutting Room," Sept. 1.)
Police Ambulance ..... John Mack Brown-Sally Blane
(See "In the Cutting Room," Sept. 22.)
Spring 3100 ..... Nancy Carroll-Donald Cook
(See "In the Cutting Room," Sept. 22.)
Stake Out ..... Bruce Cabot-Judith Allen
Sure Fire ..... Gene Raymond-Ann Sothern
That's Gratitude ..... Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle Oct. 13
White Lies ..... Victor Jory-Fay Wray
Wolves of Catclaw ..... Tim McCoy-Shelia Manners

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Death of L'Aiglon		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		60	
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

Coming Attractions

Blue Light ..... Leni Riefenstahl ..... Oct. 15 90
Old Bill ..... Anatole France story ..... Nov. 1 70

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Fog Over Frisco	Donald Wood-Bette Davis-Lyle			
Lost Lady, A	Barbara Stanwyck - Frank Talbot-Margaret Lindsay	Sept. 29	61	Sept. 8
Man with Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	June 2	68	June 16
Merry Frinks, The	Aline MacMahon	Aug. 4	72	June 2
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	May 26	68	July 7
Registered Nurse	Bebe Daniels-Lyle Talbot	July 14	59	May 26
Return of the Terror	Lyle Talbot-Mary Astor	Apr. 7	62	July 21
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 7	65	June 2
Very Honorable Guy, A	Joe E. Brown-Alice White	July 14	63	Aug. 18
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	May 5	62	Mar. 24

Coming Attractions

Babbitt ..... Aline MacMahon-Guy Kibbee
(See "In the Cutting Room," Sept. 15.)
Casino De Paree ..... Al Jolson-Ruby Keeler
Earthworm Tractor ..... Joe E. Brown
Flirtation Walk ..... Dick Powell - Ruby Keeler - Pat O'Brien Dec. 1
(See "In the Cutting Room," June 30.)
Gentlemen Are Born ..... Franchot Tone-Jean Muir
(See "In the Cutting Room," Sept. 15.)
Gold Diggers of 1935 ..... Dick Powell-Ruby Keeler
Happiness Ahead ..... Dick Powell-Josephine Hutchinson Oct. 27 ..... 86 Sept. 22
I Sell Anything ..... Pat O'Brien - Ann Dvorak - C. Dodd Oct. 20 70
In Caliente ..... Dolores Del Rio-Ferdinand Tone
Maybe It's Love ..... Gloria Stuart-Ross Alexander
(See "In the Cutting Room," Sept. 29.)
Murder in the Clouds ..... Lyle Talbot-Ann Dvorak
Singer of Naples ..... Enrico Caruso, Jr.
Six Day Bike Rider ..... Joe E. Brown-Maxine Doyle Oct. 20
(See "In the Cutting Room," Aug. 18.)
What New York Wants ..... Joe E. Brown

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
Dude Ranger	George O'Brien	Sept. 21	65	Sept. 22
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Judge Priest	Will Rogers	Sept. 28	79	Aug. 11
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles-Claire Trevor	June 8	77	May 26

Coming Attractions

Bachelor of Arts ..... Tom Brown-Anita Louise
Bright Eyes ..... Shirley Temple - James Dunn - Judith Allen
Charlie Chan in London ..... Warner Oland-Drue Leyton Sept. 14 ..... 77 Sept. 22
East River ..... Edmund Lowe-Victor McLaglen
Elinor Norton ..... Claire Trevor-Norman Foster-Hugh Williams-G. Roland Oct. 12
(See "In the Cutting Room," Aug. 25, "The State vs. Elinor Norton.")
Gambling ..... George M. Cohan
Hell in the Heavens ..... Warner Baxter-C. Montenegro
Helldorado ..... Spencer Tracy-Madge Evans
Lottery Lover ..... "Pat" Paterson - Lew Ayres Nov. 30
Love Time ..... "Pat" Paterson - Lew Ayres Sept. 21
(See "Serenade," "In the Cutting Room," July 28.)
Marie Galante ..... Spencer Tracy-Ketti Gallian Oct. 26
(See "In the Cutting Room," Sept. 15.)
Music in the Air ..... Gloria Swanson - John Boles - Douglass Montgomery Nov. 2
(See "In the Cutting Room," Sept. 15.)
365 Nights in Hollywood ..... Alice Faye-James Dunn Nov. 9
(See "In the Cutting Room," Sept. 1.)
24 Hours a Day ..... Rosemary Ames
When a Man's a Man ..... George O'Brien
White Parade, The ..... John Boles-Loretta Young

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge		72	Mar. 3
(Reviewed under the title "Aunt Sally.")				
Arson Ring, The	Leslie Banks		68	
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Chu Chin Chow	George Robey-Ann May Wong	Oct. 15	95	Sept. 29
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Just Smith	Tom Walls		69	May 5
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Strike!	Leslie Banks-Carol Goodner		63	
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fifteen Wives (See "House of Strangers," "In the Cutting Room," June 2.)	Conway Tearle-Noel Francis	June 1	68	
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson-C. Starrett	Sept. 15	66	
Port of Lost Dreams	Wm. Boyd-Lola Lane	Oct. 15		

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct. 26	70	July 21
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Oct. 2		
Without Children	Marguerite Churchill - Bruce Cabot	May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Lives (Reviewed under the title "Unknown Blonde.")	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept. 22	*65	Sept. 22
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	*65	Aug. 11
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Jungle, The	Clyde Beatty	June 13	68	
Young and Beautiful	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Crimson Romance	Ben Lyon-Sari Maritza	
In Old Santa Fe	Ken Maynard	
Marines Have Landed, The	William Haines	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4
Chained	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
Death on the Diamond	Robert Young-Madge Evans	Sept. 14	72	Sept. 29
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Have a Heart (See "In the Cutting Room," Aug. 4.)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes in Toyland	Laurel and Hardy-C. Henry			
Biography of a Bachelor Girl (See "In the Cutting Room," Sept. 8.)	Robert Montgomery-Ann Harding	Oct. 26		
David Copperfield	Frank Lawton - Freddie Bartholomew - Charles Laughton - Lionel Barrymore - Edna May Oliver			
Evelyn Prentice (See "In the Cutting Room," Sept. 29.)	William Powell-Myrna Loy			
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald	Oct.	12(T)	100 Sept. 8
Night Is Young, The	Ramon Novarro-Evelyn Laye			
Painted Veil, The (See "In the Cutting Room," Sept. 15.)	Greta Garbo-Herbert Marshall-George Brent			
Repeal	Carole Lombard-Chester Morris			
Sequoia (See "In the Cutting Room," Sept. 1.)	Jean Parker-Russell Hardie			
Student Tour (See "In the Cutting Room," June 23.)	Charles Butterworth-J. Durante	Oct.	12	
What Every Woman Knows (See "In the Cutting Room," Sept. 1.)	Helen Hayes - Brian Aherne	Oct.	19	
Wicked Woman	Mady Christians-Chas. Bickford			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
House of Mystery, The	Verna Hillie - Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15
Loudspeaker, The	Ray Walker-Jaqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee - Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	

Coming Attractions

Flirting With Danger (See "In the Cutting Room," Sept. 22.)	Robert Armstrong-Marion Burns			
Girl of My Dreams (See "In the Cutting Room," Sept. 22.)	Mary Carlisle-Creighton Chaney			
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Lawless Frontier	John Wayne-Shelia Terry			
Mysterious Mr. Wong, The	Bela Lugosi-Wallace Ford			
'Neath Arizona Skies	John Wayne-Shelia Terry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Redhead	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Stratosphere	June Collyer-William Cagney			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason			
Trail Beyond, The	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou - Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
You Belong to Me	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22

Coming Attractions

Behold My Wife	Sylvia Sidney-Gene Raymond			
College Rhythm (See "In the Cutting Room," Sept. 8.)	Joe Penner-Lanny Ross			
Code of the West	Jackie Coogan-Randolph Scott			
Enter Madame (See "In the Cutting Room," Sept. 8.)	Elissa Landi-Cary Grant			
Father Brown, Detective	Paul Lukas-Gertrude Michael			
Kids on the Cuff	Mae Barr			
Here Is My Heart (See "In the Cutting Room," Sept. 22.)	Bing Crosby-Kitty Carlisle			
It's a Gift (See "Back Porch," "In the Cutting Room," Sept. 15.)	W. C. Fields-Baby LeRoy			
Laugh Little Clown (Tent.)	J. Savo-Michael Dalmatoff			
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28	*68	Sept. 29
Limehouse Nights (See "In the Cutting Room," Sept. 8.)	George Raft-Jean Parker			
Lives of A Bengal Lancer	Gary Cooper-Franchot Tone			
Menace (See "In the Cutting Room," Sept. 1.)	Paul Cavanagh	Oct. 26		
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 25
One Hour Late	Joe Morrison-Helen Twelvetrees			
President Vanishes	Lewis Stone-Janet Beecher			
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Sept. 28	72	Sept. 15
Ready for Love (See "In the Cutting Room," Sept. 1.)	Richard Arlen, Ida Lupino	Oct. 12		
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles			
Wagon Wheels	Randolph Scott- Gail Patrick	Sept. 14	57	Sept. 8

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	

Coming Attractions

Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson - O. P. Heggie - Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox	Aug. 31	64	Sept. 29
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray - Reginald Denny	Sept. 21	76	Sept. 15
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28

Coming Attractions

Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables	Anne Shirley-Tom Brown	Oct. 26		
(See "In the Cutting Room," Aug. 18.)				
By Your Leave	Genevieve Tobin-Frank Morgan	Nov. 9		
(See "In the Cutting Room," Aug. 25.)				
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5		
(See "In the Cutting Room," Aug. 18.)				
Enchanted April, The	Ann Harding-Frank Morgan			
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Oct. 12		
(See "In the Cutting Room," July 7.)				
Girl of the Islands	Stefi Duna-Regis Toomey			
(See "In the Cutting Room," Sept. 29.)				
Green Mansions	Dolores Del Rio-Joel McCrea			
Gridiron Flash	Eddie Quillan-Betty Furness	Oct. 19		
(See "The Kick Off," "In the Cutting Room," Sept. 8.)				
Kentucky Kernels	Wheeler & Woolsey	Nov. 2		
(See "In the Cutting Room," Sept. 1.)				
Lightning Strikes Twice	Ben Lyon-Pert Kelton			
Little Minister	Katharine Hepburn-John Beal	Nov. 30		
Portrait of Laura Bales	May Robson-Hale Hamilton			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
Silver Streak, The		Nov. 30		
Wednesday's Child	Karen Morley-Edward Arnold	Nov. 16	72	Sept. 29
West of the Pecos	Richard Dix-Martha Sleeper			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head	
Souls in Pawn	
Special Duty	
Unlimited	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Bride of the Lake	Gina Malo-John Garrick	AmerAnglo	Sept. 10	69	Sept. 29
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Petersburg Nights	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	
World in Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	*113	Sept. 8
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita			
Broken Soil	Anna Sten-Gary Cooper			
Call of the Wild, The	Fredric March-Edward Arnold			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman			
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Folies Bergere de Paris	Maurice Chevalier			
It Had To Happen	Clark Gable			
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
(See "In the Cutting Room," Aug. 25.)				
Les Miserables	Fredric March			
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce			
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
100 Years From Now				
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Oct. 19		Sept. 22
Queen's Affair, The	Anna Neagle-Fernand Graavey	Nov. 9		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2		
(See "In the Cutting Room," Aug. 18.)				
We Live Again	Anna Sten-Fredric March		*83	Sept. 29

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Ken Maynard	Apr. 16	61	May 5
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	Sept. 29
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
There's Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
(See "In the Cutting Room," June 9.)				
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Cheating Cheaters	Cesar Romero-Fay Wray			
(See "In the Cutting Room," Sept. 29.)				
Good Fairy, The	Margaret Sullavan - Herbert Marshall-Frank Morgan			
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22		
(See "In the Cutting Room," Aug. 25.)				
Great Ziegfeld, The	William Powell			
Imitation of Life	Claudette Colbert-W. William	Oct. 29		
(See "In the Cutting Room," Sept. 15.)				
I've Been Around	Chester Morris			
Life Returns	Onslow Stevens-Lois Wilson			
Man Who Reclaimed His Head	Claude Rains-Joan Bennett			
Night Life of the Gods	Alan Mowbray			
(See "In the Cutting Room, Sept. 8.)				
One Exciting Adventure	Binnie Barnes-Neil Hamilton-Paul Cavanagh	Oct. 15		
(See "What Ladies Dream," "In the Cutting Room," Sept. 1.)				
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secret of the Chateau	Claire Dodd-Clark Williams		*68	Sept. 15
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		
When A Man Sees Red	Buck Jones			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 6	*60	Aug. 25
Bordertown	Paul Muni - Bette Davis - Margaret Lindsay			
(See "In the Cutting Room," Sept. 29.)				
Concealment	Barbara Stanwyck - Warren William			
Devil Dogs of the Air	James Cagney - Pat O'Brien - Margaret Lindsay			
Firebird	Verree Teasdale-Ricardo Cortez			
(See "In the Cutting Room," Sept. 1.)				
I Am A Thief	Mary Astor-Ricardo Cortez			
(See "In the Cutting Room," Sept. 29.)				
Irish In Us, The	James Cagney-Pat O'Brien			
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 13	64	Aug. 18
Madame Du Barry	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18
Perfect Week-end, The	James Cagney			
(See "In the Cutting Room," Sept. 15.)				
Racing Luck	Lyle Talbot-Mary Astor			
Right To Live	George Brent-J. Hutchinson			
Sweet Adeline	Irene Dunne-Donald Woods			
Sweet Music	Rudy Vallee-Helen Morgan			
White Cockatoo	Jean Muir-Ricardo Cortez			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
Gay Love	Florence Desmond-Sophie Tucker	British Lion			Sept. 15
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Return of Pulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 26	1 rl.
Jack Frost	Dec. 24	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come		
Plumbing for Gold Sidney and Murray	June 29	2 rls.
Punch Drunk (3 Stooges)	July 13	2 rls.
Radio-dough Sidney and Murray	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers Sidney and Murray 1934-35	Jan. 26	2 rls.
Counsel on Defense Harry Langdon		
It's the Cat's Andy Clyde		
Men in Black (3 Stooges)		
COLOR RHAPSODIES 1934-35		
Shoemaker and the Elves	Oct. 6	
KRAZY KAT KARTOONS		
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Tom Thumb 1934-35	Feb. 16	1 rl.
1. The Trapeze Artist	Sept. 1	
2. Catnips of 1940	Oct. 12	
3. Krazy's Waterloo		
LAUGHING WITH MEDBURY		
5—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
1934-35		
Laughing With Medbury in the Arctics	Sept. 15	
Among the Silkworms		
LIFE'S LOST LAUGHS 1934-35		
No. 1—	Sept. 15	
No. 2—	Oct. 12	
MARCH OF THE YEARS		
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
SPICE OF LIFE 1934-35		
No. 1—	Sept. 10	
No. 2—	Sept. 29	
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox 1934-35	June 20	1 rl.
Good Golfers Start Young	Sept. 20	
Polo Thrills		

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump Hal Skelly	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Miro Unga	Aug. 15	9
Prisoner George Sarl	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL
[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Rural Romeos	Nov. 2	
Second Hand Husband	Oct. 19	19
Super-Stupid	Sept. 14	19
FROLICS OF YOUTH		
Campus Hoofer, The	Nov. 9	
Educating Papa	Nov. 30	
MARRIAGE WOWS SERIES		
Domestic Bliss-ters	Oct. 5	2 rls.
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Oct. 26	2 rls.
Girl from Paradise, The	Nov. 16	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 12	
She's My Lilly	Sept. 7	22
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
House Where I Was Born, The	Oct. 19	1 rl.
If I Forgot You	Nov. 16	1 rl.
Mountain Melody	Aug. 31	10
Time on Their Hands	Sept. 14	11
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
STAR PERSONALITY COMEDIES		
His Lucky Day	Sept. 21	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Hot Sands	Nov. 2	
Irish Sweepstakes	July 27	6
Jack's Shack	Nov. 30	
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Magic Fish, The	Oct. 19	
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
See the World	June 29	6
Slow But Sure	June 15	6
Tom Tom the Piper's Son	Nov. 16	
Why Mules Leave Home	Sept. 7	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hollywood Gadabout	Oct. 5	1 rl.
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 26	1 rl.
YOUNG ROMANCE		
Three Cheers for Love	Nov. 23	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
18 MUSICAL MOODS (Technicolor)		
1. In a Monastery Garden		7
2. Mexican Idyl		
3. Fingal's Cave		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
MOVIE TINTYPE SERIES		
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
What's In a Name		1 rl.
SPECIAL		
She Whoops to Conquer ZaSu Pitts-Billy Bevan-Daphne Pollard		2 rls.
Take a Letter Please Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. COBB		
Ballad of Paducah Jail		19
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Cali	Jan. 13	9
Cruising In the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland In Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		9
No. 9		10
HAPPY HARMONIES (Technicolor)		
1—The Discontented Canary		9
2—Old Pioneer		8
3—A Tale of the Vienna Woods		9
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music In Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Grandfather's Clock		
Spectacle Maker, The		20
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		9
Rugby		10
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
Wash--ee Iron-ee		
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers		
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Redueing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty's Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Litle Dutch Mill	Oct. 26	
Poor Cinderella	Aug. 3	7
HEADLINERS		
All on Deck	Mar. 30	9
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
Club Continental Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry		
International Cafe (T.) Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game Alexander Woollcott	June 8	10
New Deal Rhythm "Buddy" Rogers	Apr. 13	8
Radio Announcer's Review The	Sept. 14	1 rl.
Rhythm on a Roof Anson Weeks & Orchestra		1 rl.
Society Notes	Aug. 3	10
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	10
No. 3—	Oct. 12	
PARAMOUNT VARIETIES		
Madhouse Movies No. 1	Aug. 24	1 rl.
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
Superstition of Three on on a Match	Oct. 19	1 rl.
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Lazybones Borrah Minnevitch	Apr. 13	7
Love Thy Neighbor Mary Small	July 29	7
She Reminds Me of You Eton Boys	June 22	7
This Little Pig Went to Market Singin' Sam	May 25	7
Tune Up and Sing Lanny Ross	Mar. 9	7
SCREEN SOUVENIRS		
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 7	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	1 rl.
TWO-REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16	21
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	8
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Oder in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	20
No. 2—Ferry Go Round	Nov. 23	
No. 3—This Band Age	Feb. 1,'35	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
RAINBOW PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14	
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)		20½
TODDLE TALE CARTOONS		
Along Came A Duck	Aug. 10	
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Madeira, Land of Wine	Mar. 30	9

STATE RIGHTS

Title	Rel. Date	Min.
FILM EXCHANGE		
Desert Dangers		16
BEVERLY HILLS EXCHANGE		
What A Man Thinks		25

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa		
SILLY SYMPHONIES		
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	7
7. The Flying Mouse	July 12	7
8. Peculier Penguins	Sept. 6	1 rl.
9. Goddess of Spring, The		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	9
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Park in the Spring	Oct. 29	1 rl.
Robinson Cruso, Jr.	Oct. 15	1 rl.
Sky Larks	Oct. 8	
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
Ye Happy Pilgrims		8
STRANGE AS IT SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	2 rls.
Beau Bashful Herbert Corthell	June 6	21
Ceiling Whacks Henry Armetta	Mar. 28	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters Eddie Nugent-Gray Sutton	July 3	2 rls.
Good Time Henry Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	
Heartburn Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
A Night in a Night Club (Mentone No. 1-A)	Sept. 2	2 rls.
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils Sterling Holloway	July 18	21
Pleasing Grandpa Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice Corthell and Hurst	May 23	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) Georgie Price	Oct. 31	2 rls.
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Harry Gribbon	June 23	20
No. 19—My Mummy's Arms Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare Ben Blue 1934-35	Aug. 11	19
All Sealed Up Ben Blue	Sept. 15	19
Oh Sailor Behave El Brendel	Sept. 29	17
Smoked Hams Shemp Howard-Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
BROADWAY BREVITIES		
No. 19—Let's Play Post Office Jean Sargent	Mar. 31	21
No. 20—Story Conference Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day Bill Robinson	June 30	19
No. 29—The Song of Fame Ruth Etting	July 7	19
No. 30—The Winnah Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	19
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails 1934-1935	Aug. 11	20
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No. Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeane Aubert	Nov. 19	20
What, No Men? El Brendel-Phil Regan	Nov. 24	21
Nothing But Vera Van and the Yacht Club Boys		2 rls.
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Cricus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy 1934-35		1 rl.
No. 1—Buddy's Adventures		1 rl.
MELODY MASTERS		
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony Abe Lyman	June 6	10
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Pollock and Band 1934-35	Aug. 4	10
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 28	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow 1934-35		1 rl.
No. 1—Those Beautiful Dames		1 rl.
No. 2—Pop Goes My Heart		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	11
2. Boston Tea Party	Oct. 27	11
3. Hail Columbia		10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks 1934-35	Aug. 11	9
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs that Live Gus Edwards	Nov. 10	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes Jack Mulhall-Lola Lane-Frankie Darro	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer		
Lost Jungle, The Clyde Beatty	Apr. 1	20 (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro - Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls.
UNIVERSAL		
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr. (12 episodes)	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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Directed by Alexander Hall



MOTION PICTURE
HERALD
CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

30 KINDS OF TAXES PAID BY EXHIBITORS IN GROWING BURDEN

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THE LION IS ON THE LOOSE



And how he will roar on the screen of the

STATE THEATRE

during the coming season of 1934-35!

WE'RE happy to announce that the beloved M-G-M lion is on his way to this theatre with entertainments galore. All the great star players of filmdom, all the delightful motion pictures that he sponsors on the screen are now assured the patrons of this theatre. More glamorous, more gloriously enjoyable than ever is the happy array of Stars, stories and hits that are on the way to you during the coming season!

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the stars of "The Thin Man" in
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CONSTANCE BENNETT
HERBERT MARSHALL
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in the stage hit on the screen
FORSAKING ALL OTHERS

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Herbert Marshall
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in Somerset Maugham's great story
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in a musical extravaganza
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The Wind and the Rain
Lady Comes To Town
The Casino Murder Case
Living In A Big Way
West Point of the Air
Any Port In A Storm
Pamela Thorndyke
The Winning Ticket
His Brother's Wife
The Bugle Sounds
The Gravy Game
No More Ladies
Wicked Woman
Jungle Red Man
Her Excellency's
Tobacco Shop
Black Chamber
In Old Vienna
Indo-China
Timberline
Repeal
China Seas
Soviet
Man Crazy

Extra,


EDWIN C. HILL, the world's best-known news commentator, becomes the voice of "The Globe Trotter" in the new and greater Hearst Metrotone Newsreel.


LORETTA YOUNG


FREDRIC MARCH


ANN HARDING

More Stars Than There Are In Heaven!

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Gasps of laughs and thrills as Pete Smith's voice leads you onward, or astray, or what have you!

FITZPATRICK TRAVELTALKS
They're in full color now! Around the world from your theatre seat

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In full color — a new note of harmony in the movie heavens!

M-G-M PETE SMITH GOOFY MOVIES
Complete movie shows in one reel with Pete Smith's descriptions driving you hilarious!

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Greatest of all newsreels featuring the magic voice of EDWIN C. HILL, the world's best-known news commentator.

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Magnificent! Girlish beauty, mirth and melody... entirely in color!


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You are invited to enjoy the finest entertainment the screen has ever known at the

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TELL THEM THE GOOD NEWS!

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Ken Grimes in Morgantown

Fuzzy Knight in Fairmont

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Gene Curtis in Toronto

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F. Moneyhun in Indianapolis

Earl Hudson in Detroit

AND OTHER REAL SHOWMEN EVERYWHERE

IT'S YOUR

KIND OF AN IDEA

STAGE A "HAPPINESS WEEK"

The Time is right–the Title's right—the Stars are right—the Story's *perfect*—for a big city-wide celebration of HAPPINESS WEEK tied in with your run of "HAPPINESS AHEAD."

Only an idea as big as this can bring you maximum returns from the picture that's been hailed as "excellent—delightful—grand"!

You won't have to force it. We provide you with convincing arguments and special inducements that will line up the whole town behind you without a struggle!

This tells you why

This prepared proclamation to be issued by the Mayor explains why a Happiness Week will be a timely and beneficial event.

A PROCLAMATION

To the Citizens of the City of (.....)
Greetings:

The year 1934, now nearing its close, has been fraught with many momentous changes for this community, in common with every other community in the United States.

A new feeling of hopefulness is everywhere evident, following four years of uncertainty, apathy and fear.

While poverty still exists in our city and there is still far too much economic distress, the hungry are being fed and the homeless sheltered.

The business life of the city has been revived; there is less unemployment, less crime, less suffering among our residents.

Signs of business revival are present everywhere; confidence in our national leadership and our financial institutions has been restored; industrial strife is yielding to arbitration in a spirit of cooperation. Our schools are open, our teachers and our municipal employees are being paid.

To borrow a phrase from a current motion picture, there is "Happiness Ahead."

Consequently I, as Mayor of the City of (name of City) designate the week beginning (date here), as "Happiness Week," and I ask the citizens of this community to join in a movement that has for its purpose their own happiness and that of their neighbors.

Merchants, professional men, amusement houses and every line of industry will offer unprecedented values to shoppers during that time. Let it be a week of reconciliation among the unfriendly — of reunion among friends.

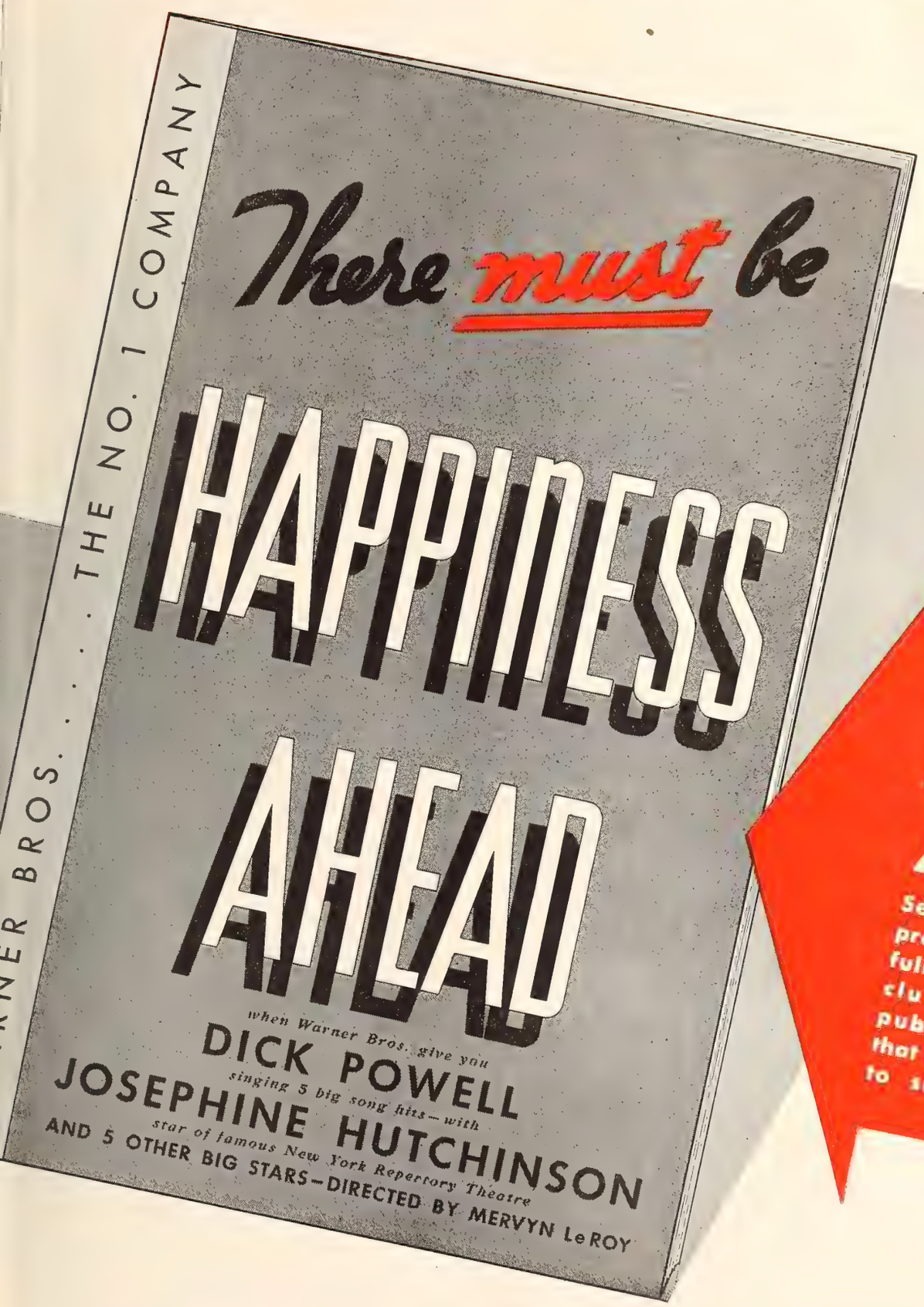
There IS HAPPINESS AHEAD. Let (name of City) lead the way along the road to Happiness—let us consecrate a week to cheerfulness, to mutual understanding and to burying deep the memories of the bitterness, the strife, the discouragement that have so long cast a shadow over all our homes.

In seeking happiness we realize that it lies within ourselves. Let us look forward to Happiness Ahead.

Given under my hand and seal this.....day of....., 1934

.....
John Optimist
Mayor

FOR "HAPPINESS AHEAD"



This shows you how

See pages 11 to 19 of the press sheet for a wealth of fully prepared material, including ads, accessories, publicity stories and ideas that will make it easy for you to set up Happiness Week.

WARNING!—See this picture yourself before you decide how strong you want to go on the campaign. We know it's the kind of show that will make you want to go out and ring doorbells, wave flags, and post 24-sheets on City Hall . . . . . And you'll find it doubly interesting as a sample of the great attractions that are coming in . . . . . .

WARNER BROS.' HAPPINESS YEAR


Kitty Gallian
who appears with Spencer Tracy
in "Marie Galante," a FOX picture

MOTION PICTURE HERALD

Vol. 117, No. 2 October 13, 1934

NUANCES OF SPINACH

A DELIGHTFUL and delicate coloration of unconscious humor pervades the current efforts of an array of educators, including a national organization of teachers of English, in the conduct of various courses of study addressed at "appreciation of the photoplay."

One need not take serious issue with the movement since it cannot but serve to increase attention for the amusement wares of the screen, and it is almost certain to bring some benefits by the education of educators in the capacities of the medium of the motion picture.

However, since the motion picture is a direct address to the primary senses and the simpler emotions and mental process, it represents precisely a short-cut through the intricacies of the cultural fabric with which education is concerned. It is the very fact that the motion picture has required no educational background for its appreciation that it has been able to attain its position as the world's dominant amusement medium.

A series of courses on "the understanding of ham-and-eggs" or "the appreciation of the nuances of spinach," would be of even greater service.

When motion pictures get to the point that they require the training in analysis and appreciation afforded by an academic course, an elegant opportunity will be afforded for the profitable production of some that can make themselves understood.

One must view with a certain sympathy the problems of modern education which is having such an obviously difficult time trying to get into step with life, but the spectacle of the academicians trying to break into the theatre is not reassuring.

The motion picture is the prayer wheel of the wish, succeeding as it serves human yearnings and impulses without the involvement of effort.

The motion picture can purvey emotional satisfactions through vicarious attainments, it can now and then convey fact, but the sit-and-take-it process enjoyed by the audience has nothing in common with the mental disciplines which constitute education.

And again, may we not urge that what the school and theatre may have in common is accidental and may best be left that way.

△ △ △

MR. ROBERT EDMOND JONES, able Radio designer, says that platinum blondes do not photograph satisfactorily in color. This got to be quite an industry in the days when blondes were all gold.

EVEN DUMBER

CATCHING up with our summer's reading, we discover a pleasant passage in the recorded remarks of Dr. F. Dean McClusky, discussing visual education before a National Board of Review session, in which he said:

> *"Mankind has had a hard struggle to become intelligent. Dr. Shotwell, historian at Columbia University, says it took man 50,000 years to learn to use his thumb in using hand implements. A recent book on the foolishness of some of our great minds illustrates this point. In this book it is related how Franklin cut a hole in a porch door so that the mother cat could get in and out and then cut a smaller hole for the kittens. To assume that the discipline of schooling may be turned into a picnic (via the screen) is just as foolish. . . . "*

Everybody has missed the point. It was even dumber of Franklin to care where the cat was, inside or out.

△ △ △

MR. ROCKEFELLER OWNS IT

THE RKO lease having expired, it seems that considerable "conversations" are being had as to the future conduct of the world's greatest theatre, the Music Hall. It is to be observed that what was once considerably heralded as "Radio City" is now apparently entirely "Rockefeller Center"; also that for some months now all the saying at the Music Hall has been said by Mr. W. G. Van Schmus, who came into the picture quietly as "an observer" for the Rockefeller interests when the Roxy regime's debacle afforded so large an opportunity for observing. It seems likely that the Music Hall will continue to be operated as a Rockefeller project and that it is most unlikely that that very considerable job will be delegated to outside authority.

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WHAT A HELP!

CAMPBELL'S Soups, starting last Friday at the good show hour of 9:30 P. M., E.S.T., is on the air weekly with "Hollywood Hotel" over the Columbia network, and has announced thus far twelve box office names in the pages of the *Saturday Evening Post.*

△ △ △

Broadway is eleven miles long, but only a mile of it makes its fame go around the world.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

FRENCH QUOTA

On November 1, France plans abandonment of its import quota system, following six months' study of its operation. It is expected a generally higher schedule of tariffs will become effective with dropping of the import quota. It is uncertain at the moment whether films will be affected. . . .

QUITTNER SUIT

In negotiation is possible settlement of the long drawn monopoly suit of Edward Quittner, exhibitor, against Paramount Publix, the MPPDA and member firms, for $5,000,000 triple damages. Dismissed by the court on trial in 1933, appeal on the suit is pending before the U. S. district court of appeals, and may be heard this fall if the settlement does not materialize.

MEXICAN TAX

Optimistic now are distributors, including American firm representatives in Mexico City, that the film industry may yet be exempted from a drastic proposed 10 per cent rental tax. Americans, in conference with President Rodriguez, also asked a reduction in the present levy. The President promised early and thorough study of the matter. . . .

COLUMBIA ABROAD

Columbia will distribute about 30 of its 1934-35 features in Europe and the entire list in England, but will not produce abroad, last week declared foreign department chief Joseph Seidelman, just returned to New York. In England, on the Continent, business is showing improvement, in his opinion. . . .

SUBSEQUENT PRICES

Urged on Kansas City exhibitors last week by S. A. Moross, assistant to Code Authority secretary John Flinn, were admission increases at subsequents. Purpose: stabilization of prices. He discovered a "trick price system" in effect in Kansas City, similar to none other encountered in his tour.

MPTO CONVENTION

Motion Picture Theatre Owners of Washington state will hold its annual convention on October 24 in Seattle. Tentatively indicated as the bright spot of the evening is a Bowery Ball. Idaho exhibitors will participate. . . .

STAFF INCREASE

Staff increases of Paramount International Corporation find a total employed of 3,447, of which 1,149 are in England, 465 in the French office, 40 in the New York home office . . .

LABORATORY

Planned by Alexander Korda, competent production head of London Films, whose product United Artists releases, is a legitimate producing company, L. F. Play Productions, to sponsor stageplays as a laboratory for his motion picture production, along the lines of Darryl Zanuck's 20th Century arrangement here. To the United States Mr. Korda will come shortly, to study American studio construction, in anticipation of his firm's planned studio. . . .

NO FILM FLARE

Strangely differing from the youth of the rest of the world is that of Russia, indicated when but 350 of a Moscow population of 4,000,000 responded to a large film studio's advertisement for young people willing to study motion picture technique, with free tuition and a stipend offered. Perhaps the fact that in Russia a player's salary is no more than that of a skilled worker had something to do with the result. . . .

WANGER PLAN

Planned by Walter Wanger, producing independently for Paramount release, is an all-star stock company, for which Peggy Conklin, New York stage, and Charles Boyer, French stage and screen, have been signed. The aim: all-star films. The method: a nucleus of recognized stage names, supplemented with screen names. . . .

In This Issue

Thirty kinds of taxes paid by theatres and more are threatened — Page 9
Review of Tri-Ergon patent rulings is denied by U. S. Supreme Court — Page 13
Music tax rate for theatres is set at 10, 15 and 20 cents a seat — Page 12
Three organizations act to promote film appreciation in schools and social groups — Page 19
DeCasseres on the new plays — Page 18

FEATURES

Editorial — Page 7
The Camera Reports — Page 15
J. C. Jenkins—His Colyum — Page 76
The Hollywood Scene — Page 53
The Cutting Room — Page 45
Code Question Box — Page 54

DEPARTMENTS

What the Picture Did for Me — Page 81
Showmen's Reviews — Page 60
Managers' Round Table — Page 85
Technological — Page 59
The Release Chart — Page 93
Short Features on Broadway — Page 78
Box Office Receipts — Page 69
Classified Advertising — Page 98

GIVEAWAYS

Coming to a head is the Denver situation anent giveaways in theatres, on which the city council last week removed a prohibitory ordinance. The local code board, sustained on appeal, previously had ordered the policy banned. If the mayor signs the bill, court action is expected to determine the code's authority to interfere in the practice. . . .

PROTECTIVE MOVE

Formed by the GFTA, southern independent exhibitors' group, is a $25,000 Independent Theatres' Investment Corporation, as an auxiliary, to acquire theatre properties in the southwest. N. H. Walters, Birmingham, was named president; Willis Davis, Atlanta, secretary-treasurer. Capital has been pledged or paid. Purpose: protection of independents in Georgia, Florida, Tennessee, Alabama, from circuits.

STAGE SHOWS

On the increase in the Milwaukee area are stage attractions, with Saxe Amusement booking shows weekly for four neighborhood theatres, other houses in towns close to Milwaukee, and the Avalon likewise for Sundays. . . .

NEW INTRODUCTION

An innovation in introducing the credit lines to the screen audience has been adopted by Fox in its latest Will Rogers film, "Judge Priest." Instead of the usual music, titles, credits, cast, John Ford, director, opens the film with Rogers, at the judicial bench, rapping the audience to order, then fades into the credit sequence.

NEW CENSOR

Automatically becoming Massachusetts film censor, Paul G. Kirk last week assumed his post at Boston as commissioner of public safety, succeeding Daniel Needham . . .

SAFE LIFTERS

With the apprehension last week by Tampa, Fla., police of five men, it is believed the gang which some time ago "lifted" a two-ton safe from the Casino Amusement Company's office in the Ritz theatre, cleaned it of $2,000 cash, $3,000 jewelry, has been rounded up. Wild parties, wilder spending, brought capture. . . .

DOWLING RESIGNS

The duties of Ambrose S. "Bo" Dowling, who has resigned as RKO Export's European representative, will be consolidated with those of Phil Reisman, company vice-president, making appointment of a Dowling successor unnecessary. In London Mr. Dowling is convalescing from illness. . . .

30 KINDS OF TAXES PAID BY THE THEATRE OWNERS

And Burden Promises to Grow Even More Onerous with Government, States and Cities Seeking Means of Filling Depleted Treasuries

The staggering burden of taxation devised by the country's legislators—federal, state and municipal — and imposed upon the exhibition branch of the industry will be even heavier, if present indications become actuality, by the time Congress and the various state legislatures have mapped out their revenue-making programs for 1935. Already the tax load on exhibitor shoulders has climbed into many millions—in many situations exhibitors and theatre companies are paying from 17 to 30 separate taxes—and that this burden may be considerably amplified is borne out by a Herald survey of tax conditions.

U. S., STATES AND CITIES NEED MORE INCOME

At the present time the United States Treasury is engaged in mapping a program which will call for $500,000,000 in additional taxes during the coming year. This, with other plans for raising revenue, will be presented to Congress as soon as it convenes in January. That extra revenue is needed is seen in the Treasury's statement for the fiscal year which ended June 30—a deficit of $3,989,000,000.

Aside from the necessity of more taxes for the federal government, deflated state and municipal budgets have caused considerable agitation for immediate legislation of a taxation nature affecting local businesses and industry. Comparatively few states, for example, have amusement taxes, and it is expected that this and other forms of taxation will result, in many instances, in more onerous tax loads than currently are being endured.

STATE SALES TAX USUALLY 1 PER CENT

Then, too, there is the state sales tax, usually one per cent of the gross profit, which probably would be added to the state or municipal amusement tax. These and many other items can easily serve as the basis for additional taxation at the expense of the exhibitor.

Further than the taxes paid by exhibition in respect to its actual operation, the exhibitor has his own individual tax problems to worry about. There is his federal and state income tax. He may pay half a dozen different taxes which arise out of the operation of his private automobile. These are not dealt with in this survey.

Footage Tax New New York Threat

Outstanding among the newer forms of taxation is the proposed exhibition footage tax which will be introduced in the New York state legislature this winter. It is expected a standard amount would be fixed for each foot of film exhibited.

Another proposal is embodied in the Fearon-Wadsworth retail sales tax bill, which provides for a general admission tax on all amusement enterprises. At present there is no separate state amusement tax in New York; there is a sales tax of one per cent.

The City of New York this summer was authorized by the legislature to impose until December 31, 1935, any tax which the legislature has the power to impose. New York City theatres currently are paying $200 for a theatre license, but when that theatre has stage shows as well as films, the cost is $500. In addition there is a minimum charge of $21.86 for upright signs in front of and on the sides of theatres; a minimum of $61.76 for a marquee; $10 for refrigeration permits; $5 for each boiler and fire inspection. Real estate taxes come to $2.60 per $100 valuation; water and electric rates, usually assessed as of the actual amount of each consumed; special assessments, which include such items as paying repair, sidewalk grating fixtures. In addition there is the building permit fee.

△

Atlanta Theatres Avoid Special Assessments

Atlanta theatre operators pay no special tax to city or state. Efforts have been made at practically every session to assess a special admission tax. Several weeks ago agitation was started for a special city tax against admissions, but the plan never came before the council.

Under a state law, theatres may not be operated Sundays by the regular operators, but by decision of the state supreme court it is permissible for them to be operated for charity by regularly organized charitable bodies. Under this ruling the Atlanta theatres for nearly a year have been operated by a committee in charge of the Scottish Rite Crippled Children's Hospital, which nets an average of $1,000 monthly to that body.

△

Washington State May Get Censorship Levy

State of Washington exhibitors are now paying city and state real estate taxes, occupational taxes amounting to one and one-half per cent on the gross intake, city license fees, in addition to federal taxes and the usual water and light rates, inspection fees and the like. To date no additional taxes have been revealed in proposed planks of various state legislators, but it is reported that further burdens will be shifted to the theatres before the end of November. It is considered more than likely that politicians seeking to tie in with the Legion of Decency will propose a state censorship of pictures, which would necessitate a special tax.

Football Not Taxed But Theatres Are

In New Orleans, the Commission Council recently changed the theatre tax to 2 per cent of the gross instead of one cent on each ticket sold, claiming theatres were collecting 3 per cent by the latter means. Theatres must absorb the tax, and owners have given notice that they will fight, asserting it represents "class legislation." The city's newspapers, which were taxed 2 per cent on the gross advertising volume, have been successful in obtaining an injunction.

In New Orleans, all football games in which Loyola and Tulane universities participate will not be subject to taxation. Horse racing in New Orleans also is exempt from taxation.

△

24 Kinds of Taxes Paid in Minnesota

Minnesota exhibitors pay 24 varieties of taxes to the state and federal government. Among state taxes paid are real estate, personal property, special assessments, corporation annual report filing, moneys and credits tax, boiler inspection fees, corporation income taxes and fire license fees. Figures were not available on the Minnesota. The Minnesota Amusement Company, with headquarters in Minenapolis and operating the former Publix properties, pays taxes in five states in addition to the government.

△

High Realty Charges In Omaha Territory

High realty assessments mark the tax situation in the Omaha territory. State, county and city levies amount to $36.14 per $1,000 of valuation. Class A intangibles' tax amounts to 25 cents per $100; and Class B, 80 cents per $100. The City of Omaha's occupation tax on theatres is at the rate of $25 for houses having up to 500 seats; $35, 750 seats; $50 for 1,000 seats; $100 up to 1,500; $200 up to 2,000, and over 2,000 the tax is $250. This occupation tax covers all license and permit fees, such as fire inspection, building inspection, electrical inspection and the like.

The only other city fee charged Omaha theatres is when a theatre makes an alteration in the construction of the house, such as new marquees, entrances and the like. Reconstruction up to a cost of $500 necessitates a payment of $1 to the city; reconstruction up to $2,500, $2; $7,500, $5, and up to $10,000, $8.

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Sales Tax Defeated Five Times in Ohio

Taxes which Cincinnati exhibitors are called upon to pay include a 10 per cent state admission tax, assessed on all admissions over ten cents. In a majority of cases this is passed on to the public. The tax has been in effect for a year. At first it had a tendency to slow down attendance, but this reaction now is negligible. It is thought, however, that the impost has shifted some business to the houses where a ten-cent top admission is charged.

Real estate is taxed at $21.44 per $1,000 val-

(Continued on following page)

THEATRES PAY ONE TAX THREE TIMES

(*Continued from preceding page*)

uation. Personal property tax is on the same basis. Intangible tax is 5 per cent on the yield on dividend-paying securities, and two mills per $1,000, on valuation as of January 1, on non-productive investments. Income tax is paid on the basis of 4 or 8 per cent, depending on the income, with a normal tax of 4 per cent, and a surtax graduated according to income. There is also a minimum $25 state franchise tax, with higher imposts based on the amount of stock outstanding.

Five attempts by the Ohio legislature to enact a sales tax, by means of which the 10 per cent state admission tax would be automatically repealed, have been defeated, and until it is enacted there is little or no likelihood of the admission tax being repealed. It comes up again this winter.

In event the sales tax is passed at a later date, exhibitors naturally will participate, although the outlay will be less than under the present impost, especially where exhibitors are assuming the admission tax burden. However, even where the public pays the tax, it is felt that a sales tax will remove what attendance resistance may now exist by reason of the admission impost, as the sales tax will not be discriminatory, as is now the case.

The Ohio exhibitor pays the customary state corporation tax and a state assessment on "intangibles." A film censorship tax of $2 per reel, levied on the distributor, is passed on to them, Ohio exhibitors say. Approximately $3,000,000 in nuisance taxes was paid into the Ohio state treasury during the year ending August 1, according to the Independent Theatre Owners of Ohio.

In Columbus, a special tax planned against theatres will not be put into effect, according to Mayor Worley. Instead, the City Council plans to place a $850,000 deficiency bond issue on the November ballot.

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It's Taxes and Taxes For Iowa Exhibitors

The Iowa exhibitor is taxed at every turn. On his purchases he pays under the sales tax 2 per cent on practically everything bought, and theatre admissions also are taxed 2 per cent.

Other taxes paid are: Real estate tax, state, county and city—190 mills on each $100 of assessed value; personal property tax on properties of the theatre, seats, state, county and city tax—190 mills on each $100 of assessed valuation; moneys and credit tax, state, county and city—6 mills on each $1,000; city building permit fee—40 cents for every 1,000 cu. ft. of contents; special tax for sewer—assessed according to construction; state franchise fee when filing application to engage in business—$.50 for each business. Example: A circuit would pay $.50 for each of the theatres in its chain; theatre tax for the city—$100 a year for a theatre seating over 800, $75 for theatre seating less than 800; state sales tax—2 per cent on gross receipts from sales of tangible personal property and a like rate upon the service of gas, electricity, water and communication service and upon tickets of admission to places of amusement and athletic events with a limited number of exceptions: The $.02 sales tax for electric service runs from $1.60 monthly on an $80.00 charge to smaller theatres to $40.00 tax added to the $2,000 electric monthly bill of the larger houses; local tax on telephones—2 per cent on the monthly rate. A $7 theatre phone pays monthly tax of $.14; corporation report tax—one dollar a year; old age pension fund—$2 a year for each person in state.

It is not thought that there will be any additional taxes suggested at the next session, especially if Governor Clyde Herring, for years a campaigner for the sales tax, is re-elected. This tax, it is expected, will bring in $14,000,000 a year. Former Governor Dan Turner is again a candidate for the governorship of Iowa and represents the Republicans with a plan for an increased income tax.

Legislation proposed that most directly concerns theatres in Iowa is that considered by the state fire marshal in regard to theatre construction. Theatres seating under 600 are not now required to be of fireproof construction. Ramps in theatres instead of steps also are proposed.

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Three Assessments On Memphis Tickets

Theatres in Memphis pay license and privilege taxes in one lump to the city, state and county, and real estate and personalty taxes separately to the city and to the state and county.

The license and privilege taxes, on houses charging admission of 50 cents or less: film theatres of 500 seats or less, $75 to the city, $75 to the county, $75 to the state; 500 to 1,000 seats, $125 three times; 1,000 to 1,500 seats, $225 three times; 1,500 to 2,000 seats, $300 three times; 2,000 or over, $400 three times. If more than 50 cents, these amounts are increased by 10 per cent for each 10 cents or part thereof over 50 cents.

On all real estate and on all personalty, which includes property other than real estate, the city of Memphis collects $2.13 per $100 assessed valuation, the county collects 91 cents per $100 assessed valuation, and the state collects eight cents per $100 assessed valuation.

There is talk of a sales tax when the state legislature meets in January.

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17 Separate Taxes On Maryland Houses

There are about seventeen separate taxes which must be paid to the state, city and federal governments each year by Maryland exhibitors.

First comes the real property tax bill on which the state rate is 22 cents per $100, then the full city tax of $2.45 per $100. A water meter bill is paid each quarter, 20 cents per 100 cubic feet of water used. Meters are used only for certain establishments, such as theatres and apartment houses, while the majority of homes are on an annual flat rate.

The state license yearly is ten cents a seat, the city license annually $50. The yearly city inspection tax is $10. There is the recently re-enacted Federal Corporation Stock tax amounting to one-tenth of one per cent yearly with a 12½ per cent profit allowed on the estimated value of the stock and then with a 5 per cent tax levied on all profits over that.

The city levies a tangible tax on sound equipment and minor privilege tax on miscellaneous signs, etc., which extend beyond the building lines of the theatre.

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Each Midnight Show In Buffalo Taxed $2

In Buffalo no recent municipal legislation has added to theatre taxes, nor is there any such legislation pending. Real estate, water, and electric current levies fall on the property or circuit owners rather than on individual exhibitors. In addition to these, Buffalo taxes include a levy of $100 for a theatre license; $86 sign and marquee tax; $2 fire inspection, required four times annually, and a tax of $2 on each midnight show.

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Sales Tax Is Paid By Oklahoma Houses

Oklahoma theatres, in addition to levies sponsored by the government, pay a state sales tax of one per cent, building permit fees, fire and boiler inspection fees and the usual water rates. Figures on these, which were reported as unobtainable, are said to be varying.

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State Income Tax Paid in Wisconsin

Milwaukee exhibitors, in addition to federal taxes on long distance telephone calls, telegrams, safety deposit boxes, capital stock and corporate income and excess profits taxes, if a corporation, the former at a rate of $1 for each full $1,000, and federal income tax, are obliged to pay a state income tax, determined on a graduated basis ranging from 1 per cent to 7 per cent on incomes over $12,000 and a state corporation income tax, if a corporation, ranging at a rate from 2 to 6 per cent.

In Milwaukee, theatres having automatic sprinkling systems are taxed from $50 to $300 a year, depending on the size of the pipe in the installation. They must pay a theatre tax of $30 a year, a flat fee; a score charge of 10 cents per seat; a sign tax at a minimum of $5 a year, depending upon the size of the sign; a personal property tax of about $30 per $1,000 assessment; a real property tax (if they own the property), at about the same rate.

Milwaukee theatre owners having iron gratings over retaining walls about windows below street level are obliged to pay a tax of $2 per year and are assessed $2 per year for a stationary engineer's license to operate their boilers. If they drive automobiles, they pay a state gasoline tax of 4 cents and a federal tax of 1 cent per gallon and Milwaukee exhibitors must pay a service fee on all checking accounts under $500 of from 50 cents to $1.00 per month.

All theatres employing ten or more persons for 18 or more weeks in 1933 are also sub-

ONE COMPANY PAYS IN FIVE STATES

The Minnesota Amusement Company, with headquarters in Minneapolis and operators of the former Publix houses in that sector, pays taxes in Minnesota, North Dakota, South Dakota, Wisconsin and Delaware, in addition to federal taxes. Altogether it pays about 25 different types of taxes, ranging from city confectionery license fees to corporation annual report filing fees.

VIRGINIA SEAT TAX FOUGHT 12 YEARS

(Continued from preceding page)

ject to the state compensation act, which obliges them to contribute 2 per cent of their July payrolls.

Indications point to introduction of a sales tax bill before the next legislature in Wisconsin.

Action on a petition to reduce the annual license fee of theatres in Madison, the state capital, has been deferred by the council license committee to give the theatre managers a hearing. The fee is based on the seating capacity.

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Special City Tax On St. Louis Houses

In St. Louis the motion picture theatre pays a special city tax of $150 annually, regardless of size of the house. This is the only special tax imposed on the industry by the City of St. Louis. The theatre also pays the customary general real estate and personal property tax of $2.74 per $100 valuation. Most theatres and other business houses pay their water bills according to the actual amount of water consumed. Corporations owning and operating theatres pay a state corporation tax of $1 for each $1,000 of capital. Theatres also pay a one-half of one per cent sales tax.

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Wilmington Theatres Pay Varied Levies

Wilmington theatres pay a city and school tax of $1.65 on each $100 valuation, $1.50 going to the city and 15 cents to the schools. Theatres also pay a county and poor tax of 70 cents per $100.

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District of Columbia Exhibitors Get "Break"

The District of Columbia appears to be in an enviable position in regard to theatre taxation; there are not many and no new ones have been especially levied upon the District because of decreased revenue from other sources. The District of Columbia—and this must not be confused with the Federal Government—pays no corporation tax, no sales tax, no local admission tax, no electric tax, no building tax, no gross profit tax, no income tax, no capital tax. The theatre's taxes, exclusive of federal, include a real estate tax of $1.50 per $100 valuation, $5 inspection fee, a theatre license fee —films only—of $30 and for stage and screen of $50; a fee of $1.50 per $100 of tangibles and 50 cents for each $100 of intangibles. Water rates are on a minimum basis of $8.75 per 7,500 cubic feet.

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Virginia Admission Tax Defeated for 12 Years

While efforts have been made at almost every session of the Virginia legislature the last twelve years to place a 10 per cent tax on theatre tickets, no such levy has as yet been made. The existing tax burdens as to theatres in the state are considered as heavy as can be borne. In Richmond, the seating capacity tax is $150 for 400 seats or less; $170 to 450 seats, and $187.50 for 450 to 1,000 seats. The tangible personal property tax, such as fixtures, is $2.20 on the $100 valuation, as is the real estate tax. There is no state tax on real estate.

There is, however, a state tax of $150 annually on theatres having 350 seats or less.

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Florida Exhibitors Find Taxes Heavy

The tax load carried by exhibitors of Florida is not as great as in states where there is a sales tax, or tax on admission tickets, but the Florida exhibitor considers it heavy enough.

If the building is owned by the exhibitor he has to pay the realty tax; so much for the state and the county, and then a separate package for the city or village. Then the personal property comes in for an additional tax by state, county and city. Personal property takes in "everything except the office cat." If the exhibitor owns stock in the company, or bonds or mortgages, they come under the head of "intangibles" and are taxed as such.

Florida has no income tax, but Uncle Sam comes in for his tax, also the corporation and other federal taxes.

Under the Florida occupation tax laws, all theatres have to have a license. This license law is graded according to the size of the cities. The little town gets in for a $25 a year fee, while cities of 100,000 such as Tampa and Miami are charged a state and county license fee of $300. Then the city also charges a license fee, with small towns as low as $15, but the larger cities run as high as $150 a year, with an additional $50 if one shows advertisements on the screen.

SUNDAY SHOWS NET HOSPITAL $1,000 A MONTH

Special local taxation of motion picture theatres is comparatively unknown in Atlanta. Several attempts by the Georgia legislature to levy an admission tax have failed. However, under a state law, theatres may not be operated on Sundays by the regular operators. It is permissible, under a ruling by the state supreme court, for theatres to be operated for charity on Sunday by regularly organized charitable organizations. Thus, Atlanta theatres have been contributing for over a year an average of $1,000 monthly to the Scottish Rite Crippled Children's Hospital, whose committee has been in charge of theatres in Atlanta the past year. And the theatre gets not one cent for tribute.

Louisville Theatre Sues To Force Payment of Rent

Suit to enforce payment of rent totaling $149,300.02 and interest of $9,128.33, alleged to be due on a lease of the Rialto theatre property, Louisville, Ky., was filed in circuit court recently by the Majestic Theatre Company against the United Theatres Company, an Ohio corporation. The petition alleges the Ohio concern guaranteed a yearly rental payment of $110,000 when the Majestic company agreed to a transfer of the lease to the Fourth Avenue Amusement Company, operators of the Rialto. During two years of the term since the lease was made only $70,000 rent has been paid, the plaintiff contends.

A JOSEPH'S COAT OF FEDERAL TAXES

A comprehensive idea of the many and varied types of taxes imposed upon motion picture theatres and circuit operating companies is shown in the following listing of federal taxes paid by the exhibition branch of the industry:

TAX	AMOUNT
Amusements	1 cent on each 10 cents over 40 cents admission
Capital stock	$1 on each $1,000 of of capital
Corporation income	13¾% of net profit; no exemptions
Telephone	10 to 20 cents in the scale of 50 cents to $2 calls
Telegraph	1 cent up in scale of one to 29 words, 30 to 49, etc.
Bank checks	2 cents on each
Documentary stamps on original stock	10 cents on each $100 of par value stock
Documentary stamps on stock transfers	2 cents for each $100 of par value stock
Surtax on earnings	5% on earnings over 12½% of declared capital stock value
Corporation franchise	4½% of net profit

In addition, there is the regular individual income tax to be paid by the exhibitor.

MPTOA Urges United Front to Fight Taxation

Theatre and motion pictures are to be faced with the most drastic attacks they have ever experienced, the Motion Picture Theatre Owners of America declared this week in a bulletin. The MPTOA holds the current unusual public interest in the motion picture responsible for the anticipated attacks.

The organization points out that it is vitally important for the exhibitors to avoid factional disputes, that they offer a united front, in order to escape "unfair and discriminatory" taxation. It urges an organized, systematic campaign planned under intelligent direction, to acquaint legislative representatives with theatre problems.

City Cuts Assessments On 13 New York Theatres

Cuts in assessment totaling $1,305,000 on 13 motion picture theatres in New York City were announced last week by William Stanley, acting president of the department of taxes and assessments. The cuts range from $200,000 down to $50,000, the largest, $200,000 being on Loew's State and on the Roxy. The latter's assessment was cut to $3,650,000.

MUSIC RATE FOR THEATRES SET AT 10, 15 AND 20 CENTS PER SEAT

Houses Seating 800 or Less Pay Old Rate of 10 Cents, Others Win Reduction from Increased Scale Effective October 1

The Exhibitor's Emergency Committee and the American Society of Composers, Authors and Publishers finally adjusted their differences on Monday over the fees that should be paid by exhibitors for licenses to reproduce in theatres the copyrighted music of the Society's members. Both sides accepted the following new scale:

Theatres seating 800 or less will continue to pay the old rate of 10 cents a seat annually—a maximum of $80 for the largest theatre in this group.

Theatres seating between 801 and 1,599 will pay 15 cents a seat annually, or $120.15 for the smallest and $239.85 for the largest theatres in this group, the new rate representing a 50 per cent increase over the old rate of 10 cents.

Theatres seating 1,600 and more will pay 20 cents a seat annually, which is equivalent to $160 for the smallest theatre in this group and $550 for the structure seating 5,500, this rate representing a 100 per cent increase.

The Emergency Committee, representing 8,000 theatre owners, and E. C. Mills, general manager of the American Society, whose membership comprises virtually all the song writers and publishers, said Monday that both had gained concessions through the new scale, which is a considerable modification of the rates originally announced by the Society last August and would have effected increases of from 20 to 1,000 per cent, beginning October 1.

Called Equitable Solution

At the conclusion of the final conference, held Monday at ASCAP headquarters in the Paramount Building in Times Square, New York, the exhibitors' committee said: "We feel that the Exhibitors' Emergency Committee considers there has been made a fair and equitable solution of a vexatious question. We have been fairly treated by the American Society and we have fairly treated the Society. It is hoped that exhibitors generally will now support the conclusions that their committee has reached. They may be assured that had the committee not represented them in this matter the rates they would have had to pay for a license to publicly perform copyrighted music in their theatres would have been substantially higher than those that are provided for in the new agreement."

At the same time, speaking for the Society, Mr. Mills issued this statement over the telephone: "The American Society feels that the Exhibitors' Emergency Committee considered the matter fairly, and in spite of the depressed condition in the industry it represents it has given the composers and authors of music a seriously needed increase in revenue. The Society relies on the Exhibitors' Emergency Committee to fulfill its pledge that the exhibitors of the country will support the conclusions of the committee."

Variously participating as members of the Exhibitors' Emergency Committee were: Walter Vincent, chairman; Ed Kuykendall, president of the Motion Picture Theatre Owners of America; Edward Levy, MPTOA counsel; Sam Dembow, Jr., former Paramount Publix theatre executive, who since has resigned to become associated with National Screen; Major Leslie E. Thompson, RKO Theatres; Leopold Friedman, Loew's; Milton Wiseman, counsel for the New York Independent Theatre Owners' Association; W. T. Powers, Fox; Harry Pimstein, RKO, and Leon Netter and Sidney Justin, of Paramount.

Retroactive to October 1

The new rates are retroactive to midnight of October 1. Exhibitor who have paid for a new license since October 1 on the basis of the much higher scale that had been effected by the Society on October 1, and which was the subject of the dispute between ASCAP and the Emergency Council, will receive an immediate adjustment.

The higher scale which was nullified Monday by the acceptance of the modified schedule would have levied on a typical first-run 2,000-seat theatre a license charge of $1,275, as against the old royalty of $200 paid on the flat rate of 10 cents a seat, and as compared with $400 under the new scale adopted this week.

Retain Right to Testify

Many exhibitors have been paying the previous high scale since it went into effect October 1 on the advice of both Allied States and MPTOA leaders who warned that any owner—whether circuit or independent—whose license had expired and who continued to perform publicly such copyrighted music without having obtained a new license, are liable to prosecution in the civil courts under the copyright laws, which provide for a minimum "fine" of $250, plus court costs, for each violation, payable to the Society.

Acceptance of the modified rate schedule by the Exhibitors' Emergency Committee does not deprive theatre owners of their right to testify in the Government's pending anti-trust action against the Society, nor do they lose their right to file an individual action at any time. The Emergency Committee had contemplated court action to restrain the Society from enacting the high rate that was abandoned this week in favor of the 10-15-20-cent rate, but subsequently decided that the Government action was sufficiently embracing to include the complaints of theatre owners.

ASCAP Moves Office

The American Society of Authors, Composers and Publishers will move its New York offices next month to the RCA Building in Radio City from the Paramount Building. Space on the 45th floor has been leased for a period of 10 years.

Will Kelly, Color Inventor, Is Dead

William Van Doren Kelly, the inventor of the Prizma process, first motion picture color process worker to produce color-in-the-film, died in Los Angeles September 30, aged 57.

Mr. Kelly's connection with the motion picture dates from the early days of the American Biograph & Mutoscope Company. He was first employed as a decorator concerned with the installation of Mutoscope's peep show parlors about 1897 and went to Europe in the service of the Biograph concern. In France he came in contact with the color work of Charles Urban in the process known as Kinemacolor, the original projection filter method.

Kinemacolor encountered considerable market resistance in that it required a special projector, operating at twice normal speed for the optical superimposition of successive blue-green and red-orange images cast through the synchronously rotated filter sectors. Kelly sought to simplify color projection by putting the color in the film. In 1918 Broadway saw a demonstration at the Strand theatre of the Prizma process in which Kelly achieved a moderate success.

All subsequent color processes are related to or in a sense derivative from Kelly's experimentations.

The career of the Prizma company was more marked by color than profit and eventually Mr. Kelly withdrew to concern himself with new and variant processes, including Kellycolor, first of the bi-pack color methods. He was remarkably skillful in photo-chemistry and the manipulation of film. More than 10 years ago he closed his laboratories in New Jersey and went to Los Angeles.

Mr. Kelly was a native of New Jersey, born at Trenton. He is survived by two sons and a daughter. The funeral was held in Los Angeles.

Trendle Booking Unit in 12 Houses

Twelve Detroit theatres are now using the buying and booking service of the United Detroit Service Booking Corporation and more are expected to join, George W. Trendle, president, said in New York Monday.

The booking corporation is in no way connected with United Detroit Theatres Corporation, the Paramount subsidiary, Mr. Trendle said. He explained that he created the service organization specifically to help exhibitors in buying and booking problems. Mr. Trendle said the company does not actually buy and book for the exhibitor; rather it acts in an advisory capacity, helping them arrange their schedules.

SUPREME COURT DENIES A REVIEW OF TRI-ERGON SOUND PATENT DECISION

Decision in Effect Upholds Validity of "Flywheel" and Double-Printing Patents But Doesn't Give Fox Any Damages

by JAMES P. CUNNINGHAM

The United States supreme court at Washington, on Monday, in effect upheld the validity of the highly controversial Tri-Ergon sound patents controlled personally by William Fox, the silent man of mystery in the film world for the last four years, when it denied Paramount Publix Corporation as *amicus curiae* on behalf of substantially the whole industry, a review of a lower court decision holding that it infringed upon a Tri-Ergon patent.

Immediately, Broadway began to indulge in its usual wild and premature speculation of the potential import that the decision may have on the users of motion picture sound equipment. True, it appears that the decision has some significance. But, no one could venture an opinion of its extent with any definiteness.

This much is known: William Fox, the historic foe of the onetime great Motion Picture Patents Company, has for a half-dozen years envisioned himself as a motion picture patents company with purposes and plans as broad in scope as those of the "trust" against which he fought with force, finesse and injunction all the way from a nickelodeon on the East Side of New York's Fourteenth Street to the White House in the bitter, violent days of 1910-14.

Developments in recent years in the courts have established somewhat the nature of Mr. Fox's scheme by which he hopes, some day, to attack practically every company in the industry in order to collect large royalties on two sound mechanisms which he bought from three unknown German inventors for "far less than a million dollars," quoting Daniel Rosenblatt, a Fox attorney.

Would Assess Everyone

To Mr. Fox's enormous holdings, variously reported worth $50,000,000 to $200,000,000—a considerable part of which was gained in an extensive short-selling movement in stocks, resulting in a summons to appear before a United States Senate investigating committee—he would add tribute from each motion picture producer, theatre owner and manufacturer of sound equipment, if and when the courts decreed that his two Tri-Ergon patents were being infringed.

The supreme court's denial this week of a review of a lower court decision upholding the validity of the patents—part of the 2,000 basic patents involved in sound recording and reproducing mechanisms—does not at the same time give to Mr. Fox any damages that he might claim. It is reasonable to assume that the complexities of the courts will postpone for another long period the extent of Mr. Fox's financial interests, if any, in the system of sound devices now in use.

In this connection, Mr. Rosenblatt, attorney, said publicly Monday evening that the supreme court's action in the case of Mr. Fox's claims for his socalled "flywheel" patent and his patent on a process of double-printing sound and film, would pave the way for royalty suits on the wholesale. However, Mr. Rosenblatt let it be known that the "big guns" of the industry would be the first to be talked to. The socalled "small" exhibitors, he assumed, would automatically "fall in line."

Regardless, the decision failed to interrupt the routine business of making and merchandising motion pictures.

Erpi Preparing Statement

Erpi's legal experts, unperturbed, were understood to be preparing a statement of its policy in which the technicalities would be explained. Both Electrical Research and RCA Photophone, under their licensee agreements, participated in the defense of their licensees, which, besides Paramount, included its circuit subsidiary, Altoona Publix Corporation and Wilmer and Vincent.

Under the terms of the licensing agreements existing between Electrical Research Products and RCA Photophone and their producer and exhibitor licensees, the two sound manufacturers agree to defend the licensees to the extent of their investment in Erpi or RCA recording and reproducing equipment, in any case involving patent infringement.

The supreme court ruling this week, while admittedly one of the most important made in recent years concerning the mechanism of the motion picture, climaxed a series of litigations in the lower courts. At one time, Federal Judge Campbell, in United States district court in New York, declared the Tri-Ergon patents were invalid, that Mr. Fox's interests had shown no "commercial success with them," and that Tri-Ergon had made no real contribution to the art. "The success of the defendant (Paramount), its licensor (Electric Research) and its licensees is due to many inventions of the Western Electric Company, without which success would have been impossible," the court said. Electrical Research is the commercial distributor of the Western Electric sound devices.

A Personal Venture

Mr. Fox's American Tri-Ergon Corporation is a patent-holding company organized by him as a personal venture for the express purpose of exploiting commercially in the United States the inventions of three Germans, Hans Vogt, Joseph Massolle and Joseph Engl, who had worked on the systems in a Berlin attic since 1900.

Paramount, in petitioning the supreme court for a review of the lower court's decisions, said at Washington that, "as construed by the courts below, the patents are so broad as to permit the respondents (Fox-Tri-Ergon) to claim tribute from practically everyone who has produced or exhibited talking motion pictures or has done the developing and printing of sound and motion picture records."

Although Tri-Ergon's various complaints specified no definite amount as being involved in damages, they charged that, as a result of alleged infringements, Tri-Ergon has suffered "great and irreparable loss, damage and injury" and is "deprived of great gains and profits." Further, the complaints that were set forth in some of the lower court actions modestly asked that the defendants be required "to pay over to the plaintiff all gains, profits and advantages earned or received."

Attorney for Fox Says Ruling Paves Way for Wholesale Royalty Suits, But Routine Business Goes On as Usual

The Tri-Ergon holdings played an important part in Upton Sinclair's book about the life of William Fox, published independently last year. In the narrative, which was related by Mr. Fox to Mr. Sinclair, Fox charged the bankers and the electrics with wresting from him control of his motion picture companies (for $21,000,000). The Fox-Sinclair writing combination made much of the importance of the Tri-Ergon patents as one of the basic reasons why reputed "outside" interests sought to gain control of his film corporations.

Mr. Fox and Mr. Sinclair appeared during the preparation of the book to be having a merry time figuring out the possible royalties that Mr. Fox would collect through Tri-Ergon, which they "roughlv" estimated at that time as approximating $1,300,000,000, or, as Mr. Fox so aptly described it in the book, a sum of money "equal to the wealth of a nation."

The Patents Involved

The two patents involved in the litigation are:

(1) U. S. Patent No. 1,713,726, Vogt, et al, granted May 21, 1929, popularly known as the "flywheel patent," relating to certain methods and apparatus for uniformly moving the sound record film under the control of inertia, either in record or reproducing machines and utilizing sound controlled light in translating the sound to or from the film; this patent also relates to the photoelectric cell when used with such reproducing apparatus as is generally supposed to be the present practice; and,

(2) U. S. Patent No. 1,825,598, Vogt, et al, granted September 29th, 1931, relating to the process for producing combined sound and picture film by photographing the sound and pictures on separate films so that they may be developed separately, and then printing both records side by side on a single film.

Both patents cover the inventions of Messrs. Vogt, Massolle and Engl, all of Berlin, Germany, who applied for American patent rights in 1912 and again in 1922, according to a history of the mechanisms set forth by Tri-Ergon in 1931.

In 1924, the inventors assigned their rights to Tri-Ergon, Ltd., of St. Gall, Switzerland, which in turn sold the American rights to William Fox in 1928. Mr. Fox then vested these rights with the American Tri-Ergon Corporation, of which he is president and presumably sole owner. Mr. Fox at that time was still president and in complete control of the Fox Film and Fox Theatre enterprises and he took those patent rights with him when he sold his Fox motion picture holdings to the banking interests in 1931.

Started Litigation in 1930

Mr. Fox first started his Tri-Ergon patent litigation when he and Dr. Lee De Forest engaged, during 1930 and 1931, in a fiery battle in the courts over the priority of Patent No. 1,825,598 covering the system of double printing. Mr. Fox's rights were upheld when the United States Patent Appeals Office at Wash-

LITIGATION SERIES STARTED IN 1930

ington overruled Dr. De Forest's claim that the Tri-Ergon patent interfered with De Forest patents. Again, in November, 1931, the Supreme Court ordered the Patents Office to grant Tri-Ergon a patent on No. 1,825,598.

Previous to the litigation with Dr. De Forest, Mr. Fox was said to have considered taking legal action against the motion picture industry, charging infringements of his patents. Such action was understood to have been contemplated in 1930 after conferences starting in the latter part of 1929, with equipment manufacturers and motion picture producers, had failed to bring forth any tangible requests from within the industry to procure licenses.

Then, on Nov. 27, 1931, the American Tri-Ergon Corporation, listing headquarters at 10 West 47th street, New York, served the following notice "to the sound picture industry," over the signature of Mr. Fox:

"Infringement suits have recently been instituted under these patents against representative concerns in the industry. Further suits will be brought, if necessary, against infringing film producers and theatre operators and against manufacturers of infringing apparatus, for the purpose of restraining all unlicensed use of these inventions."

The suits referred to, representing the first filed by Tri-Ergon in the industry, were instituted in mid-November of 1931 against the Photophone Division of the Radio Corporation of America, Electrical Research Products, Inc., RKO Radio Pictures and Paramount Publix Corporation. At the same time, Tri-Ergon mailed notices of possible infringement to 100 producers, distributors and equipment manufacturers.

Representing the Fox-Tri-Ergon interests in all the proceedings down through the years was the New York law firm of Hirsh, Newman, Reass and Becker.

The 1931 actions were filed in federal court at Wilmington by former Federal Judge Hugh Morris, as Mr. Fox's attorney, and charged Erpi and RCA with infringing the socalled "flywheel" patent, while Paramount and RKO were charged with infringing the double print patent. Injunctions and accounting of profits were asked in the four suits.

The question of validity of the Tri-Ergon patents again was brought to the courts in February, 1932, in a second tussle between Mr. Fox's company and Lee De Forest, the argument going to trial in the federal court at Wilmington.

Both the Tri-Ergon actions against RCA, Erpi, Paramount and RKO and the Tri-Ergon argument with De Forest over patent priority carried over on the federal court calendars until, finally, on Nov. 28, 1932, Justice Marcus B. Campbell, sitting in federal court in Brooklyn, started hearings on that phase of the litigation involving Paramount Publix.

Other Suits Filed

Meanwhile, other suits had been filed by Tri-Ergon at Harrisburg, Pa., against Altoona Publix Theatres, Inc., and against Wilmer and Vincent Corporation and Locust Street Real Estate Company, all circuit enterprises.

Mr. Fox lost the first round when, in August, 1933, Judge Campbell, ruling in the Paramount case, declared that the claims in Mr. Fox's suit charging infringement of a patent for a process of producing combined picture and sound showed no improvement "over the prior art." The court said:

"No commercial success is shown by the plaintiff, and the patentees made no real contribution to the art. The success of the defendant, its licensor and its licensees is due to the many inventions of the Western Electric Company, without which success would have been impossible.

"The patent is invalid."

Defense Assumed by Erpi

Electric Research Products assumed the defense for Paramount, successfully dislodging at that time Mr. Fox's claims for relief from alleged patent infringement through an injunction and damages.

The Fox-Tri-Ergon interests had made 11 claims under the patent, but subsequently filed two disclaimers in which it was admitted that certain of its claims were too broad. Paramount contended invalidity of the entire patent and non-infringement, which the court upheld.

Judge Campbell's decision appeared to have considerably weakened the Fox case, and Mr. Fox lost further ground at about the same time, in the summer of 1933, when Judge Cohn, of the supreme court of New York State, ruled that his court had no jurisdiction over the type of controversy represented by a motion sought by Tri-Ergon against an independent exhibitor, Leo Brecher, alleging infringement of the Tri-Ergon patents in the use of a sound reproducer in Mr. Brecher's New York theatre.

The court upheld the claim of Mr. Brecher's defense attorney, Louis Nizer, that the Fox patent infringement action filed against an individual exhibitor in such a case did not fall within the scope of any state court, but properly became part of the consideration of the federal courts.

Tri-Ergon Wins Appeal

However, in the following December, Judge Albert W. Johnson, sitting in United States district court at Scranton, Pa., granted Tri-Ergon an injunction restraining the Wilmer and Vincent theatres and Altoona Publix Corporation from making further use of sound reproducing equipment which the court claimed infringed the Fox patents.

Tri-Ergon appealed Judge Campbell's decision invalidating its patents in the Paramount case, and won on the appeal, the United States circuit court of appeals ruling, in June, 1934, that Tri-Ergon has a valid claim and that Paramount was infringing that patent relating to the sound-on-film double printing process.

In this decision, the court declared that "while it might be said that superficially the positives"—which Tri-Ergon set out to establish were produced by its processes—"are similar to positives produced by single film processes, still the function and effect is different and in the practical art that difference has been demonstrated.

Meanwhile, the circuit defendants which had lost their case in Pennsylvania had also lost an appeal, which left Mr. Fox the victor on both fronts. However, his claims were again challenged when Paramount, Altoona Publix and Wilmer and Vincent moved, last summer, for a review of the decisions of the appeals courts. This was denied last Monday by the supreme court, and in effect the supreme court affirmed the decisions of the lower courts upholding the validity of the Tri-Ergon patents. RCA and Erpi both defended the petitioners.

Significance Admitted in Plea

Admitting their significance to the motion picture industry as a whole, the petitions filed by Paramount with the supreme court at Washington said:

"As construed by the courts below, the patents are so broad as to permit the respondents to claim tribute from practically every one who has produced or exhibited talking motion pictures, or has manufactured equipment for recording or reproducing sound with motion pictures, or has done the developing and printing of sound and motion picture records.

"The reproducing apparatus is used in homes, schools and churches and by the Army, Navy and other governmental agencies, as well as by the motion picture producers and motion picture theatre owners throughout the United States."

De Forest Case in Favor of Fox

At about the same time that the United States supreme court at Washington was preparing to deny Paramount a petition for review "on behalf of substantially the whole motion picture industry," Judge John Nields, in United States district court at Wilmington, brought to a conclusion the long fight between Mr. Fox and Lee De Forest over patent priority rights, deciding in favor of Fox and issuing a decree that letters of patent be issued to Tri-Ergon.

The point at issue was the patent rights to a "glow lamp" invention used in the development of sound-on-film. Judge Nields ruled that Dr. De Forest, regarded by some as the "father" of talking films, was not the first inventor of this glow lamp, important in sound photography. Further, Judge Nields said that the three German inventors, Josef Engl, Joseph Massolle and Hans Vogt, who had assigned their rights to Fox's Tri-Ergon Corporation, "are the joint and first inventors of the invention" and that the patent office in Washington had erred in refusing them a patent and granting such a patent to De Forest.

Meanwhile, no disposition has been made in the courts of the cases filed by Tri-Ergon at Wilmington, in November, 1931, against RKO, RCA Photophone and Erpi, which actions were instituted at the same time as the Paramount suit.

THE TRI-ERGON PATENTS

Two patents are involved in the widely discussed Tri-Ergon patents litigation instigated variously by William Fox in the courts over a period of years. One patent relates to that part of the sound mechanism popularly called the "fly-wheel," the other to a process for producing combined sound and film by photographing the sound and pictures on separate films so they may be developed individually.

New $4,500,000 Bid for Fox Metropolitan Reported

A new bid of $4,500,000 for the Fox Metropolitan assets was reported Tuesday to have been made by Hayden, Stone & Co., representing undisclosed interests.

THE CAMERA REPORTS





FILM DICTATOR? So say Berlin reports of Leni Riefenstahl (above), half-Jewish Hitler aide and confidant. America knows her as the star of "S.O.S. Iceberg," Ufa-Universal film.

FROM MEXICO. (Left) Douglas Fairbanks and Joseph M. Schenck, United Artists' chief, arriving in New York from Mexico City, where they were guests at theatre opening.

VACATIONING. (Right) Ida Lupino, Paramount player, as she reached New York en route to England.





HOST AT PREMIERE. W. G. Van Schmus, managing director of Radio City Music Hall, with two of his dinner guests—Mark Ostrer, head of Gaumont-British, and Merlin H. Aylesworth, president of RKO—at the opening of "Power," G-B production, the star of which—Benita Hume—was also a guest.



A MITE OF HAPPY GREETINGS. Bestowed by Baby Jane, youthful player, upon Carl Laemmle—"Uncle Carl" to her and you and me—as Universal's chieftain returned to Universal City after a lengthy sojourn in Europe. And now Carl, Jr., leaves for Europe on an extended vacation.



CONDUCT TESTS. Executives and technicians with candidates in contest sponsored by Agfa-Ansco for roles in Monogram's "Women Must Dress." Seated are H. J. Potter, Agfa advertising head, and W. Ray Johnston, president of Monogram. Standing: Kitty Leefson, Charles Cannon (Agfa advertising executive), Anne Johnston, Edward Finney (Monogram advertising chief), Ogarita Rose, Sam Rosen (cinematographer), Norman Lloyd (director), Anne Kasper, Frank Giovanelli, Gail Miller, Edna Wilson, Alton Hamilton.



GIVEN CONTRACT. Winifred Shaw (doubly fetching in this new portrait), who has been signed by Warner Brothers for a long term. Her first important role will be in the picture, "Sweet Adeline."



FINISHED BUSINESS. Is that, ostensibly, which took Phil Reisman, vice-president of RKO Export Corporation, on the European trip from which he is shown returning to New York, aboard the Paris.



HER LATEST. In role and costume. Thus Joan Crawford, enriched with jeweled buttons and ostrich feathers, as she appears in her new MGM starring vehicle, "Chained," wherein she plays opposite Clark Gable.



IN THE MIDST OF HIS REWARD. "Bill" Hendricks, manager of the Warner theatre in Memphis, pausing to have his picture taken with some of the players he has been meeting in Hollywood during a trip awarded him in a Paramount Mae West exploitation contest. Here "Bill" is shown at the Warner studio, with Pat O'Brien, Dick Powell and Frank Borzage.

QUOTA FOR AUSTRALIA AVERTED; HANDS OFF ON OTHER LEGISLATION

Commissioner, After Hearing Evidence Requiring 4,000 Pages of Type, Says Federal Control Would Be a Mistake

By CAS. MARSHALL
Sydney Correspondence

After all the excitement engendered by Commissioner F. W. Marks' long awaited report of his motion picture survey for the New South Wales government, with his recommendation of an Australian quota, it seems that the whole matter has been dropped, for at least a year.

Out of Melbourne, to which a government representative from Sydney had been sent with the thought of agreeing upon legislation to be framed for the two states, comes word that the proposal was shelved for two reasons: failure of the large interests, the small producers and the exhibitors to agree upon details for a quota, and an intimation that the British industry feared unfavorable results for British product and therefore might cancel the advantages it now gives the Australian business.

The New South Wales government thereupon thought it over and decided not to press the matter, in view of its standing policy of helping British producers as well as the Australian. It is expected that a quota measure will be placed before the new Parliament next year.

Commissioner Marks had emphasized the danger of interference by the Government in the film business, the quota suggestion being the lone exception.

Mr. Marks declared that the internal troubles of the business bore no marked difference from those of other businesses whose rights and wrongs were settled without aid of Government intervention. Among things opposed by him is the proposed establishment of a special Board of Control to regulate the industry. This step is received with marked favor by all concerned.

Interim reports had been submitted by Mr. Marks opposing suggested restriction of theatre licenses and advocating an Australian quota. He now proposed legislative action introducing a quota system to force every exhibitor in N. S. W. to screen a set percentage of Australian features each year.

Advises Against Regulation

No legislation ws recommended in respect of the following:

Restriction of licenses for picture theatres to British subjects.

Limitation of blind and/or block bookings of films, or a contract clause which would confer upon exhibitors a right of rejecting a percentage of the films specified. (This recommendation is not to be interpreted as in any way negativing the recommendation upon an Australian film quota which reads: "In order to enable an exhibitor to comply with the quota requirements he shall have the right, anything in any contract notwithstanding, to reject such number of films other than Australian quota films as will enable him to comply with the quota requirements.")

Regulation of film hiring forms of contract between distributors and exhibitors.

Control of film hire charged by distributors to exhibitors.

Regulation of protection periods for films granted by distributors to exhibitors.

Regulation of minimum admission prices to picture theatres.

Regulation of charges made by distributors for advertising accessories.

Regulation of the quantity of film which may be hired by an exhibitor.

Payments of switching costs for films as between exhibitors and distributors.

Provision of a board for the control of the film industry.

Regulation of contractual relations between exhibitors and sound equipment companies.

Calls Complaints Only Sectional

The whole situation was summarized by Mr. Marks thus:

"It will be noted that my recommendations in general are opposed to legislative action by the Government in respect of matters complained of at the inquiry. I have made it clear for the most part that this is not because of any lack of recognition of the extent to which many of the witnesses are prejudiced by the conditions complained of by them. I am of the opinion, however, that very potent reasons are required to justify the introduction of new legislation to alter conditions in an industry which have been evolved under and comply with existing legislation.

"Notwithstanding this view, I consider that in respect of one issue raised at the inquiry the circumstances are such as to justify special legislation, this being the introduction of a quota for Australian films. I regard this matter as one of national importance, and my recommendation is actuated by what I believe to be the public interest, as distinct from sectional interests of the film industry."

Hearing evidence which ran into almost 4,000 pages of type, Mr. Marks expressed the opinion that all complaints related to only sectional interests. He said:

"No single matter was brought forward in respect of which all sections of the industry joined in asking for relief or redress, nor were there any matters introduced under this heading which called for action in the public interest. It was surprising to me to find so few undesirable features brought forward and how comparatively unimportant many of these were."

The Government inquiry just completed is mainly attributed to the film war waged between distributors and General Theatres Corporation. This has now been definitely ironed out, the corporation having signed contracts with nearly all distributors, the agreements so worded that repetition of a deadlock is almost impossible.

Mr. Marks' advice to the Government "to lay off" the motion picture industry should make those in charge of local film affairs quite proud of having piloted the business in a manner to gain this tribute. The local producers who, at the beginning of the inquiry were conspicuous by their absence, fought earnestly for the quota.

CASTING CENTER "WITH A HEART"

Campbell MacCulloch, newly appointed chief of the central casting bureau in Hollywood, plans an office with a heart. Faced with the problem of trying to find sufficient extra roles for all those engaged in the work, which he sees as impossible, Mr. MacCulloch plans to treat the extra as a human problem, seeking to assist him in his difficulties, personal and financial, as well as professional. Although the ranks have been trimmed from 17,500 to 8,000, there are still more applicants than jobs, says the director.

Local Film Interests Fail to Agree on Quota Details and British Intimate Reprisal; Bill Next Year Considered Likely

RKO Plans Distribution On Own in Spain, Portugal

The RKO Export Corporation plans to organize its own distribution offices and facilities in Spain and Portugal. Final arrangements have been completed for the establishment of a number of exchanges in principal cities. Headquarters will be in Barcelona. Roberto Trillo, present manager of the RKO Panama exchange, will have charge of the new territory.

RKO has concluded a contract with Tobis-Sascha, of Vienna, for the distribution of a number of RKO Radio features of 1933-34 throughout Austria. The features, all dubbed in German, include "Little Women," "Morning Glory," "Finishing School" and "The Right to Romance."

Bowman at Silent American Ticket

Edgar S. Bowman, formerly treasurer and general manager of Automatic Ticket Register, Inc., has become sales manager of Silent American Ticket Machine Co.

MGM Transfers Goldsmith

Charles Goldsmith, formerly manager of the MGM office in Trinidad, has been transferred to the home office foreign department, where he already has assumed his new duties.

"PLENTY OF GOOD PICTURE ANGLES"

But "A Ship Comes In" Must First Be Overhauled, Says DeCasseres; Three Other Stage Plays Analyzed

By BENJAMIN DE CASSERES

A SHIP COMES IN

A grand theme handled by a man who didn't know how to key it. He wabbled between comedy and tragedy, between melodrama and farce, and wound up by producing one of the flattest failures of the season when he should have had a gate-crasher.

There are plenty of good picture angles in it; but for such purposes it will have to be overhauled as completely as my 1918 ulster.

The play is in ten scenes. It is by Joseph Anthony, with Augustin Duncan directing (produced by Richard Herndon and John C. Mayer). The alleged theme is the inherent humbug in some forms of psychoanalysis and psychiatry.

The scenes are laid in Vienna and on the high seas; but for picture purposes I recommend that Vienna be cut out—that burg has enough trouble without loading it with further crimes.

Dr. Bard, greatest of all psychiatrists, is coming to America to claim the million-dollar award offered by H. Gordon Mortimer, American Croesus, for the man who can best do wonders with complexes.

On the S.S. *Manhattan* we find, besides the doctor, Mortimer himself, his sex-wild niece, a former sweetheart of Doc. Bard's (the majestic Nana Bryant, the idol of the Coast), and two of Bard's recently cured assistants—a fine cluster of thin-shelled nuts.

There are an attempted murder; an unblushing proposition from a woman to a man; a sobersides takes to booze—and, worst of all, Doc. Bard himself relapses to his donjuanery.

Now, all this should be played comically. An idea with these magnificent possibilities should not be lost. Give the script to Ben and Charley. It's a perfect Hecht-McArthur spoof.

The play was still further reduced to b. o. nix by the Dr. Bard of Jacob Ben-Ami, who talks like an actor, walks like an actor, and, worst of all, acts like an actor.

The only two believable characters in this mess are portrayed by Miss Bryant and Calvin Thomas as Mortimer. However—

Picture value, 70 *per cent.*

ALLEY-CAT

Alan Dinehart came out of the West long enough to concoct a play with Samuel Shipman based on a story by Lawrence Pohle. Some of the dialogue and wise-cracking are particularly skunkified.

The play is called "Alley Cat" (Alan Dinehart directing and Bernard Klawans producing). Mr. Dinehart no doubt has ideas about doing this on the Coast, so he also took over the lead in the play, which, truth to tell, is a threadbare, creaky affair, but which will make, I doubt not, one of those pictures you drop in on when you've got an hour to waste.

The lead is Carl Vinal. Carl is living in enforced modest circumstances in Greenwich Village. I may say, in passing, that any one who deliberately goes to live in that section of New York deserves all that is coming to him.

Anyhow, Carl is a broker. He's broke. His wife is getting a divorce from him. So he thinks he'll take the short-cut to Oblivion—gas.

Just as he is about to do what is probably the only gentlemanly act in his life who should pop into the window but a Village alley-cat. This is Audrey Christie, the "Stonewall Jackson" girl of "Sailor, Beware!"

Audrey is his Little Eva. She jacks up Carl's spirits. Eating and drinking, he begins to laugh. Why not live—and see what Mr. Farley's next new stamp will look like?

Well (again—in fact, well, well), in strides the wife (Kay Strozzi). She hadn't got the divorce, and besides Carl has a genuine, blown-in-the-bottle three-months-old baby.

Carl and his Audrey are As One finally. The wife knows Real Village Love is Indestructo.

Dr. Dinehart did a good job with a messy play. There are several Village characters for "comic relief," as they say in "Hamlet."

Picture value, 50 *per cent.*

THE DISTAFF SIDE

Maybe I ought to like the play (and potential picture) by John Van Druten in spite of the fact that most of Mr. Van Druten's theatre seems to me to be a mixture of water and sugar poured into arteries laden with anemic corpuscles.

For "The Distaff Side" shows up the weaknesses and charming imbecilities of woman—woman from her twentieth year to the toothless-bitter age of eighty or ninety. Therefore we men ought to chortle.

But I must report that for all the good acting, in the main, of this British importation; for all the high-priced English deahs and theyahs (which is *not English for* dear *and* there); for all the vivid characterizations of Mr. Van Druten's men and women—"The Distaff Side" is a hollow piece of work cleverly stuffed to look like a great domestic crisis.

It is hollow because it is all shell. And this shell fooled most of the critics. The picture angles in the play are threadbare and not at all exciting. It might hit the big dough with a strong cast—for most of our fans go to see their screen sweeties and heroes, and not a story.

The picture stuff lies in the love-affair between Alex Millward (the gorgeous Viola Keats, a grand picture pick-up) and Toby Chegwidden.

They have been living clandestinely in sin. And the "drama" is the revelation of this fact to the mother, Evie, a voluntary widow, serene, bloodless, bromidic.

But the mother says in exquisite Mayfair the equivalent of Boloney! And then she later rejects handsome Charles Bryant as a husband. It is an unsympathetic role.

Toby is, unconsciously, a scream of a creation. He is on his way to Hollywood to become a camera-man, or maybe a pencil-holder for Sir Cecil. He has puny spells, the flu, gets delirious, and refuses to have his hair cut.

This guy would last about one hour in the old Bear Pit out thar where the San Gabriel doesn't flow.

The mother, Evie, is Sybil Thorndike, who hasn't been here for twenty-five yeahs. She has been made a Dame Commander of the British Empire. If there is any psychological depth to her role, she does not exude it. I have never seen such listless acting.

There's a deadly-dry picture script in this—maybe. But, picture Caliphs, grab the beautiful Viola Keats!

Picture value, 40 *per cent.*

THE GREAT WALTZ

"The Great Waltz" is the most gorgeous and riotously hollow musical show that has hit our stage since my memory runneth not to the contrary.

It is a scenic souse and a color blare done by Max Gordon (producer) and Hassard Short, who conceived and directed it.

But its picture value will lie in the b. o. return of its predicted long run at the mammoth Rockefeller Centre Theatre, its title and the fact that the musical score is made up of the rhythms of the elder and younger Johann Strauss.

In spite of the lavish display of costumes of old Vienna Military and art life; in spite of the corybantic and gyrating sets, the movable orchestra, the blazing columns, the fireworks and the chandeliers; in spite of the beautiful dancing of the Strauss waltzes by the Albertina Rasch Ballet; and in spite, finally, of the superb finale of the "The Beautiful Danube" (the finest stunt ever seen on our musical stage), "The Great Waltz" simply does not click for me.

The book is dull, static, outmoded, and is merely an excuse to sing the grand Strauss waltzes, and the Strauss waltzes do not gain by being sung. They are purely instrumental. A voice deflects from the sheerly sensuous ear-charm of these immortal compositions.

The story bores along fritteringly and raggedly on the theme of the rivalry between the elder Strauss and "Schani," the younger Johann, who was destined to become the immortal Strauss.

There is a love-affair, of course (Vienna, without the ladies?—you may as well try to think of Hollywood without picture studios). And many characters (many, many) flit through this tale.

Of persons you know there are Solly Ward, Jessie Busley, Ernest Cossart, Guy Robertson, H. Reeves-Smith, Alexandra Danilova and Robert C. Fischer.

There is no action in the picture sense whatever. The Great Waltz" is for the eye and ear only, and the big noise is Hassard Short. But you can't sing Strauss!—not for me.

Picture value, 30 *per cent.*

THREE GROUPS MOVE TO DEVELOP "BETTER APPRECIATION" OF FILMS

Series of 24 One-Reel Subjects Taken from Outstanding Features Will Be Presented to Social Units by MPPDA

Given impetus by the recent nationwide church campaign, three separate moves were made in the week within the industry itself and in the field of education to develop a keener appreciation of better motion pictures as a medium for entertainment and educational and cultural advancement. These were:

1. The Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President, through a committee of educators and psychologists will present to schools, churches and social agencies a series of 24 one-reel subjects taken from "distinguished feature photoplays," to serve in character education programs.

2. The Motion Picture Foundation of the United States of America, Dr. William B. Millar, secretary, announced its intention of creating a regular supply of motion pictures "which will satisfy the demand for wholesome and intelligent entertainment."

3. The Motion Picture Research Council, Dr. William Harrison Short, director, adopted another new set of "national policies" embracing, besides a legislative program, the encouragement of the teaching of film appreciation in high schools and voluntary social groups, and the fostering of the organization of local non-theatrical exhibitions as a partial solution of the problem of films for children.

At the triennial General Convention of the Protestant Episcopal Church in the United States, to be held in Atlantic City starting October 17, 150 bishops and delegates will hear formal announcement of the plan of the Motion Picture Producers and Distributors to present, at once, a series of 24 one-reel motion pictures.

The series, tentatively called "Secrets of Success," will be distributed, without charge, to schools, churches and social agencies by the Hays organization upon the specific recommendation of a committee composed of Howard M. LeSourd, Ph.D., dean of Boston University Graduate School, chairman; Phyllis Blanchard, Ph.D., psychologist, Child Welfare Clinic, Philadelphia; Florence Hale, Litt.D., editor, *The Graded Teacher,* former president of the National Education Association, and Mark A. May, Ph.D., executive secretary, Institute of Human Relations, Yale University.

This committee, appointed at the Public Relations Conference of educators and religious authorities, held in New York in 1929, has for five years been conducting investigations. The important finding was that, in view of the widespread demand, definite efforts should be made to provide suitable motion pictures for religious and character education.

In 1931 a program was formulated. The type of picture most widely approved was one which presented a life-situation or problem that could be discussed among groups. The plan was abondoned only after financing seemed impossible.

The new plan provided that these life-situations be taken from productions already made. Previous production by various social interests was said to have lost its effectiveness largely through its obvious intent.

The new plan was accepted by the MPPDA board late in August, the directors pledging themselves to place at the disposal of the committee whatever features the committee requested.

The MPPDA members and the committee agreed that the first 24 subjects shall be distributed for experimentation.

Initial experiments were carried out with two short subjects cut from the Fox film, "Young America," one subject from Warners' "Alias the Doctor," and two from Universal's "Tom Brown of Culver."

The first seven finished subjects to be used in the demonstration now beginning have been taken from Paramount's "Huckleberry Finn," "Skippy," "Sookey," "Broken Lullaby," "Cradle Song" and "The Sign of the Cross." The remaining 17 subjects will be ready by November 1.

The pictures have been designed to suit three age groups: children, adolescents and adults, although some of them, it is believed, will serve equally well for all age levels. Subjects are selected only by the four committeemen. Neither the MPPDA nor its company members have voice in the selections. Nor will they have any control in selecting the institutions at which the pictures will be shown.

"Real Cooperators" to Get Films

Because of the limited number of prints that will be made available wide distribution is impossible, and only those individuals and groups who will become "real cooperators" will be able to get pictures, but "in as many different situations as possible."

Physical distribution will be made, at first, directly from the Hays headquarters in New York. The Hays organization will pay the costs of printing and the like. Later, films will be handled from exchanges in territories where the demand is greatest. In most cases they will be routed from showing to showing.

There will be no rental for non-theatrical use during the demonstration period. All groups or schools or churches showing the pictures are expected to pay transportation charges. No admission may be charged to any showing by those using these pictures on the aforementioned basis. The sponsors desire that it shall never be a profit-making enterprise.

When the project emerges from the experimental stage and is going in full swing, nominal rentals will be charged to cover only the costs of editing the pictures, of the preparation of printed "Discussion Outlines," and of actual distribution. All prints will be made of 35 mm. safety film, with the groups and agencies who wish to use the series limited to the following plans:

1. COOPERATION WITH LOCAL THEATRES

Arrangements can be made with local theatre managers to have special showings of the group. A suitable time can be selected when the regular programs in the theatres are not scheduled, such as Saturday mornings. The films may become a part of a "Special Program for Children," at which other pictures might be shown, such as Walt Disney's creations and educational shorts.

Under such an arrangement the actual discussion would take place in schools, churches, or at regular meetings of the organizations. Printed questions will be supplied.

2. USE IN SCHOOLS AND CHURCHES

There are some schools, churches and social agencies that are prepared to make the "Secrets of Success" a part of their program immediately because they are equipped with 35 mm. sound projectors. Such institutions will be guided by a special manual.

In public schools the pictures probably will be shown in the auditorium to a large group, followed by a talk or discussion, or by individual classroom talks.

In churches and social institutions showings can be arranged for particular groups, allowing time for the discussion to follow.

All requests are to be made directly to the committee, through the chairman, Howard M. LeSourd, at 688 Boylston street, Boston.

Showing at Episcopal Convention

The first public showing will be conducted at the Episcopal convention at Atlantic City next week. There will be no schedule of release dates, the series being made available for individual booking at any time.

A spokesman at MPDDA headquarters said the organization is presenting the material and is volunteering the facilities of its members to the committee of four, who are doing all editorial and compilation work and are said to have absolute charge of the program.

Prints will be made available at some later date on 16 mm. stock.

The committee of educators in charge has had summarized a more specific outline of the purposes of the project for use of educators participating in the plan, as follows:

1. To assist individuals and agencies in realizing the objectives of their character education programs by providing useful materials.

2. To give individuals practice in the technique of constructive thinking, involving analysis of the situation and evaluation of possible outcomes.

3. To develop through discussion the habit of delaying reaction to situations until one has thought through the problems involved.

4. To assist individuals and groups in setting up for themselves scales of values, and to commit them to the practical use of those which they rank highest.

5. To broaden experience and understanding of the important issues of life.

"The Secrets of Success" series for the school year 1934-35, containing 24 subjects, represents only a small part of the film material available. Economy in production did not permit a selec-

(Continued on following page)

NO SMOKING IS DETROIT EDICT

Effective this week, smoking in the motion picture theatres of Detroit will be an offense, punishable by a 30-day jail sentence, $100 fine or both, in accordance with a law just passed by the Common Council. The Board of Fire Commissioners recommended the new legislation, terming smoking in theatres a fire hazard. Both patron and theatre manager are liable in violations.

Foundation to Promote Family Pictures May Have Brandt as an Executive; Research Council Evolves Another Formula

FOUNDATION TO HELP INDEPENDENTS

(Continued from preceding page)

tive process that would cover the full range of possible problems and situations, but the committee feels that the comprehensiveness of those pictures indicates the possibilities of the project.

The committee has reviewed 100 or more photoplays in the selection. Current pictures are not at present available to the committee, but only photoplays of the last two or three years have been included. Pictures for mere entertainment have been excluded.

The committee set up the following criteria on the basis of which the pictures included in the series were selected:

1. The situations presented should be real to the group to which they are shown; that is, they should deal with practical problems either present or representative of those likely to be encountered in the future.

2. So far as possible the situations should be typical—common to the group as a whole.

3. The situations should be sufficiently complex to arouse differences of opinion.

4. The problems raised should be vital—that is, definite values should be at stake in decisions made along these lines in actual life.

5. The problems raised should be such as would lead to further thinking and reading.

Extensive Manual Prepared

In an expansive manual the committee points out how teacher cooperation in the further development of the program may be most helpful. Also explained are: the theory of the series and the general plan of distribution; the relation of the various concepts of character to this series; an outline of the procedure recommended in the use of the films; an indication of the variety of programs of character education both as to organization and method in order that the pictures and texts may be utilized to best advantage; and, a review of the accepted objectives of character education so that the reasons for the selection of particular pictures and the form of the discussion outlines will be better understood.

Dr. Le Sourd, chairman, is a professor of religious education. Born in Cincinnati on November 18, 1889, he received a degree of Bachelor of Arts at Ohio Wesleyan University in 1911, an A. M. degree at Columbia in 1913, and, from the same college his Ph.D., in 1929. In 1915 he graduated from Union Theological Seminary and was ordained to the ministry of the Methodist Episcopal Church.

Dr. Le Sourd was director of religious education at the Madison M. E. Church in New York from 1916 to 1917 and during the following two years he served with the Army division of the YMCA, returning in 1919 to Ohio State University as pastor. He later served as professor of religious education at Western Theological Seminary, Duke University, Boston University School of Religious Education and elsewhere. He was a member of the White House Conference on Child Health and Protection, in 1930. Some of his books include: "The Use of Motion Pictures for Religious Education," "University Work of the United Lutheran Church," "Builders of the Kingdom," "Church School Methods" and others of an educational and religious nature.

Motion Picture Foundation To Promote "Family" Films

The creation of a "non-profit" agency to sponsor and financially assist in the production and distribution of motion pictures of "high moral tone" was made known Friday with announcement of establishment of the Motion Picture Foundation of the United States of America, incorporated under the laws of the State of New York and operating from 247 Park Avenue, New York City.

Dr. William B. Millar, formerly general secretary of the Greater New York Federation of Churches from which post he resigned early this year, and L. Roy Curtiss appear to be the guiding factors. Aligned with them, it was said, is a "group of prominent men and women," including: Dr. William H. Metzler, who has been connected with Syracuse University and New York State College for Teachers for 37 years; Dr. Endicott Peabody, headmaster of Groton School, Groton, Mass.; Dr. Glenn Frank, president of the University of Wisconsin; Albert F. Gilmore, trustee of the Christian Science Publishing Society, Boston; Rear Admiral Richmond Pearson Hobson, United States Navy, retired, and Mrs. Elizabeth Richey Dessez.

Others said to be interested are: Dr. Charles V. Vickrey, president of the Golden Rule Foundation; Carl Beck, efficiency engineer; Eugene Randolph Smith, headmaster of the Beaver Country Day School, Chestnut Hill, Mass.; Fred R. Marvin, secretary and organizer of the American Coalition of Patriotic Societies; Miss Mary E. Hughes, organizer of the woman's division of the National Recovery Administration; Mrs. William Barclay Parsons, Jr., president of the Parents' League of New York City; and Rabbi Herbert S. Goldstein, of the Institutional Synagogue, New York.

Of special interest to Broadway is the possibility that Joseph Brandt, former president of Columbia Pictures, might be one of the guiding factors of the project. From his home on Central Park West in New York, Mr. Brandt privately said Monday that he had been invited to become associated with the Foundation and that he will give his decision to the directors at a meeting Thursday.

Mr. Brandt, since he sold his interest in Columbia to Harry Cohn, in November, 1932, has had in mind such a plan as that just made known by the Foundation. Since his withdrawal from the Columbia corporation Mr. Brandt has been inactive, except for a brief period when he was associated with Ben Shylen's Associated Publications, trade regionals.

An announcement from the Foundation's headquarters frankly stated that it "is a non-profit and non-sectarian organization which will be maintained by the gifts and endowments of public-spirited men and women, and it invites the cooperation and advice of social, civic and religious organizations, as well as the motion picture industry itself."

The Motion Picture Foundation as a corporate structure is not new. It was formed some eight years ago by L. Roy Curtiss, who was associated with the late J. D. Williams in the proposed First Choice Pictures distributing company of last year. Two months ago, in Delaware, Mr. Curtiss had incorporated the Motion Picture Foundation Distributing Corporation to handle the actual physical distribution of the contemplated programs. In June, last, it is understood that discussions were held by the sponsors with Tamblyn, Brown, "fund raisers" of New York, to campaign for subscriptions for the Foundation to the amount of $1,500,000. Mr. Curtiss is reported to have obtained the pledge of some "wealthy friends" to match any sum over $1,000,000 that Tamblyn, Brown might raise.

Regular Supply Is Aim

The essential element in the Foundation's program is the production of a regular supply of feature motion pictures and short subjects which will "satisfy the demand for wholesome and intelligent family entertainment."

The plans provide for releasing a "family" program of one feature and from three to five reels of short subjects each week during the school year of 40 weeks.

The pictures will be sold under the direction of the Foundation, but distributed physically through established channels, probably through one of the large companies. The Foundation's sales force will make the product available to theatres and to non-theatrical accounts. If arrangements cannot be made with existing distribution channels, the Foundation will handle the product itself.

Much of the groundwork had been laid for the Foundation rather quietly many months ago, with Mr. Curtiss being principally responsible for the organization of the plan in its present form. In this work he was advised by the late Mr. Williams.

Mr. Curtiss produced the war picture, "The Cavell Case," distributed by Select Pictures in 1918, and admits to having initiated the plan which resulted in "The King of Kings," Pathe, 1927.

The Foundation this week made it clear that it will not directly participate in the business of producing pictures, but that it will aid reliable independent producers by financing and insuring distribution of pictures made from stories which have been selected by a special story selection committee of the Foundation. Loans will be advanced independents at six per cent. Some 200 scripts were said to have been received already for perusal.

In support of its idea, the Foundation said: "That there is a definite public demand for wholesome and artistically fine cinema material is made evident by the fact that some of the pictures which have grossed more than $2,000,000 each and which have been morally sound are, 'Birth of a Nation,' 'Ben Hur,' 'The Gold Rush,' 'The Covered Wagon' and 'The Sea Hawk.'"

"Agency of Social Service"

The Foundation, acting as "an agency of social service," is ready to cooperate with existing producing companies by publicly approving such motion pictures as it considers to be of constructive value, and by helping to interest the people of the communities of the nation in such films. "There will be an appropriate charge made for this service," it was said. Pictures deemed unworthy will not be condemned or blacklisted.

There were reports heard along Broadway following announcement of the Foundation's plan that there might be some relation between the project and Dr. William Harrison Short's

STYLE COPYRIGHTING IS NEW FOX MOVE

Hollywood having outstripped Paris as a fashion-creating center for both men's and women's apparel, producers are taking steps to protect their designers' artistic concoctions. Henceforth Fox Films will copyright all styles created by Renee Hubert. The plan goes into effect with "Lottery Lover," thus making that picture a legitimate reason for a style show.

TIE BLOCK SALE BAN TO SCHOOL PLAN

Motion Picture Research Council. This was denied vigorously by Dr. Short, who said there was no connection "other than a friendly interest."

To be formed immediately by the Foundation is a national story selection committee, a committee on visual education, a national advisory committee and a board of directors. Dr. William Metzler is chairman of the visual education division, which will be composed of 25 educators "who understand the value of the screen as a medium of education." None of these has been named as yet.

Would Seek U. S. Funds

One of the more ambitious plans of the Foundation is to have its visual education committee coordinate the respective groups "for appropriations from the federal government, and from the respective state governments for the production of a regular dependable supply of instructional pictures and for the required projection equipment for the schools of the nation."

The Foundation said it expects to have its first production unit in operation in February, 1935.

The official announcement modestly stated that "an advance canvass of motion picture theatre owners indicates a desire to cooperate in setting aside playing time each week for specially produced family pictures."

"The motion picture can be one of the greatest instruments for social service," it was said, "and it is the essential purpose of this newly formed organization to raise it to its highest levels for social, moral and civic good. The motion picture industry has pledged itself to rid the screen of the objectionable features for which it has been criticized, but it cannot devote all its resources and its ingenuity to the production of a restricted type of screen entertainment, whereas the Foundation has as its principal reason for existence the task of creating motion pictures of the type suitable for children as well as for the entertainment of adults. The Foundation believes the time has come when the public will support a movement that will encourage and help to develop the production of films that have a distinctly high moral tone."

Research Council Moves in On "Film Appreciation" Program

Following a period of comparative quiet since Mrs. August Belmont resigned as chairman last summer, Dr. William Harrison Short's Motion Picture Research Council in New York sent to the press last Thursday afternoon a brand new statement of "national policies in motion pictures," which, it was said, were agreed upon by representatives of some 35 national organizations who attended a conference presided over by Dr. Short in the American Museum of Natural History.

The statement, mailed at the same time to the presidents of the 35 organizations for possible action, included declarations against compulsory block-booking and blind-selling of motion pictures, together with a provision for a legal committee to draft a bill for introduction into the next Congress forbidding these trade practices, and for a joint campaign committee representing these and other organizations to press for the passage of the desired legislation.

The educational phases of the Council's new program include the encouragement of the teaching of film appreciation by its introduction in high schools and voluntary groups, and the encouragement of the organization of local nontheatrical exhibitions as a partial solution of the problem of films for children. There were no specific recommendations announced for accomplishing these ends, or, so far as is known, was any machinery created to arrive at any recommendations.

Said to have been called by Mrs. Calvin Coolidge, chairman of the National Committee of Organization Presidents and Excutives of the Motion Picture Research Council, and by Stephen Perkins Cabot, of the Council's executive committee, the conference was supposed to have been attended by some 74 delegates of the following 35 organizations:

Adult Education Association, American Association of University Women, American Jewish Congress, American Legion, American Museum of Natural History, Big Brothers and Big Sisters Foundation, Boy Scouts of America, B'nai B'rith, Catholic Boys Brigade of the United States, Catholic Daughters of America, Child Welfare League of America, Federal Council of Churches, Federal Motion Picture Council, General Federation of Women's Clubs, Girl Scouts, Institute of Geographical Exploration, International Association of Lions Clubs, International Dental Health Foundation, International Federation of Catholic Alumnae, Maryland Civic League for Motion Pictures, Massachusetts Civic League, National Association of Junior Leagues of America, National Congress of Parents and Teachers, National Council of Teachers of English, National Council of Women of the United States, National Council of Jewish Women, National Council of Young Women's Christian Association, National Education Association, National Federation of Business and Professional Women's Clubs, National Probation Association, National Women's Trade Union League of America, Russell Sage Foundation, Southern Women's Education Alliance, Women's League of the United Synagogues, National Board of the Young Women's Christian Association and the Motion Picture Research Council.

Dr. Ben D. Wood, of Columbia University, chairman of the conference, explained that while this action was not binding on the organizations represented in the conference, it is probable that the recommendations would be generally adopted in their main substance. The program, as outlined in an official Council statement, follows:

PART I—IMMEDIATE PROGRAM

A. Legislative.

Campaign for accomplishment of two federal objectives in 1935.

1. Abolition of compulsory block-booking.
2. Abolition of blind-selling.

To this end the conference recommends the appointment of two committees.

1. A legal committee to draft a single, brief and workable bill for submission to Congress in January,

And recommends to such committee, for its consideration, the several expressions of opinion made by the conference on the subject.

2. A campaign committee to plan and coordinate continued efforts for the accomplishment of these two legislative objectives and to assist in preparation and presentation of the case of the united organizations before Congressional committees.

B. Educational.

1. Encourage the teaching of film appreciation by its introduction into high schools and voluntary groups.
2. Encourage and cooperate in the establishment of a national film institute.
3. Recommend that constituent bodies of this conference take action to inform the public regarding the effects of unsocial moving pictures in personal and community life.

PART II—FURTHER PROGRAM

A. Legislative.

1. Amendment of anti-trust laws so as to prevent monopolies and combinations in restraint of trade in moving picture industry so far as is constitutional. (The conference recommends that, "as soon as the excellent research into trade practices already begun is completed, appropriate legislative objectives be formulated and submitted to cooperating organizations.")
2. Encouragement of community control or regulation of film exhibition.

PART III—TENTATIVE PROGRAM

1. Encouragement of a general program of public recreation under local boards.
2. Encouragement of the organization of local nontheatrical exhibitions as a partial solution of the problem of films for children.
3. Creation of a scientific, descriptive film service, assuming the abolition of enforced block-booking and blind-selling—this service not to be supported by the industry.

HOLDOVERS IN DENVER

There must have been an improvement in films during the past year, if the number of holdovers in Denver is any criterion. In the past 12 months, 12 pictures were held over at local theatres, compared to four held during the previous year. The films: "House of Rothschild," "I'm No Angel," "Footlight Parade," "Dancing Lady," "Dinner at Eight," "Little Women," "Viva Villa," "Dames," "Cleopatra," "Treasure Island," "Chained" and "Belle of the Nineties."

Kansas City Churches Planning Study Group

Cooperating with the Federal Council of Churches, the Kansas City Council of Churches will sponsor a group study over a period of weeks to mark a "new approach" to the question of the church and the motion picture. The course will be conducted by Reverend I. E. Deer, executive secretary of the Kansas City Council.

Form Agency To Book Shows for Wilby Circuit

A booking agency is to be opened in Charlotte, N. C., as a division of the North Carolina Theatres, Palmetta Amusement Company and Wilby circuit. It will be headed by Charles Mack of Atlanta, and will supply weekly stage shows to houses in North and South Carolina, Tennessee, Georgia, Alabama and Florida.

First of New Series Starts

The first of Educational's new "Young Romance" series was placed in production this week at the Astoria Studios on Long Island under the direction of Al Christie. Entitled "Three Cheers For Love," it will feature Sylvia Froos, radio singer.

B.I.P. Deal Is Off, Says Mark Oster

Mark Ostrer, one of the three brothers controlling the Gaumont properties in England, said late last week in New York that discussions pointing toward an affiliation of Gaumont with John Maxwell's British International Pictures, London, had definitely been abandoned. Mr. Ostrer made this statement privately after a phone conversation with his brothers in London. "It's a dead issue," he said.

The proposed deal was reported as one which would have amalgamated the two largest motion picture production, distribution and exhibition enterprises in the United Kingdom. Both control about 500 theatres.

However, and following Mark Ostrer's statement in New York that negotiations had been abandoned, Wall Street reports indicated that Mr. Maxwell's B. I. P. company is interested in obtaining the 49 per cent interest held in Gaumont by Fox Films.

Mr. Ostrer will return to London October 19, after having presided over the movement of Gaumont's invasion of the American market. Jeffrey Bernerd, who assisted him, will accompany him but will return soon.

Power, which grossed $15,480 at the Music Hall Sunday, established an all-time record for the weekend at the Tivoli in London, Mr. Ostrer was informed. The Tivoli's previous record was held by United Artists' "House of Rothschild."

The first two Gaumont releases under the invasion plan, "Chu Chin Chow" and "Power," were being sent into the field following Broadway showings, with "Chu Chin Chow" set in at the Fox theatre in Philadelphia, and "Power" scheduled for opening at the Locust there October 15.

Michael Balcon, Gaumont production head in London, now in New York, and Arthur Lee, Gaumont vice-president in America, were to leave this week on a theatre tour.

George W. Weeks, general sales manager, named Joe Kaliski sales manager at Washington; Mark Goldman, Pitsburgh; Harry Skirball, Cleveland, and Abe Fischer, home office representative for Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City.

Michael Balcon, Gaumont production chief now in New York, this week was conducting negotiations for the services of Jack Holt to appear in two pictures in England.

Gaumont will give a luncheon at the Waldorf Astoria October 15, in honor of Nova Pilbeam, 14--year-old star of "Little Friend."

Loew Net Is Expected To Equal $4 Per Share

A net of slightly more than $4 a share on the outstanding 1,464,205 common stock shares for the fiscal year ending September 1, 1934, will be shown by Loew's, Inc., when its annual report is made within the next month, it is authoritatively indicated.

This net is after depreciation and taxes as well as settlement of the recent libel suit on "Rasputin and the Empress," brought in London by the Princess Youssoupoff, for which the company paid $125,000. The net included profits from subsidiaries.

Loew's, Inc., has declared a regular quarterly dividend of $1.62½ per share on the preferred stock, payable November 20 to stockholders of record October 31.

REBELS CEASE FIRING AS THEATRE EMPTIES

Something which may easily set an all-time precedent for courtesy—especially among revolutionists—took place in Madrid Monday when rebels at Logrono, a suburb, suspended their sniping at the police for 15 minutes in order to permit the local motion picture theatre to "release" (sic: United Press) its patrons. This may be revolution a la 1934, but we feel it might take more than a little sporadic firing to keep an American audience from walking out on some pictures.

Bank Night Users Lose Many Appeals

"Bank Nights," ruled out by the Code Authority in decisions on a number of recent appeals from Local Grievance Boards' decrees, may become a protracted issue if the plan of California exhibitors to ask for a reversal of opinion is carried out. The San Fernando and the Ventura, in those California cities, have abandoned their defiance of the decision. Prohibition of the practice as unfair competition has been decreed in two cases by the Omaha board, twice by the Des Moines board. A decision against the Gem at Neodosha, Kan., was the seventh consecutive barring of the policy by the Kansas City board.

Amendment of the code to eliminate the provision requiring adherence within 45 days after its adoption or after entry of an individual or company into the business was approved Tuesday by the NRA.

In a letter to code assessment delinquents, John C. Flinn, executive secretary of the Code Authority, warned them that under a code amendment "the Code Authority shall have the right to institute legal proceedings for the collection" of assessments.

In San Francisco Sol A. Rosenblatt, division administrator, before returning to Washington, indicated that he has no present intention of resigning. Mr. Rosenblatt has approved an interpretative order requiring a minimum salary of $7.50 for each theatre booked for vaudeville performers, amateur or professional.

When it was learned at Washington that the rules governing employment of extras had been approved without a hearing for interested parties in the industry, NRA postponed until Thursday the effective date.

Despite protests from the Academy of Motion Picture Arts and Scientists, and the agents, the hearing on the agency code will be held in Washington, Mr. Rosenblatt ruled.

Wisconsin Allied, in convention in Milwaukee last week, adopted resolutions demanding a Congressional investigation of the code and revision of the copyright laws.

A public hearing on a proposed code modification and administration budget submitted by the Code Authority for the burlesque theatrical industry will be conducted Monday, October 22, by Acting Deputy Administrator E. E. McCleish, in the Green Room of the Raleigh hotel, Washington.

Katz Asks End to Paramount Suit

Asking dismissal of the suit brought against himself and 15 other members of Paramount's 1930-32 board of directors by the Paramount Publix trustees in bankruptcy to recover $12,237,071—the amount alleged to have been expended in company stock repurchase transactions—Sam Katz, former Paramount theatre head and now assistant to Louis B. Mayer of MGM, on Monday filed an amended answer to the trustees' complaint in supreme court, New York.

As Paramount neared reorganization informal discussions are being held separately by the various groups for candidates for the new directorate. Names tentatively mentioned, unofficially, include Frank A. Vanderlip, and Dr. Julius Klein as representatives of Paramount Publix, and Paramount-Famous-Lasky bondholders; Alvin J. Schlosser, for Paramount Broadway bondholders; Percy Johnston, president of Chemical Bank, for the banking group, and possibly Sir William Wiseman, of Kuhn, Loeb & Co., and Maurice Newton of Hallgarten & Co., for stockholders; and as representatives of the company itself, Adolph Zukor, George Schaefer, S. A. Lynch, Austin Keough and either Emanuel Cohen or N. L. Nathanson.

Mr. Katz's answer alleged that neither Paramount nor creditors of the company suffered loss or damage as a result of repurchase of the company's stock issued from 1929 to 1932 for the acquisition of theatres and that the payments did not constitute a "dividend or other distribution of assets to stockholders."

Mr. Katz's reply specifically defended the transactions whereby Paramount acquired the Kunsky-Trendle circuit in Detroit; Great States Theatres, Illinois, and a 50 per cent interest in both the William Morris Agency and Columbia Broadcasting System.

Other developments in the Paramount bankruptcy situation included settlement of a 1930 income tax claim of $471,452 filed against Paramount by the Treasury Department for $216,919; denial by U. S. circuit court of appeals, New York, of the application of Samuel Zirn, attorney for a Paramount bondholder group, for leave to appeal a U. S. district court order appointing Charles D. Hilles, Eugene W. Leake and Charles E. Richardson as trustees, and the filing of a claim by John Balaban on the unexpired portion of his contract.

Columbia Earnings To Parallel 1933

Business of Columbia Pictures Corporation in the first quarter of its current fiscal year—ended September 30—will compare favorably with that in the corresponding period a year ago, Abe Schneider, treasurer, told stockholders at the annual meeting in New York Tuesday. In the 13 weeks to Sept. 30, 1933, the company earned $1.36 a share on the common stock after the usual charges and after preferred dividends.

Contracts for the services of Harry Cohn, president, and Jack Cohn, vice-president, and extension of their options to purchase stock—both for a period of three years as of July 1, 1934—were unanimously ratified.

The stockholders reelected to the board of directors Jack Cohn, Leo M. Blancke, Nathan Burkan, Abe Schneider, Harry Cohn, S. Bornstein and J. Kerner.

Dr. A. H. Giannini, motion picture financier, attended and commended the report.

Gaumont British Opens For Business

This is a statement from exhibitors to exhibitors. We operate 350 theatres in London and the British Isles. De luxe, suburban, neighborhoods.

¶ We don't ask where pictures are made. All we ask is: "Are they good entertainment?" And that's all our patrons ask. We believe you and your patrons feel the same way.

¶ We are also producers. We will bring you 16 productions every year. We know—and you know—that new personalities, new faces, new stories and new treatments, are what you want. And that's what we'll give you.

¶ Mr. Sidney R. Kent, President of Fox Films Corp., after screening our product, invited us to release in the U. S., through Fox. We consider this a compliment. And a responsibility. Mr. Kent's standards are high. We will measure up to them.

¶ Our sales offices in the U. S. will be in the Fox Exchanges. The branches will handle prints and accessories. Our own sales force will shortly contact you from your Fox Exchange. Regal Films, Ltd., will continue to serve Canada.

¶ Our policy is simple. Screen our pictures. Look before you book. Our first [8] are presented herewith. They tell our story in one word—Box-office.

MARK OSTRER
Chairman of the Board

JEFFREY BERNERD
General Manager



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"CHU CHIN CHOW"

and NINE MORE!

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BOOKS 4

"POWER"

and THREE MORE!

POWER

Based on the celebrated novel by
LION FEUCHTWANGER

Directed by
LOTHAR MENDES

A tremendous new personality
Conrad VEIDT

BENITA HUME
GERALD du MAURIER
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Now Playing

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ENTHRALLING ROMANCE OF THE SLAVE GIRL WHOSE BEAUTY ENSLAVED HER MASTERS.

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WRECKED ROXY RECORDS!

TWO BIGGEST WEEKS IN LAST SEVEN YEARS!





CHU CHIN CHOW

AUTHOR: OSCAR ASCHE

DIRECTED *by* WALTER FORDE

MUSIC BY FREDRICK NORTON

MUSICAL DIRECTOR: LOUIS LEVY

with

ANNA MAY WONG

GEORGE ROBEY

FRITZ KORTNER



Directed by

VICTOR SAVILLE

Authors

EDWARD KNOBLOCK and BEVERLY NICHOLS

with FRITZ KORTNER
CONCHITA SUPERVIA
EMLYN WILLIAMS
CARL ESMOND
ALICE DELYSIA

A NEW PERSONALITY

Evelyn Laye in "Evensong"



THEY WERE LOVERS—ONLY YESTERDAY—BUT HE COULDN'T REMEMBER—AND SHE COULDN'T FORGET.



directed by

VICTOR SAVILLE

written by

H. M. HARWOOD

George ARLISS

in "The IRON DUKE"



with

ELLALINE TERRISS

GLADYS COOPER

A. E. MATTHEWS

ALLAN AYNESWORTH

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A New Personality

THE MOST SENSATIONAL DISCOVERY IN YEARS!

Jessie Matthews

in

"Evergreen"

SHE CAN SING! SHE CAN DANCE! SHE CAN ACT! SHE CAN LOOK! SHE CAN CHARM!

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Princess Personality Herself!

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Youth, beauty and a Million Dollars worth of Magnetism!

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This is not a prediction—this is a promise. Jessie Matthews will be one of the Biggest Box-Office Bets in America within the next 6 months.

Based an the stage play by BENN W. LEVY

Directed by

VICTOR SAVILLE

Lyrics and Music by HARRY M. WOODS

RICHARD RODGERS and LORENZ HART

GB



JESSIE MATTHEWS

"Princess Personality Herself"



A
NEW PERSONALITY

Jack Hulbert
in "JACK AHOY"

By Sidney Gilliat and John Orton



JACK HULBERT
in "JACK AHOY"
IS A HURRICANE OF HILARITY!

•

HE CAN SING! HE CAN DANCE!
HE CAN CLOWN!

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A WELCOME ADDITION TO THE EXCLUSIVE
CIRCLE OF TOP-NOTCH COMEDIANS!

Jack's Sensational Song Success—"MY HAT'S ON THE SIDE OF MY HEAD,"*will be Sung, Whistled and Played, on the Air and Everywhere: on Release.*

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A NEW PERSONALITY

EVELYN LAYE

in "Princess Charming"

WITH
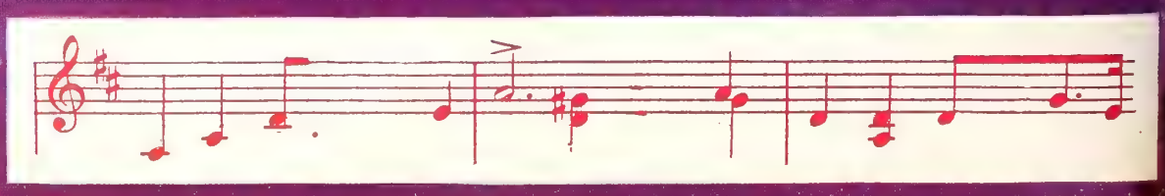
HARRY WILCOXSON

A NEW PERSONALITY • SENSATION OF "CLEOPATRA"!

YVONNE ARNAUD • GEORGE GROSSMITH

DIRECTED BY MAURICE ELVEY

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"HE ALWAYS OBEYED ORDERS – UNTIL HE WAS ORDERED TO ACT AS UNDERSTUDY FOR HER FUTURE HUSBAND."

One of the Greatest discoveries. One of the most deeply moving performances. One of the most sincere stories in years.

WOMEN WON'T CRY—THEY'LL SOB
—AND LOVE IT!



A NEW PERSONALITY

Nova Pilbeam

in

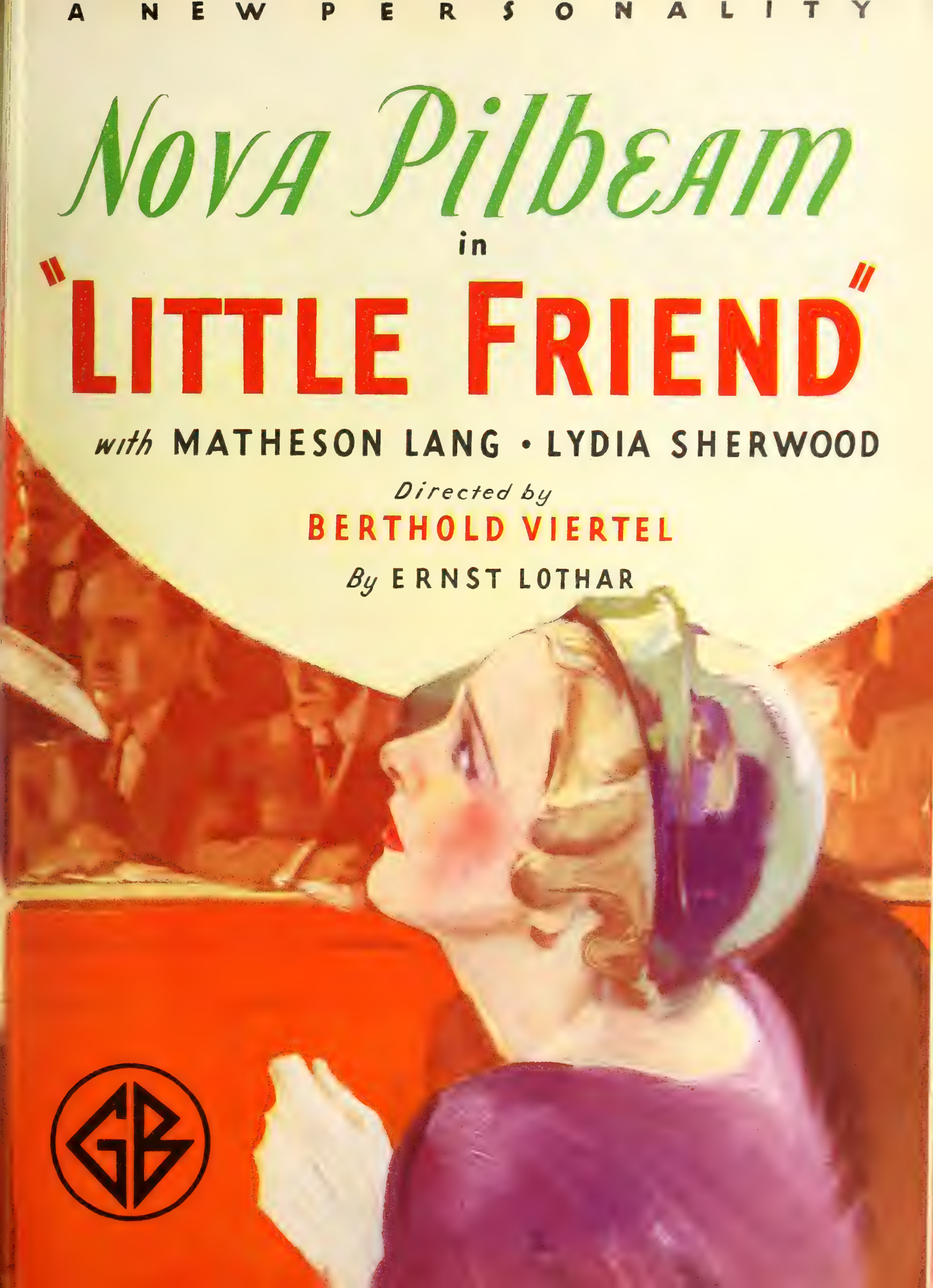
"LITTLE FRIEND"

with MATHESON LANG • LYDIA SHERWOOD

Directed by

BERTHOLD VIERTEL

By ERNST LOTHAR



OPENING OCT. 18 *TWICE DAILY* Coming! CRITERION THEATRE

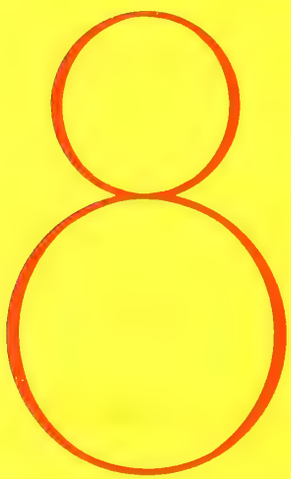
"MAN of ARAN"

DIRECTED BY ROBERT FLAHERTY

PRODUCER OF "NANOOK OF THE NORTH"



ON THE WAY



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Cleveland Court Backs Dual Ban

As the result of the granting of a permanent injunction against the Family theatre by Common Pleas Judge Alva Corlett last week, double feature programs will continue to be under ban in Cleveland and its suburbs.

The Family theatre, operated by Henry Kaplan, recently presented a double feature program, although it had previously signed the agreement eliminating all duals in the Greater Cleveland area.

Edward I. Siegal, representing the theatre, attempted to prove that the single feature agreement which went into effect on July 8, is a violation of the Ohio Valentine anti-trust law; that signatures to the agreement were secured by fraud, and that although it was stipulated that the single feature agreement would become effective only in the event that it was signed by every theatre then operating in the designated area, at least one house then in operation did not sign it.

Judge Corlett declared that none of the contentions of the attorney were proved by the evidence submitted. He therefore issued a permanent injunction restraining the showing of double features. Importance was attached to the case as it was the first test of the legality and binding effects of the Cleveland single feature agreement.

Loew and RKO In New York Deal

The Loew-RKO product situation in New York was settled last week after many weeks of negotiation between heads of the two circuits and Fox, Columbia and Universal.

RKO abandoned a deal with Columbia when it was impossible to agree on terms demanded by the latter, and as a result, Loew's will continue to have the entire Columbia output in New York while RKO gets the whole Universal program.

RKO also failed to reach an agreement with Skouras on pooling of product for the Riverside, and because of this failure the circuit will continue to show half of the Warner and Paramount schedule in addition to all of Universal and RKO Radio at the 81st Street, on upper Broadway. George Skouras, it is said, wanted to pool Fox with Radio, Paramount, Columbia, Universal and Warner, but because of contracts entered into for the 81st Street, giving Springer and Cocalis second run it was impossible to get clearance for the Riverside to show day and-date with the RKO house. As Skouras would accept no other terms than a simultaneous run before he pooled the Riverside and the 81st Street, the negotiations fell through.

Under the terms of the arrangement between RKO and Loew's, which go into effect immediately, Loew's will select five Universal pictures for its houses and turn the rest over to RKO. No Columbia product changes hands. Loew's will go through with its original contract with Columbia.

IT'S STUDIOS OR SINCLAIR: SCHENCK

The election of Upton Sinclair, "presenter" of William Fox, crusading novelist, former Socialist politically, now ostensibly a Democrat, and that party's candidate for governor of California, will spell collapse for the motion picture industry there, this week declared Nicholas M. Schenck, amplifying comments made previously in Havana and Miami. The president of United Artists and 20th Century, alighting at Newark Airport, with Douglas Fairbanks, after a trip of rain and fog, brought more gloom with his prediction, emphasized by the declaration that United Artists may move lock, stock and barrel to Florida if Mr. Sinclair is the choice of Coast voters.

The root of Mr. Schenck's prediction of dire results for the film industry lies in the drastic taxation program which is an important part of the Sinclair EPIC ("End Poverty in California") plan, which won him the nomination. Furthermore, in Mr. Schenck's opinion, Mr. Sinclair stands an excellent chance of winning, with the possibility that his election will see the actual development of his program, since a large majority election will force the legislature to do his bidding, taking it as a direct mandate of the people, Mr. Schenck indicated.

Florida, where a state policy finds the powers that be highly favorable to the entrance of new capital, and where, Mr. Schenck indicates, a "reasonable" tax program may be expected, appears the likely site if the United Artists or other studios should pick up and move. New York is too large, has too many diversified interests to be practicable as a film center, he said.

Clark, Wobber Plan Visit to Fox Studio

John D. Clark, Fox general sales manager, will leave for the Coast shortly, accompanied by Herman Wobber. After a visit to the studio, the two will return east, visiting Fox exchanges en route, and holding special meetings in connection with the Sidney R. Kent drive.

New Fox films and the Kent drive were discussed by Mr. Wobber at a meeting last week of bookers and salesmen at the New York exchange. Present were E. C. Grainger, William Sussman and Harry Buxbaum.

New Jersey Group Condemns Dual Bills

The Finer Film Federation of New Jersey, meeting last week at East Orange, N. J., passed a resolution condemning the showing of double features at neighborhood houses. The resolution followed an address by the Reverend Walter M. Howlett of the Greater New York Federation of Churches, in which he said that religious organizations interested in better films are marking time.

RKO Payments Await Agreement

Pending submission of a new agreement to the United States district court in New York providing for a reduction in the amount of the monthly maturity of the notes, the payment of accumulated maturities of $600,000, of principal amount of the $1,500,000 RKO gold notes outstanding is being held in abeyance. These notes are held by Consolidated Film Industries and secured by practically all of the RKO investments in subsidiaries.

If approved by the court the new agreement may lower maturities from $300,000 per month to approximately $50,000 monthly, it is said. Thus RKO would have 30 months in which to retire the notes instead of the five-month period in which the company has been committed to meet the $1,500,000 heretofore. The agreement, not finally completed, will probably be presented to Federal Judge William Bondy within two weeks.

Consolidated acquired the RKO notes from the Chemical Bank & Trust Co. and Commercial Investment Trust last June, at which time they aggregated $1,825,000, maturing on the principal amount of $25,000 on July 1 and $300,000 August 1, and monthly thereafter up to and including January 1, 1935. The July and August payments were met by RKO, but the September and October maturities were deferred pending outcome of the negotiations for a reduction in amount of the monthly obligations.

That a new lease on the Music Hall in Radio City may not be entered into between RKO and Rockefeller Center appeared possible late last week as negotiations which have been in progress almost daily between the two for almost two months was said to have reached an impasse. RKO's lease on the Music Hall expired September 1.

Discussions of a renewal of the lease began almost immediately subsequent to its expiration. It is now understood that the discussions of late have revolved, not around a new lease, but around RKO's future status in operation of the house.

Operation of the Music Hall by the Rockefeller interests might be carried on under the direction of W. G. Van Schmus, who has been directing the theatre for some months. That there will continue to be a definite relationship between RKO and the Music Hall seems certain, although, it is said, that affiliation may be limited to an arrangement which will merely provide the theatre with product.

Campbell Radio Series Begins with Screen Stars

The radio program of the Campbell Soup Company, known as "Hollywood Hotel," was inaugurated last Friday night over 88 stations of the Columbia Broadcasting System. Most of the actors on the weekly program have been signed for three years. They include such screen names as El Brendel, Dick Powell and Ted FioRito and his orchestra. The guest stars on the opening program were Claudette Colbert and Warren William.

MPTOA, Allied Seek Affiliations In Several States

As Allied States Association last week drew the affiliation of the recently-organized GFTA (Georgia, Florida, Tennessee, Alabama) Independent Theatre Owners Association, with headquarters in Atlanta, new units of the Motion Picture Theatre Owners of America were expected momentarily in northern New Jersey, Michigan and eastern New York.

Sidney Samuelson, president of Allied, announced the GFTA affiliation on his return to New York from Atlanta, pointing out that Allied now has units in 32 states. "We are not through with our expansion plans yet and will not be until we have complete coverage in the United States," Mr. Samuelson said. He plans to attend the convention of the Michigan unit in the near future, which has been postponed because of code problems which effect the unit and which it is necessary to dispose of first.

A discussion of distributors' sales policies, of new product and double billing featured the Wisconsin Allied convention last week in Milwaukee. About 40 delegates were in attendance.

The three units planned by the MPTOA are said to be invasions of Allied-dominated territory. Allied plans eventually to enter all territories, a move which is not expected to go unchallenged by the MPTOA. With a possible entrance of MPTOA into northern New Jersey, the personal stronghold of Mr. Samuelson, it is expected Allied will concentrate on affiliations in additional southern territory.

MPTOA leaders attended, in Memphis, the annual convention of the MPTO of Arkansas, Mississippi and Tennessee, held early this week. M. A. Lightman, president of the Tri-States unit, presided. Ed Kuykendall, MPTOA president, headed the group of leaders attending. Fred Wehrenberg, president of the MPTO of Eastern Missouri and Southern Illinois, and Jack Miller, president of the Exhibitors' Association of Chicago, accompanied Mr. Kuykendall.

Organization of theatres into an insurance mutual as protection against discriminatory fire insurance rates, was suggested by R. X. Williams, Oxford, Tenn. Satisfaction was expressed with the progress in the wholesome films drive and opposition was voiced to the increased music tax.

William Davis was named last week head of the MPTO of Western Pennsylvania at Pittsburgh, succeeding Dr. Herman. All other officers were reelected, with the exception of two directors, the two new board members being Guy Ida and William Walker.

George P. Aarons, secretary of the Motion Picture Theatre Owners of eastern Pennsylvania, southern New Jersey and Delaware, this week urged formation of a buying combine of all unaffiliated theatres in the territory to oppose high percentage playing terms. Mr. Aarons said affiliated theatres pay a maximum of 20 per cent, independent theatres 50 per cent.

165 Features and 228 Shorts Have Received Certificates of Approval

Certificates of approval have been issued by the Production Code Administration, headed by Joseph I. Breen, to the eight large distributors and 12 independents for some 165 features and 228 one and two-reel short subjects, since the Administration started functioning on July 11th. Vincent G. Hart, assistant to Mr. Breen, supervises the issuance of certificates to pictures presented for approval in the east.

Columbia and Fox presented the most feature productions to the Administration, each having received certificates for 25 pictures. In addition, Fox was given three certificates for pictures submitted in the east. Warners received 24 feature certificates, Paramount, 17; Radio and United Artists, 13 each; Universal, 12 and Metro-Goldwyn-Mayer, 11. The activities in this connection outlined in tabulated form below, indicate the wide extent of product on hand at this time for showing in theatres:

COMPANY	FEATURES EAST (a)	FEATURES WEST (b)	SHORT SUBJECTS EAST (a)	SHORT SUBJECTS WEST (b)	SERIALS
CELEBRITY	..	..	..	3	..
CHESTERFIELD	..	2	..	..	..
COLUMBIA	..	25	12	20	..
FIRST DIVISION	1	..	..	2	..
FOX*	3	25	22	4	..
GAUMONT	1	..	..	..	..
INVINCIBLE	..	2	..	..	..
LIBERTY	..	3	..	..	..
MAJESTIC	..	4	..	..	..
MASCOT	..	2	..	..	..
MASTER ARTS	..	..	..	2	..
MGM	..	11	..	29	..
MONOGRAM	..	6	..	..	..
PARAMOUNT	2	15	19	2	..
PRINCIPAL	..	1	..	6	8**
RKO RADIO	1	12	8	22	..
SHOWMEN'S	..	..	..	1	..
UNITED ARTISTS***	6	7	..	3	..
UNIVERSAL	..	12	2	20	8**
WARNERS	1	23	36	15	..
TOTALS	15	150	99	129	16**

GRAND TOTALS: Features 165—Shorts 228—Serials 16**.

(a) Eastern branch of Production Code Administration is presided over in New York by Vincent G. Hart.
(b) Production Code Administration in Hollywood in charge of Joseph I. Breen, Administrator.
(*) Includes Educational Short Subject releases.
(**) Individual episodes.
(***) Includes such production affiliates as Reliance, 20th Century, et al; also Mundus releases.

News Shots Taken Up 26,000 Feet

The newsreel added another chapter to its long record of accomplishments over the week-end with a flight—five miles above New York City, where for nearly an hour a Fox Movietone monoplane battled at 125 miles an hour against a wind of the same velocity. More than 26,000 feet above the city Jack Kuhne, Movietone aviation editor, and the Fox pilot, Charlie Stoeffer, sometimes were actually flying backwards in the rarified atmosphere with a registered temperature of 30 degrees below zero.

On Monday the New York *Times* and New York *American* carried front page stories of the adventure and Monday night Lowell Thomas, Fox Movietone commentator, told about it on his nightly news broadcast.

Fox said that Mr. Kuhne's expedition into the air took more than three months to prepare. Several unnatural elements had to be counteracted and, aside from the overhauling of the plane itself, special precautions were necessary to safeguard the photographic equipment.

Above 15,000 feet, subzero temperatures were encountered along with the rarified atmosphere in which the usual camera mechanisms will not function. An ordinary camera, it was said, freezes at 10 above zero. Filters and raw stock crystallize and crumble to dust at 15 degrees below zero. Sustenance of human life necessitated oxygen tanks.

Mr. Stoeffer said the atmosphere was so clear that he easily could identify points more than 100 miles away without binoculars. Montauk Point at Long Island's extremity and the ocean beyond were visible to the east.

Mr. Kuhne, using an infra-red camera made a number of long shots of New York, which will appear in Fox Movietone News, volume eight, number 7.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

BABES IN TOYLAND

MGM-Hal Roach

To a greater extent than ordinarily, showmanship that accrues to production value is to be found in this picture. It's a feature length Laurel and Hardy, adapted from Victor Herbert's musical comedy that was popular a generation or more ago. The book and lyrics are by Glen MacDonough, the screen play by Frank Butler and Nick Grinde. "Babes in Toyland" is being codirected by Gus Mains and Charles Rogers, who have directed many Laurel and Hardy shorts.

Supporting the modern clowns are Charlotte Henry, remembered for "Alice in Wonderland"; Henry Kleinbach, Felix Knight, Florence Roberts, Ferdinand Munier, William Burress, Virginia Karns, Johnny Downs and Jean Darling.

In atmosphere, the story is a fairy tale fantasy. There is a story which for a comedy carries a greater than usual amount of contrasting drama and human interest. It's the yarn of a toy maker and his wife and the part which his two assistants played. But the characters giving it life and color are the old Mother Goose heroes and heroines such as Bo-Peep, Tom-Tom, the Piper's Son, the Old Woman Who Lived in a Shoe and her brood, Little Boy Blue and all the rest.

Supplementing the comedy drama is the inclusion of the famous Victor Herbert musical numbers, "March of the Toys," "Toyland," "Castles in Spain" and "I Can't Do That Sum." As backgrounds for the motivating story as well as for the special numbers, there is a group of uniquely constructed sets that should not be ignored in any publicity.

While there is plenty of legitimate entertainment discernible in the production, the fact that it will be released prior to and in the holiday season makes possible a topical appeal highly advantageous to business.

THE PRESIDENT VANISHES

Paramount-Walter Wanger

This title carries a thrill that the powerful story substantiating it graphically seeks to make good. Fantastically real, because of its fictionized historical and political counterpart, it deals with a subject and conditions always prominent in the public mind. The world is at war. As the president of the United States tries to keep the country out of it a group composed of politicians, newspaper publishers, bankers, munition makers, industrial kings—the war profiteers—through a subsidized press whip the populace into a patriotic frenzy that demands war and a collection of past debts by force. Rallying to their support, condemned yet secretly supported, comes a great invisible national organization, "The Grey Shirts." The tide of opinion turning against the President, he vanishes and the world is informed that he has been kidnaped. The state of mind changes amazingly. The people want their President. The war makers are blamed for his disappearance. As the Grey Shirts and pacifists stir up frenzy, the horror of war is realized. Then the President returns. Over the radio, he pleads his cause and tells why. Although they never learn what happened, war is averted, the profiteers are exposed and peace is maintained.

The picture was adapted from an anonymously written but widely read novel, by Lynn Starling, who did "Torch Singer." The screen play is by Carey Wilson and Cedric Worth. William Wellman, maker of many popular successes including "The Conquerors," is directing.

A large cast brings the story to screen realism. Arthur Byron is the president, Janet Beecher his wife. Principal supports are Paul Kelly, Peggy Conklin, a newcomer from the stage; Sidney Blackmer, Edward Arnold, Walter Kingsford, DeWitt Jennings, Douglas Wood, Charles Grapewin, Charles Jennings, Edward Ellis and Rosalind Russell. Other names are Jason Robards, Paul Harvey, Robert McWade, Osgood Perkins, Andy Devine, Harry Woods, Irene Franklin, Tommy Dugan and Clara Blandick.

As can be gleaned from the summary, topical, exciting, up-to-the-minute showmanship that startles public attention is made available by the dramatic tenor of this story.

THE MIGHTY BARNUM

20th Century

As the title signifies, this should be a showmanship show. It's about the great showman, Phineas T. Barnum, his life and unparalleled exploits. Not a circus picture, it should, however, be one calling for the last word in circus exploitation. The original story and screen play are by Gene Fowler and Bess Meredith. Walter Lang is directing.

There is commercial value of more than ordinary worth in the personnel. Wallace Beery is Barnum. The screen names supporting him include Adolphe Menjou, Janet Beecher, seen in "Gallant Lady" and "The Last Gentleman"; Rochelle Hudson, John Hyams, Virginia Bruce, recently in Monogram's "Jane Eyre"; May Boley, Lucille LaVerne, Herman Bing, Tammany Young and Charles Judels.

As there is value in the name strength, so there is in the production incidents, with such great feats of showmanship as the exhibition of the oldest woman in the world, the first bearded woman, the illustrious Cardiff Giant, the presentation of Tom Thumb and his wife, the bringing of the Swedish Nightingale, Jenny Lind, to America, and the start of the Barnum and Bailey circus with the great elephant, Jumbo, as the big attraction.

Against this hectic background, there is Barnum's life story, the man who in his greatest failures as well as most vivid triumphs was a sore trial to his wife. Therein it combines two great commercial production assets, romantic drama and colorful atmosphere. It should prove a carnival for ingenious showmen. Potential exploitation possibilities are to be found in practically every sequence. The thing that made Barnum, ballyhoo, is the peg upon which should be hung every interest-creating idea.

REPEAL

MGM

Much that is commercially valuable is readily evident in this production. The story by Charles Francis Coe was a *Saturday Evening Post* feature several months ago. Its readers as well as those of other Coe features constitute a ready made audience. The screen play is by Belle and Samuel Spewack. It is being directed by Jack Conway, maker of "Viva Villa," "Hell Below" and "The Nuisance."

To the value accruing to writing and directorial credits is added the patron popularity of the principal cast names. Carole Lombard, whose current "Lady by Choice," in which she is co-featured with May Robson, should prove helpful, is the girl about whom all the colorful and exciting drama, comedy and romance rotate. Principal supporting parts are composed of known names. The four so active in her life are Chester Morris, whose latest picture is "Let's Talk It Over"; Leo Carillo, who did one of the outstanding jobs in "Viva Villa"; Sam Hardy, recently featured in "Little Miss Marker," and Nat Pendleton, currently in "Catspaw." Other principals are Zasu Pitts and Walter Walker.

Comedy melodrama, told against the chilling and thrilling background of nervous fingered racketeerdom, is the quality that motivates the yarn. By no means a gangster story and full of the entertainment type atmosphere, it tells of a showgirl who had ambitions. Getting what she wanted, money and thrill, she was smart enough to have a trust fund, but when real love came along she was ready to give that away to prove she was on the level.

It looks as though there is going to be plenty with which to work in this one. There are story, personalities and color to exploit.

ROMANCE IN MANHATTAN

Radio

This is comedy romance which, despite the impression naturally created by the title, is aimed more at the masses than at the sophisticates. While New York is the principal locale, the yarn has a refreshing verve and promises the color in unique love interest and light drama that the theme suggests.

The story is by Norman Krasna, who has several popular pictures to his credit, and Don Hartman. The screen play is by Edward Kaufman, who did "Aggie Appleby," and Jane Murfin, scenarist on "Spitfire" and "Life of Vergie Winters." The director, Stephen Roberts, recently did "The Trumpet Blows."

Two players, whose popularity is increasing daily because of recent appearances, have the

(Continued on following page, column 1)

CUTTING ROOM

(Continued from preceding page)

leads. Francis Lederer, whose current "Pursuit of Happiness" should do much for him as an attraction, has the lead. Opposite him is Ginger Rogers, seen in several outstanding productions and currently in "The Gay Divorcee." Numbered among the principal supporting players are Helen Ware, seen in "Sadie McKee"; J. Farrell Macdonald, Lillian Harman, Eily Malyon and Jimmy Butler.

The story concerns a young Balkan Mountain shepherd, who, while posing for a magazine illustrator, learns of the glories of America and comes here. A crook sells him the Central Park sheep flock. Befriended by his artistic friend, he gets a job as dishwasher in a beer hall to emerge as a star singing waiter. Romance comes to him as he meets a girl from his own country, only to lose her. Searching in vain, he returns to his beer hall job to find a great celebration and the light of his love being married to another. But the strength of his love is rivaled only by the manner in which he has got onto the American way of doing things, particularly as to how quickly a divorce can be arranged.

LIFE RETURNS

Universal

This is a dramatic story with a vivid suggestion of powerful human interest. Basically it's the story of a man and his boy. Both lives were nearly wrecked as the father, neglecting all the ordinary affairs of life, devoted all his efforts toward discovering the secret of making the dead live again.

The yarn is an original by Eugene Frenke, who is also the director and collaborator on the screen play with C. Wolfe Gilbert. The leading roles are played by Onslow Stevens and George Breakston, who was seen in "No Greater Glory" and "Mrs. Wiggs of Cabbage Patch." Others in the cast are Lois Wilson, currently in "There's Always Tomorrow" and "School for Girls"; Stanley Fields, seen in "Many Happy Returns" and "The Criminal Within"; Valerie Hobson, a British picture personality and brand new to American audiences; Maidel Turner, Richard Carle, Frank Reicher, Lois January and Richard Quine.

Because of its story character, "Life Returns" is an interesting entertainment experiment. While dealing in standard elements, drama both life and character being accented, it does so in a manner that is novel to American production. As the man ignores all husbandly and fatherly duties, he continually disappoints those who believe most in him, particularly the boy. Only when, with the assistance of old student-day associates, he discovers the secret of life anew, is he the hero the boy wants him to be.

As the story is unusual, it suggests that novel and different showmanship be utilized.

MPTOA Plans Fight To Finish on Dual Bills

The Motion Picture Theatre Owners of America last week announced it would conduct a "fight to the finish" against double features when, as and if the motion picture code is re-written. The MPTOA described the Code Authority's ruling that a theatre's clearance cannot be predicated on whether or not it practices double featuring as "a short-sighted and regrettable one which has demoralized exhibition in many cities and enables powerful buyers to 'hog the market' without overbuying."

"When the code is re-written," the bulletin says, "this question will have to be threshed out or it will slowly strangle business, as well as bring on another wave of indignation against the movies." Allied of New Jersey has dropped its plan to adopt a single feature policy in the entire northern New Jersey sector and instead will try to get exhibitors in each of the individual territories to abandon the practice.

MGM Drops Plans to Release "Wandering Jew"

MGM has definitely dropped "The Wandering Jew," and Franklin Films Company, which owns the American distribution rights, will send the picture back to Twickenham Studios, England, without showing it here. Only the New York territory had been sold.

In releasing MGM from the contract, William Shapiro, president of Franklin, does not receive any money except what expenses were incurred. Rabbi Stephen Wise and a rabbinical committee in New York had recommended it not be shown in this country.

New York ITOA Moves

The Independent Theatre Owners Association in New York has moved its quarters to the Lincoln Hotel.

BEST SELLERS AND RENTERS

Following are listings of The Ten Best Sellers and The Ten Best Renters, as presented by the October issue of The Retail Bookseller, *published by The Baker & Taylor Company, New York. The Best Sellers are ranked according to actual count of Baker & Taylor sales for the period indicated; The Best Renters are based upon nationwide reports.*

The Best Sellers

(*August* 20 *to September* 17)

1. Dusk at the Grove. By Samuel Rogers.
2. So Red the Rose. Stark Young.
3. Captain Nicholas. Hugh Walpole.
4. Maiden Voyage. Kathleen Norris.
5. Honor Bound. Faith Baldwin.
6. The Electric Torch. Ethel M. Dell.
7. The Strange Boarders of Palace Crescent. E. Phillips Oppenheim.
8. Lamb in His Bosom. Caroline Miller.
9. Good-bye, Mr. Chips. James Hilton.
10. The Peel Trait. Joseph C. Lincoln.

The Best Renters

(*August* 10 *to September* 10)

1. Lamb in His Bosom. By Caroline Miller.
2. So Red the Rose. Stark Young.
3. Holy Deadlock. A. P. Herbert.
4. Anthony Adverse. Hervey Allen.
5. I, Claudius. Robert Graves.
6. Years Are So Long. Josephine Lawrence.
7. Private Worlds. Phyllis Bottome.
8. Friends and Romans. Virginia Faulkner.
9. Captain Nicholas. Hugh Walpole.
10. Rivers Glide On. A. Hamilton Gibbs.

STORY SALES

(Week Ending October 6th)

SOURCE OF MATERIAL

COMPANY	ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Columbia	3	..	..	3
Fox	..	1	..	1
Metro	1	3*	..	4
Monogram	..	2	..	2
Paramount	..	1	..	1
Radio	..	2*	..	2
Reliance (U. A.)	..	1	..	1
20th Century (U. A.)	..	..	1	1
Warners	1	..	..	1
TOTAL FOR THE WEEK	5	10	1	16
TOTAL SINCE SEPT. 1	33	50	8	91

(*) Includes one story published in magazine form.

BORN WITH WINGS, book, by Marguerite Roberts, purchased by Paramount.

CALL OF THE REDWOODS, book, by Samuel Raphaelson, purchased by Fox.

DE LUXE, play, by Louis Bromfield, purchased by Monogram for John Wayne.

GHUNGA DIN, book, taken from Rudyard Kipling's story, purchased by Reliance Pictures, for United Artists release.

FRISCO FURY, original, by H. S. Kraft and Samuel Ornitz, purchased by Columbia as a possible vehicle for Jack Holt.

GABRIEL CONROY, book, by Bret Harte, purchased by Monogram for John Wayne.

LEAVENWORTH CASE, book, by Anna Catherine Green, purchased by Monogram.

MY BROTHER'S WIFE, book, by George Auerbach, purchased by Metro, for Clark Gable and Jean Harlow.

RAGE OF HEAVEN, book, by James Hilton, purchased by Metro.

SONG OF THE DAMNED, original, by Fred Crasac, purchased by Columbia.

SPORT PAGE, original, by George Bricker, purchased by Warners, screen play assigned to Mr. Bricker and Brown Holmes.

STAR AT MIDNIGHT, book, by Arthur Somers Roche, purchased by Radio for William Powell.

UNTITLED, original, by Stuart Palmer, purchased by Radio for Wheeler and Woolsey.

UNTITLED "Colin Glencannon" sea stories, by Guy Gilpatric, purchased by Metro.

UNTITLED, original, by Irvin Cobb, purchased by Metro.

UNTITLED, original, about Houdini, by Jo Swerling, purchased by Columbia.

Pioneer to Do Thackeray Story for Radio Release

Miriam Hopkins has been selected by RKO Radio to star in "Becky Sharp," the first full feature to be produced in Technicolor by Pioneer Pictures for RKO release. The film is an adaptation of "Vanity Fair," the famous Thackeray novel, in the stage version of which Mrs. Fiske played.

Kenneth Macgowan will supervise the film, with Robert Edmund Jones in charge of color direction. John Hay Whitney is president of Pioneer. Lowell Sherman, who just completed a Universal assignment, has been signed to direct the picture.

Heads Warner Club

George Jones, office manager of the Warner Atlanta branch, has been elected president of the local Warner Club, social organization of employees.

365 LAUGHS . . .
365 THRILLS . . .
365 MORE LAUGHS . . .

FROM the private notebook of a famous Coast columnist...comes this laughing lowdown on a couple of Hollywood upstarts . . . who start up the ladder to fame . . . and climb into a storm center of comic complications.



Date it in for preferred time —and give your crowds the time of their lives!

365 NIGHTS IN HOLLYWOOD

JAMES DUNN
ALICE FAYE

Mitchell and Durant

John Bradford

Produced by Sol M. Wurtzel

Directed by George Marshall

Based on a book of short stories by Jimmy Starr
Screen play by William Conselman and Henry Johnson



ALICE FAYE SINGS AGAIN ...only MORE SO!

FOX

You and your



STOP PRESS!!

ROXY REPORTS BIGGEST BUSINESS IN THEATRE'S ENTIRE HISTORY ... 58,837* JAMMED HOUSE OVER SATURDAY AND SUNDAY... POLICE RESERVES CALLED TO HANDLE UNPRECEDENTED THRONGS... FIRE DEPARTMENT FORCED ALL BOX OFFICES TO CLOSE 37 MINUTES BECAUSE OF OVERCROWDING!

*and "the adults outnumbered the juveniles 10 to 1," says Film Daily

SELL IT TO THE ADULTS

...the kid trade will take care of itself!

audience . . .

will laugh and cry together

If you've seen it . . . you know how tears of sympathy and gladness well into your eyes . . . as a jealous aunt and her snooty son make life a hell for this motherless lad . . . and *almost* turn his father against him.

Jackie Cooper

in

PECK'S BAD BOY

THOMAS MEIGHAN
JACKIE SEARL
O. P. HEGGIE
DOROTHY PETERSON

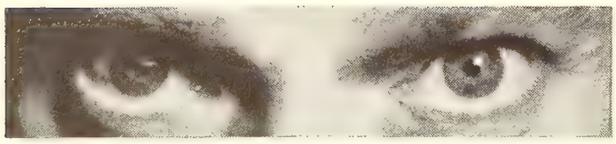
A Sol Lesser Production

Directed by Edward F. Cline

Screen play by Bernard Schubert and Marguerite Roberts

FOX

"WATCH MARIE GALANTE"



Secret councils of great nations dispatched this grim command . . . and hidden "eyes" saw danger in every move of this lonely girl . . . too innocent to know her own allure.

"WATCH KETTI GALLIAN"

Industry insiders privileged to witness the completely fascinating performance of this magnetic personality have tipped the word to fellow showmen. Soon the word will spread to all the world!





Marie Galante

with

SPENCER TRACY
KETTI GALLIAN

NED SPARKS
HELEN MORGAN
SIEGFRIED RUMANN
LESLIE FENTON
ARTHUR BYRON
JAY C. FLIPPEN
& STEPIN FETCHIT

Produced by Winfield Sheehan
Directed by Henry King
Screen play by Reginald Berkeley
Based on a novel by Jacques Deval

FOX

Education Council Starts Film Test

"Pleasure and education can be combined perfectly," Professor Kirtley B. Mather of Harvard University announced at the opening of the series of motion picture showings under the auspices of the Adult Education Council of Greater Boston at the Fine Arts Theatre, Boston, Thursday evening. Professor Mather is president of the Education Council.

"To that end," said Professor Mather, "the Council is preparing a series of programs covering the humanities and the sciences which will demonstrate that all education is not academic."

Harvard Foundation To Help

Each week the Fine Arts Theatre will present two short pictures in the humanities and sciences as well as the regular program of American and foreign films. To these programs will come the benefits of the research work of the Harvard Film Foundation. The effort will be to provide a balanced program.

Manager George Kraska of the Fine Arts Theatre selected the opening program to show what can be accomplished by combining artistic films with entertainment of educational value.

The feature was "The Blue Light," screen drama in Italian and German, released by Du World, filmed in the Italian Tyrol, and written and directed by Leni Riefenstahl, who likewise was the leading character. Also on the program are "Manchukuo," a newsreel; "The String Choir," illustrating the functions of the violin, viola, violoncello and double-bass of the orchestra; "The Earth's Rocky Crust," a geological film by Dr. Mather, and a Silly Symphony, "The Grasshopper and the Ants."

There were no vacant seats for the opening and it was not an invitation affair. The audience resembled one attending openings of the opera with richly gowned women and men in full evening attire. The new policy at the Fine Arts calls for a top admission price of $1.50.

Church Groups Attack Screen

The Quakers pledged Legion of Decency cooperation at their Indiana annual meeting, at Richmond. At Savannah, Ga., the United Lutheran Church in America, at its biennial convention, beginning October 17, will be told by its moral and social welfare committee that "the moral situation in moving pictures has grown steadily worse" and the time is here to attack at the box office. At Akron, Ohio, the 31st general conference of the Evangelical Church was told in a message from its bishops that the industry is a "nefarious institution" which "might well be designated as a 'billion dollar filth mill.'" The Pioneer District Walther League, Lutheran group, at its 41st convention in Buffalo, N. Y., demanded a boycotting of theatres showing objectionable pictures.

Previewing for civic and club leaders will be asked at Youngstown, Ohio, and the Better Films Council of Louisville and Jefferson has indorsed a plan for a series of pictures for juveniles.

IN THE COURTS

Warner Brothers Pictures, General Talking Pictures, Radio Corporation of America, Erpi, Western Electric, A. T. & T., Duovac Radio and several other motion picture and electric companies are involved in suits listed on the current calendar of the United States district court at Wilmington, Del.

The following are listed for **trials:**

General Talking Pictures Corporation, represented by Hugh M. Morris, Wilmington, against A. T. & T., Western Electric and Erpi, represented by Marvel, Morford, Ward & Logan, Wilmington.

Harry Koplar, represented by Richards, Layton and Finger, Wilmington, against Warner Brothers, Pictures, Inc., represented by Hugh M. Morris.

Duovac Radio Corporation, represented by Hugh M. Morris, against A. T. & T., Western Electric and Erpi, represented by Marvel, Morford, Ward & Logan.

Max Goldberg, Salem, Mass., represented by Haring & Morris, Wilmington, against Warner Brothers Pictures, Inc., and Harry M. Warner, et al., represented by Hugh M. Morris.

International Research Corporation, represented by E. E. Berl, Wilmington, against United States Radio and Television Corporation, represented by Hugh M. Morris.

Radio Patents Corporation, represented by Hugh M. Morris against Westinghouse Electric Supply Company, represented by E. E. Berl.

Westinghouse Electric and Manufacturing Company, represented by Hugh M. Morris, against The Hammand Clock Company, represented by E. E. Berl.

The following are listed for argument:

News Projection Corporation, represented by Ward & Gray, Wilmington, against Trans Lux Daylight Picture Screen Corporation, represented by John Biggs, Jr., Wilmington.

Helen May Fessenden, administratrix of the estate of Reginald A. Fessenden, represented by E. E. Berl, against Radio Corporation of America, represented by William G. Mahaffey, Wilmington.

Unusual Material On Scientific Film

Elaborate and attractive advertising material has been prepared by Erpi Picture Consultants, subsidiary of Electrical Research Products, Inc., for the production, "The Human Adventure," which was produced by the Oriental Institute of the University of Chicago, with the technical assistance of Erpi Picture Consultants, which is distributing in the non-theatrical field.

The film was produced under the scientific supervision of Dr. James H. Breasted, with the story, narration and direction handled by Charles Breasted. Designed primarily as an educational film, the eight-reel subject depicts what is described as the rise of man from savagery to civilization. Through the use of airplanes for the most part, the activities of numerous archeological expeditions into the sections of the world where civilization had its beginnings were photographed. The film required more than three years in the making, two separate trips from Chicago to the Near East having been necessary for the production.

The advertising which has been prepared on the film is considerably more elaborate than the material usually developed for non-theatrical motion pictures.

Gaumont Officials At AMPA Lunch

The Associated Motion Picture Advertisers, of New York, and officials of Gaumont British Pictures participated in a "hands-across the sea" luncheon last Thursday at the regular weekly get-together of AMPA in the Motion Picture Club on Longacre Square.

Martin Quigley was guest chairman and introduced, as guests of AMPA, Jeffrey Bernerd, of Gaumont, London; Arthur Lee, vice-president of Gaumont in America; Nova Pilbeam, Benita Hume, Jack Hulbert, "Tiger" King and Michael Delane, Gaumont players; Robert Flaherty, producer of "The Man of Aran"; Michael Balcon, Gaumont production head, and Berthold Viertel. Mr. Bernerd, who also represented Mark Ostrer, one of the three brothers controlling the Gaumont enterprises in Britain, explained the intentions of his company in its invasion of the American market. Mr. Ostrer was ill and was unable to attend.

Mr. Quigley and William R. Ferguson, president of AMPA, also introduced to the 200 press, publicity and motion picture people present J. J. McCarthy and Lester Thompson, of the MPPDA'S Advertising Advisory Council; Walter Moore, Paula Gould, Robert Appleby, Dave Gould, William Gargan, J. H. Hoffberg and Douglas Churchill, who is the Hollywood correspondent of the New York *Times*.

Gus Edwards, Tony Marconi, Eddie Peaboy and Harry Hershfield entertained.

Circuits, Unions In Wage Parley

Deliberations to ascertain equitable and uniform wage scales for motion picture projectionists got underway in New York this week as a fact-finding committee composed of circuit and union officials completed the assembly of data on which to establish its conclusions. No new agreements have been entered into by the major circuits in New York and Local 306 to replace contracts which expired September 1, and none are planned until after the committee has made known the results of its negotiations.

In Memphis last week all efforts of M. A. Lightman to reach an agreement with union labor failed, with the operators' and stagehands' unions at odds over whether the Lightman Strand must have a stage hand, a stand which has resulted in employment of non-union men at the house for over a year. The Strand has been the target of much picketing and occasional stench bombings for many months. Late in August Mr. Lightman reached an agreement with the operators, but he refused to entertain demands of the stagehands' union that he employ a union stage hand as well.

Theatre sign contractors in New York last week granted the 10 per cent wage increase asked by Local 230, Sign Writers' Union, although the contractors themselves have not yet reached an agreement with circuits on the rate of increase which would absorb the increase in wages.

THE HOLLYWOOD SCENE

CODE FOUND BOON TO PUBLICITY
HOLLYWOOD "HAS COME OF AGE"
THAT GRETA GARBO CONTRACT
45 PICTURES ARE NOW IN WORK

By VICTOR M. SHAPIRO
Hollywood Correspondent

THAT the industry, from the standpoint of publicity, has gained immeasurably from the movement for a higher moral standard in motion pictures was the consensus of a group of critics, wire service men, columnists, writers who help formulate the outside world's opinion of things Hollywood, at a luncheon table discussion in which heat mingled with light as most spoke "off record," honestly—many at variance with the publications they represent.

To quote one paragrapher—"Such publicity put the spotlight on pictures. It was provocative and controversial. And anything provocative carries interest—and anything interesting is box-office."

Secondly, it was generally conceded that pictures, since the inauguration of the Production Code Administration certificate, seemed better made, better conceived, more imaginative, with structure and technique given more concentrated attention.

One trade paper writer said: "If the campaign only ballyhooed the industry to keep the public's mind off the bad pictures, it would have been worthwhile, but it seems to have brought better craftsmanship in films, and reports also show an increase in theatre attendance, particularly in neighborhood houses where family trade predominates."

▽

Hollywood "Comes of Age"

"An American producer can take a subject like 'Clive of India' and produce it with more reverence than a British producer."

So spoke R. J. Minny, English author of the book and co-author with W. B. Lipscomb of the play, with "Clive of India" running in London for over a year, and still at it. The play has been purchased by Darryl Zanuck for 20th Century.

"While undoubtedly a British producer would make a fine film from the play, he might be inclined to take more liberties with the subject than an American. An American producer would be meticulous about the small things that might offend Britain. Also, British producers may have a tendency to pay less for vehicles.

"My observations of Hollywood?

"Well, I just thought it was sort of crazy quiltish when I first got here, but after I got around and met the people, saw their sincerity and watched how things functioned, I leave here with profound admiration for Hollywood workers and pangs of regret at leaving friends.

"I find the American cinema industry has come of age. Instead of continuing to grovel as they have with gang films and sex exposes, they are going in for classics like 'Little Women,' 'David Copperfield' and biographical films of historical value. It's really the best sign I've noted of maturity."

Minny is also a member of the publishing firm of Chappman-Hall, and one of the publishers of *Everybody's Magazine,* a weekly.

▽

Royal Gelatin expected another big moment this week, on Wednesday, with Miss Pickford making her second radio appearance in a reading based on "Coquette," which she made as a silent picture. Johnny Mack Brown will repeat his role opposite Miss Pickford over the radio.

▽

Sights Unseen

The whims of Hollywood decreed that having appeared previously in two talking pictures for another company, Grace Moore should gamble her face, figure, talent and voice in "One Night of Love" against the picture-making ability of Producer Harry Cohn, Miss Moore to receive no salary.

While the picture was being filmed, it was whispered that the star, irked at the contract her agent had engineered for her, made vigorous protestation.

Now that the film is one of the great cleaner-uppers at the box-office, indications are that she will receive a bigger cash emolument than ever could be paid a star on salary, or on a picture basis.

The agent, so goes an unconfirmed report, no longer represents the star.

▽

News Flashes

All Hollywood is mourning the loss of Andrew J. Callaghan, who died October 4 following a major operation. Mr. Callaghan was vice-president of Technicolor. The funeral services took place Monday at St. Ambrose church with interment at the Calvary cemetery.

* * *

Much speculation is being buzzed around the town concerning the future status of Greta Garbo with MGM. The star concluded her present contract with "The Painted Veil" and a new deal awaited the return of Louis B. Mayer. In the event she does not re-sign with MGM there is a strong possibility of her making one or two pictures for Walter Wanger, and again, she might divide her time between the two producing organizations.

* * *

Felix Young, who for several months has been associated with Columbia in an associate producership capacity, has resigned and on his return from a short visit in New York will join Radio in a similar capacity.

* * *

Eighteen of the 61 free lance magazine writers have been stricken from the Hays office studio credential list. Those remaining have been vouched for by their editors. The studio publicity directors voted to refuse cooperation to three of the major magazine writers who, despite the new code of ethics adopted a month ago, have continued to write off-color articles.

* * *

David O. Selznick will place two musicals in production simultaneously within the next six weeks, which establishes a precedent at MGM. The first will co-star Joan Crawford and William Powell.

* * *

45 Pictures in Work

With forty-five pictures actually in work, seven new ones were started this week and six were completed. Two new productions are credited to Columbia, one each to MGM, Paramount, Fox, Invincible and Mascot. Two completed pictures belong to Paramount, the remaining four being equally divided among MGM, Universal, Radio and Fox.

Started at Columbia was "White Lies." Fay Wray, Victor Jory, Walter Connolly, Irene Hervey and Leslie Fenton head the cast. Also placed before Columbia cameras was "Called to Arms," with Steffi Duna, Ben Lyon, Noah Beery, Hobart Bosworth, Charles Sabin and Sheilla Manners.

MGM's new picture, "Forsaking All Others," has a star-studded cast, with Joan Crawford, Clark Gable, Robert Montgomery, Billie Burke, Charles Butterworth, Ted Healy and Rosalind Russell.

At Paramount the new feature, "Behoud My Wife," stars Sylvia Sidney and Gene Raymond, with Clara Lou Sheridan, Charles Middleton and Jim Thorpe in support.

"Lottery Lover," the starting Fox feature, has Lew Ayres, "Pat" Paterson, Peggy Fears, Ned Sparks and Sterling Holloway.

A serial, "Mystery Mountain," is the new Mascot contribution. Ken Maynard and Verna Hillie are the leading players.

Beginning its new program, Invincible launched "The Port of Lost Dreams," in which Bill (Stage) Boyd, Lola Lane, Ed Gargan and Harold Huber will be featured.

On the completed side of the record, Paramount is credited with "Limehouse Nights," in which George Raft, Jean Parker, Anna May Wong, Kent Taylor, Montague Love, Forrester Harvey and Colin Tapley will be seen. Also there is a western, "Code of the West." In this Jackie Coogan will be seen again heading a cast which includes Randolph Scott, Evelyn Brent and Fuzzy Knight.

MGM moved "Biography of a Bachelor Girl" to the cutting room. This picture teams Ann Harding with Robert Montgomery and numbers Una Merkel, Edward Arnold, Edward Everett Horton and Charles Richman among the supporting players.

Universal checked in with "When a Man Sees Red," a Buck Jones western with Dorothy Revier and Peggy Campbell.

Radio's new number, "Lightning Strikes Twice," a comedy-mystery-melodrama, features Ben Lyon, Thelma Todd, Pert Kelton, Skeets Gallagher, Chick Chandler, Laura Hope Crews, Walter Catlett and Gregory Ratoff.

Last of the completed pictures is Fox's "Bachelor of Arts," co-starring Anita Louise and Tom Brown. The supporting cast includes Arline Judge, Frank Albertson, Henry B. Walthall and Stepin Fetchit.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

No. 78—DISAGREEMENT BETWEEN AN EMPLOYEE AND MANAGEMENT

QUESTION—Some two-and-a-half years ago, I was employed as a doorman of a theatre in a town of less than 15,000. *At the time of the adoption of the code, I was making* $14 *a week and was working between* 48 *and* 50 *hours weekly. I was then raised to* $16 *weekly, but my hours were not lessened. My duties were as follows: taking tickets, relieving in the box-office, handling all advertising, hiring ushers, writing letters, ordering advertising materials, counting and entering the day's receipts and banking them the next morning. Oftentimes the manager would appear at the theatre for only half an hour a day, saying it was not necessary for him to be there all the time because he could depend upon his assistant. He also told me that when he was not around I was in complete charge of the house.*

Now we disagree. I contend that the work I have been doing has been of executive caliber and, under the code, I should be earning $35 *a week. The manager says that I am nothing more than a doorman. Which of us, in your opinion, is correct, and to what extent? What steps can I take to collect whatever might be due me?—OHIO.*

ANSWER—The situation described above involves the determination of a question of fact as to whether the employee is a socalled "utility" worker under the code, or a doorman, or an assistant manager.

The sole authority for determining such a question of fact is a Regional Labor Board or a Code Compliance Board of the NRA. Such boards are established in each large city. Their addresses may be obtained through the telephone people, or from the city editor of the local newspaper and from the National Recovery Administration at Washington.

In the motion picture code it is said that no theatre employee shall work more than 40 hours weekly, except that there shall not prevail any such maximum schedule of hours for employees engaged in a managerial, executive or advisory capacity who receive $35 or more per week; nor shall the 40-hour maximum apply to employees in theatres whose duties are of a "general utilitarian character." *A maximum working week of* 40 *hours shall apply to doormen.*

This means that if a person is an assistant manager or other theatre executive receiving less than $35 weekly, he shall not work more than 40 hours per week. If such executive or assistant manager receives $35 or more per week, then he may work any number of hours without limit under the code. This clause does not say that an executive or manager or assistant manager must receive $35 or more per week, but it does say that unless he does receive $35 or more his maximum working hours shall be 40 weekly.

There is no maximum hour schedule or minimum wage scale specified in the code for the particular employee whose duties are of a "general utilitarian character." However, a supplementary clause in the code says that the wage to be paid a theatre employee whose wages are not otherwise specified in the code shall be no less than 40 cents per hour.

With respect to employees regularly employed as doormen, such employees shall receive not less than a 20 per cent increase over the wage that was paid to them as of August 1, 1933, in cities and places having a population of less than 15,000. However, and regardless of this provision, it is stipulated that the doormen's wages do not have to exceed 25 cents an hour. And, in no event, as stated above, except in emergencies, shall the maximum working schedule of doormen exceed 40 hours weekly.

Again, the question of the status of the inquirer must be determined either by the Regional Labor Board or the local Code Compliance Board of the NRA, either of which board will also decide whether there are any back wages due and the amount of such back wages. If either board rules that wages are due it will order the employer to make such payment to the complaining employee.

▽ ▽ ▽

No. 79—UNUSUAL SITUATION WHICH INVOLVES REDUCED ADMISSIONS

QUESTION—My theatre is located in a small mining town 10 *miles away from the county seat. The mines here are working fairly steady and, until lately, I have done good business—but, in the county seat there exist two theatres "bucking" each other and also trying to "freeze" me out by reducing their admissions to* 10 *and* 15 *cents. Not only this, but they come to the company stores in my territory and give them* 15, 20 *and* 25 *per cent to sell their tickets. There might be some code law or regulation forbidding them to do this.—KENTUCKY.*

ANSWER—There is no clause in the motion picture code which specifically mentions the situation described above wherein the two competitors in a town 10 miles away arrange to sell through company stores in the town of the complaining exhibitor admission tickets on which sales the two competitors give the operators of the company stores from 15 to 25 per cent commission.

This is an unusual situation and, obviously, is a matter which should be brought to the attention of the Local Grievance Board in the exchange city in the territory in which the theatres are located. The procedure would be for the complaining exhibitor to file a complaint with the Board asking for relief from unfair competition. Even though the code does not specifically embrace such a situation, the Board may extend its rights and give a wide interpretation of some existing clause in order to control the practice, if it finds that it is unfair competition.

For instance, the Board might interpret the situation under the clause which says that "No exhibitor shall lower the admission price publicly announced or advertised for his theatre by giving rebates in the form of lotteries, prizes, reduced script books, coupons, throwaway tickets or by two-for-one admission, *or by other methods or devices of similar nature which directly or indirectly lower or tend to lower such announced admission prices and which are unfair to competing exhibitors.*"

In this connection the Board may rule that the two competitors are selling tickets to the stores at prices below the admission publicly announced or advertised inasmuch as the competing theatres give the company stores a commission on sales, which commission tends to lower the publicly announced or advertised admission, even though the stores in turn sell the tickets to the public at the regular announced admissions.

In the first part of the inquiry it is said that these same two competitors are "freezing" out the complaining exhibitor by reducing their admissions to 10 and 15 cents. The reduction of admission prices is controlled to some extent in the motion picture code clause which says that no exhibitor shall fail at any time to maintain the minimum price of admission specified in any distribution contract. This means that if the competitors' contracts permit of a 10-cent minimum admission, then they are within their rights to sell tickets at 10 cents and 15 cents. But, if their contracts specify a 15-cent minimum and they reduce their prices to 10 cents, then obviously they are violating this clause of the code and a complaint may be filed against them with the Local Grievance Board, which Board will order the offenders to cease and desist from such violation and to thereafter abide by the contract minimum admission stipulation.

Variety Club Chapter Planned in Milwaukee

Plans for a Milwaukee chapter of the Variety Club are under way with the following 11 men selected to draw up a charter for the organization: Ben Koenig, secretary of the local code boards; George Fischer, an officer of the MPTO of Wisconsin and Upper Michigan; Charles Trampe, president of the Film Board of Trade; E. F. Maertz, secretary-treasurer, Allied Independent Theatre Owners' Association; A. C. Gutenberg, director of MPTO of Wisconsin; Sam Shurman, MGM exchange manager; Art Schmitz, RKO exchange manager; H. J. Fitzgerald, general manager, Wisconsin Amusement Enterprises; D. E. Weshner, manager, Warner; E. J. Weisfeldt, managing director, Riverside theatre, and Al Kvool, general manager, Saxe Amusement Management, Inc.

Clark on DeMille Staff
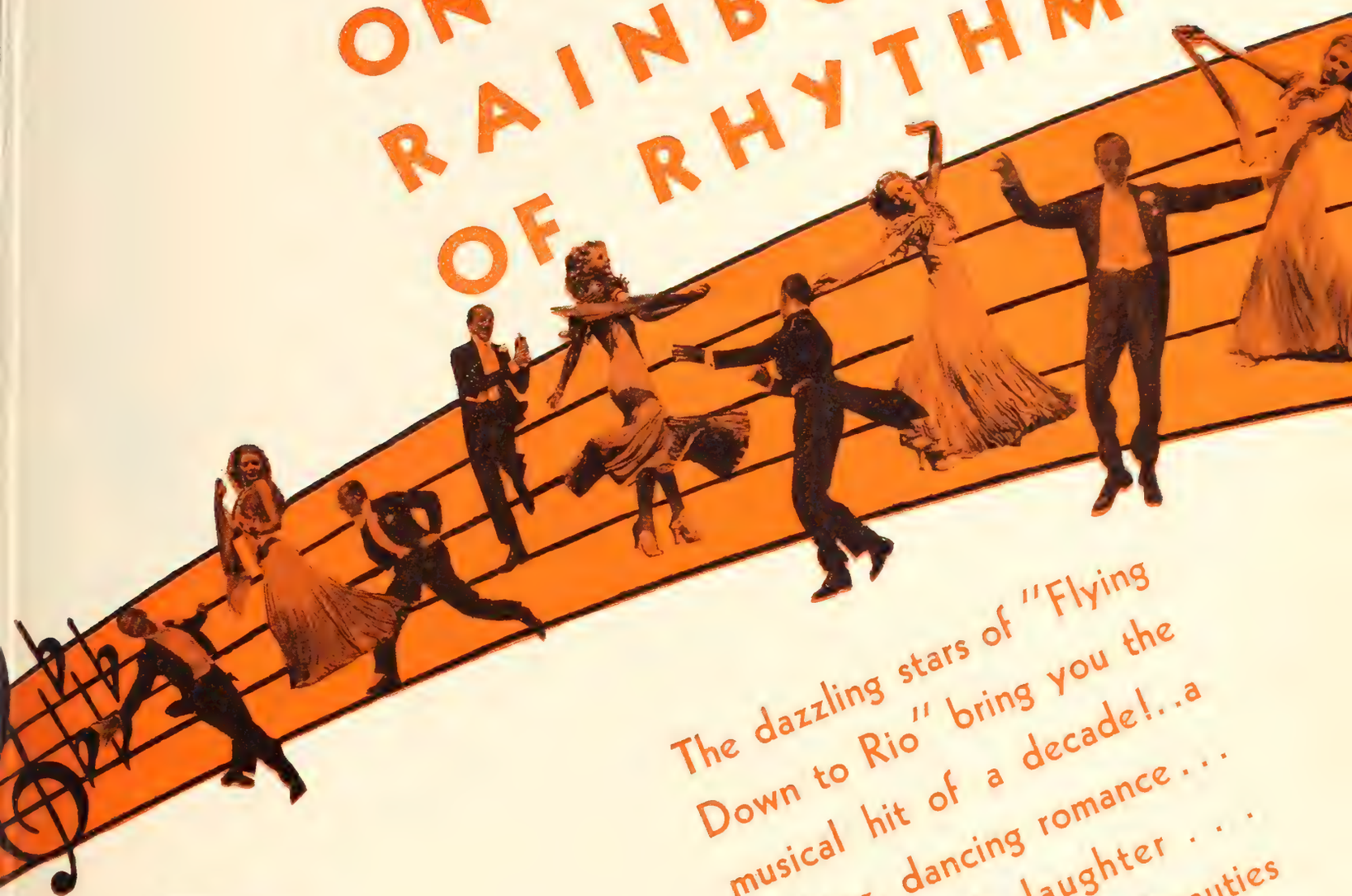
Robert Clark, son of M. R. Clark, Paramount manager at Columbus, has joined the personal staff of Cecil B. DeMille, and will leave for the Coast shortly. Mr. Clark has been conducting his own orchestra for some time.

Gets Beauty Contest Rights

Universal has acquired the exclusive rights from the National American Beauty Pageant to make screen tests of the winner and such other entrants as it chooses. The contest will be held in Madison Square Garden, with 3,200 entrants.

HERE THEY COME...

ON A RAINBOW OF RHYTHM



The dazzling stars of "Flying Down to Rio" bring you the musical hit of a decade!..a dashing, dancing romance... loaded with laughter... jeweled with half the beauties of Hollywood...swaying to tantalizing tunes that ten million can't stop whistling



THE DANCE-MAD MUSICAL TR



'THE GAY

STARRING

FRED ASTAIRE
GINGER ROGERS

THE KING AND QUEEN OF "CARIOCA"

with

ALICE BRADY

EDWARD EVERETT HORTON

in the most sumptuous romantic hit of all the seasons!...The stage triumph that ran for 248 glittering nights on Broadway and thrilled London for six months!...NOW TEN TIMES MORE GORGEOUS ON THE SCREEN!

UMPH OF TWO CONTINENTS!



DIVORCEE'

See them do "THE CONTINENTAL"
("You kiss while you're dancing!") the tantalizing new dance sensation that will set the whole land into a new "Carioca" frenzy!

★ ★ ★

Already the whole U. S. A. is whistling these new enchanting tunes . . . *"Don't Let It Bother You" and "Let's Knock K-neez", by Mack Gordon and Harry Revel. "Looking for a Needle in a Haystack" and "The Continental", by Con Conrad and Herb Magidson. Cole Porter's unforgettable "Night and Day", the stage show's glorious big song hit!*

RKO-RADIO PICTURE

Directed by Mark Sandrich
Dances directed by Dave Gould
A Pandro S. Berman Production



Smart Words about Dumb-Bell Letters* to Wise Showmen

"Once in a blue moon the movies really produce something new, and even more rarely than that they develop something exceedingly entertaining, but this time they have originated a feature that promises to be the biggest fun festival ever brought to the screen. It is the 'Dumb-Bell Letters' now showing at the Orpheum. What a laugh they provide ... and what a treat it is to hear an audience, so completely entertained, as to break into applause when the last letter has been shown. I predict that 'Dumb-Bell Letters' will draw more cash customers than any of the biggest movie stars ... a real laugh is a rare thing these days."

—Mel Washburn—New Orleans Item-Tribune

This week we are playing DUMB-BELL LETTERS at the Roger Sherman and Strand, Hartford. I personally watched the reaction of the audience and I can frankly say that there is no short subject that I have seen, in recent months that seemed to give such patron satisfaction.

—B. E. Hoffman
Warner Bros. Circuit
New Haven

"*Dumb-Bell Letters* had their premiere showing our Boston Theatre were not only exceptionally pleasing but received solid and genuine applause after each showing, which is greatly unusual."

—C. W. Koerner
Boston

DUMB-BELL LETTERS is one of the best comedy subjects I have ever seen. I have sat with audiences in my three situations, Seattle, Portland and Tacoma, while DUMB-BELL LETTERS were on the screen, and they are positively a riot. I sure hope to get a number of these subjects this season.

—John Hamrick

"DUMB-BELL LETTERS" was a *distinct hit* with our audiences ... the subject outstanding on a very strong bill. Audience reaction was marvelous, the applause at the end was genuinely spontaneous. Many patrons stopped on their way out to inquire if there are to be more. A great subject and an asset to any kind of a bill.

—Carroll J. Lawlor
Lawlor Theatres Corp.
Greenfield, Mass.

RKO RADIO PICTURE

"Have played the first two Dumb-Bell Letters and they sure are a riot. They get a big hand at every performance. I do not believe there is a better short subject made for entertainment value. Am looking forward to your next one."

—Harry Zeitz, President
New Bedford Amusement Co.
New Bedford, Mass.

"Just to let you know of our patrons reaction as well as my own to 'DUMB-BELL LETTERS.' These letters actually evoked uproarious laughter and at the finish of the subject brought a round of applause, something very unusual for any shorts. This series is destined to be very popular and it is my earnest belief laughs will emanate from the most solemn faces. Congratulations!"

—Orpheum Theatre, Minneapolis

"Congratulations, *Dumb-Bell Letters*, the smartest, brightest, short that has hit the screen in years. We have never played any subject that has received such howls and laughs. It has taken Los Angeles and Hollywood by storm and is destined to become a box-office attraction.

—Cliff Work—Los Angeles

***DUMB-BELL LETTERS, the reel of lalla-paloozas from the morning mail that's got the whole land s-c-r-e-w-y...collected by Juliet Lowell, produced by VAN BEUREN CORPORATION**

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 243.—(A) May a motor-generator be rather heavily overloaded for a short space of time without injury? (B) Of what does a motor-generator consist? (C) Why is it necessary to have the generator voltage higher than the arc voltage? (D) Why is ballast resistance necessary?

Answer to Question No. 237

Bluebook School Question No. 237 was: (A) Assuming you have just taken a position as projectionist. In looking things over you find the projection room feed circuit apparently to be smaller than it should be for efficient service. The theatre is paying six cents per KWH. Tell us what action you would take. (B) Tell us what a "live-wire" projectionist should do when he takes charge of a projection room for the first time.

After examining and carefully considering the very short list of answers that I could by any stretch of imagination call satisfactory, I think I will omit all names this time except that of those sending in the answers published. This is no slap at any one. So very many of you have been sending in consistently good answers for so long that I just don't care to pick favorites in a matter upon which there might be some honest difference of opinion.

(A) T. Van Vaulkenburg answers Section A thus: "To ascertain the efficiency of a circuit it is necessary to do more than know it is not overloaded in the matter of amperage capacity, since that only assures us of the circuit being safe. It does not tell us how much power is being wasted by excessive resistance due to length of the circuit.

"In such a case I therefore would (as I have done with my own circuits) estimate (measure, if it is possible) the length of the circuit and calculate the voltage drop in accordance with the rules set down in my Bluebook. This would tell me exactly the amount of waste in watts. I could and would then figure out what the loss amounted to per year. If it proved to be in excess of the interest charge for the amount of money required to run an auxiliary circuit or for removal of the present wires and installation of larger ones, I would explain the matter to the manager and recommend that one or the other (whichever might seem most feasible) be done.

"While it is true some of the kind which you, Brother Richardson, have correctly dubbed 'mismanagers,' might not receive the advice kindly, or might even sneer or laugh at me, that would only make me feel sorry for them. I would know I had done my duty, and if they had not intelligence enough to appreciate that fact—well, that would be their own hard luck."

Good, Van Vaulkenburg! You are absolutely correct in all particulars. The man who has no appreciation of such conscientious work certainly has no right place in a theatre manager's office, unless it be as office boy. It is of course his privilege to refuse to accept the advice, but at least he should appreciate the fact that it was intelligently offered.

(B) Our old friends O. L. Daris and F. Simms submit what I regard as by far the best answer to this section. They say, "Well, Dad, we are going to answer this question not at all along the lines of what the usual procedure probably is, but along the lines you have been for many years teaching us. And 'believe it or not,' we do try honestly to follow your leadership, having found that it has paid us well to do so.

"Upon taking charge of a projection room we would first of all interview the manager and ascertain exactly how it is customary in that theatre to handle programs, and listen to any general instructions he may wish to issue. We also would ascertain just how sound volume is handled, and what the signal code is if there is an observer, when rehearsals, if any, take place, etc., all of which we would put in the form of written notes.

"Then, as fast as possible, we would check up on (a) condition of motion picture projectors and other equipment, making note of all worn parts, needed replacements, etc., reporting same, in writing, to the office, filing copy of said report in the projection room; (b) check up on efficiency of electrical operation of the various circuits, the short ones by means of wire capacity tables, the long ones by calculating voltage drop, making written report if too much loss is found, with recommendation for such changes as may seem desirable; (c) note and make report of all spare parts in stock and requisition for such others as may be needed; (d) examine and test port fire shutters and ascertain whether or not they are properly fused, meaning by "properly," so that they will not only certainly fall, but fall quickly in case of fire; (e) make such tests as we might be able to as to the condition and adjustment of all sound apparatus and the results attained with it; (f) last but far from least we would hand to the manager a note reading something like this:

"Dear Sir: We believe thoroughly in the importance of excellence in the work of projection. We ask that you, sir, accept it as fact that we shall make every possible effort to give you and your audiences the very best results in picture and sound it is possible to obtain from the films delivered to us, believing that such results will bring more money to the box office than would those of less excellence. To this end, sir, we ask your co-operation in the matter of providing all those things necessary to keep the projection equipment in good condition, since unless this be done it will of course be impossible to secure the excellence in picture and sound we desire to give you."

I was both well pleased and surprised at this answer. Brothers Daris and Simms have been sending in good answers for a long while, but up to now none quite good enough to be selected for publication. This, however, I regard as in some respects one of the best ever sent in to this "school."

I realize it is quite true some men may feel inclined to elevate their noses at such a line of procedure, but such men realize, deep down in the bottom of their hearts, that it is one hundred per cent correct procedure nevertheless. I also realize that some men holding down the manager's chair might sneer at such reports as are proposed, written or otherwise, but as Van Vaulkenburg says, they are to be pitied. The man who has ability to be a *real* theatre manager would be well pleased to receive such reports, and such a letter as proposed. He would have the ability and brains to understand that the writers of the reports and letters were men who were in earnest in the desire to deliver really good results; also, that in all human probability their ability was not small. He would honor them for such desire, and in all reasonable things —co-operate with them.

In considering such an answer it is well to understand that merely because in the past projection has been treated by *both* managers and projectionists as merely the operation of certain mechanisms, behavior such as this answer suggests tends strongly to build up and raise it to the higher plane, where it rightfully has a place.

I would appreciate a letter from some of you setting forth your own reaction to such matters.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

What Every Woman Knows

(MGM)

Romance

For showmen who know and appreciate valuable entertainment merchandise this picture is an unusual opportunity to prove their business-creating ability. "What Every Woman Knows" is a sane picture for intelligent persons, of especial interest for many reasons. Such are its assets that you'll probably want to stand out in front of the theatre and shout to passersby to come in and see the production. It's romance, not new, but refreshing and unique. There is a heart throb in its love interest. A delightful human touch characterizes the drama. The comedy is natural, yet sparkling and spontaneous. All these elements are continuous in the picture; they are never dragged in by the heels.

There is commercial and entertainment merit to the story as well as to the production in the way it is presented, acted and directed. Helen Hayes' worth is established, but that of Brian Aherne is something new. Here he is so effectively different that any comparison to his past efforts is useless. It can be safely counted upon that word-of-mouth advertising in regard to him will be a distinct asset. This combination of personalities immediately suggests that "What Every Woman Knows" is a woman's picture. Its acceptance solely as that would be a mistake. The story is simple. There is nothing flamboyant or glamorous. It's merely comedy-romance-drama, presented in an atmosphere of sincerity, basing its hopes for box office success on the production alone, plus whatever local value accrues to cast personalities.

In the story, Maggie is an aging spinster. The only hope of her father, Alic Wylie, and two brothers, James and David, is to get her married. They make a deal with John Shand, whereby they agree to educate him, and he on the completion of his education, will marry Maggie. The situation makes possible a lot of surprising comedy. Time passes, and Maggie, always in the background, spurs John to realization of his ambitions. As the picture takes on a political atmosphere, demure Maggie contrives the startling propaganda bullets which the radically dynamic John fires. He, thinking that he alone is responsible for his success, is elected to Parliament. Everything he does which raises him to prominence in his party is inspired by Maggie, but the egotist can see only himself and his ability.

When another woman, Sady Sybil, comes into his career and he succumbs to her glamour, Mouselike Maggie so arranges it that their clandestine romance soon palls upon each. When John comes to the crisis in his career, it's Maggie that makes the decision that he thinks is his own. The only time he does anything on his own is when he realizes his wife's great love.

While this picture is set in Scotland and its theme accentuates the Scottish character without either ridiculing or satirizing, its humor is punchy to an extreme degree. Dealing only in romantic and dramatic elements which are generally familiar, it is a class picture with distinct mass appeal. It has the character to entertain the adults of both sexes as well as the young modernes.

It may not be an easy picture to sell. It is suggested that, if possible, it be seen before presentation. With the knowledge thus obtained, hard work, plus a straightforward, sincere appeal to general patronage convincingly carrying the message that this is a picture fully worth their time and money, should bring results.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Original play by Sir James Barrie. Directed by Gregory La Cava. Screen play by Monckton Hoffe, John Meehan and James K. McGuinness. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Lansing Holden, Edwin B. Willis. Gowns by Adrian. Photographed by Charles Rosher. Film editor, Blanche Sewell. Special effects by John Hoffman. Running time, when seen in Hollywood, 90 minutes. Release date, October 19, 1934.

CAST

Maggie Wylie	Helen Hayes
John Shand	Brian Aherne
Sybil	Madge Evans
La Comtesse	Lucile Watson
James	Dudley Digges
David	Donald Chrisp
Alick	David Torrence
Venables	Henry Stephenson

Menace

(Paramount)

Melodrama

This is a dramatic mystery melodrama. Played against an atmosphere of vivid terror suggestion, that element is nicely contrasted by natural comedy. As hokum is mixed with startling realism, the show is packed with substantial entertainment and showmanship assets. Short in running time, although quite a few minutes are devoted to getting under way, the picture moves speedily, a quality uniquely accented by the manner in which suspense is utilized.

Cast names being none too potent, the story is the most valuable selling asset, not only a treat for the mystery fans and amateur crime sleuths, but interesting all around entertainment for general audiences. Unlike most mystery pictures, it conceals the identity of its menace until the last moment of the climax. Suspicion is cast on practically everybody; one misleading clue is given which further serves to upset all advance conclusions.

The yarn opens in Africa. Construction engineer Bastion is invited to a bridge party along with Helen Chalmers, Colonel Crecy and Bellamy. A storm breaks out. Hopping into his plane, Cavendish sees his dam break and he himself is dashed to death.

The other three receive messages from the dead man's brother that he will have vengeance. A year passes and the locale shifts to a Santa Barbara mansion. The three survivors, together again, get messages that their time has come. Then the picture plunges into its suspense packed but comedy tinged mystery. Skinner arrives as a butler. Come dowager Mrs. Thornton and Cavendish to pay a neighborly call. Gloria Chalmers and boy friend Forsythe return from the polo matches.

Then the fun begins. The unknown menace makes known his presence. Bellamy is his first victim. A search for his murderer leads into many complications. Phone wires are cut; all the autos disabled, lights go out, all but the excitement loving Mrs. Thornton are terror stricken. Crecy is wounded. Chauffeur Wilcox, going for help, has his hat shot off. As sister Gloria searches for a missing rifle, butler Skinner is shown in a sequence that surely identifies him as the menace. Building strongly to its climax, the end comes fast and amazingly. One totally unsuspected is revealed as the menace.

The menace is the big selling quality. Put this picture before your patrons with a challenge. Dare them to identify the menace before the end. Ask those who have seen it to keep the secret. Put a little novelty similar to that which is in the picture into your campaign, adapt every known means to stir up curiosity.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, Bayard Veiller. Director, Ralph Murphy. Original, Philip MacDonald. Screen play, Anthony Veiler. Adaptation, Chandler Sprague. Sound, Arthur Singley. Art directors, Hans Dreier and Bernard Herzbrun. Photographer, Benjamin Reynolds. P. C. A. Certificate No. 266. Running time, 60 minutes. Release date, October 26, 1934.

CAST

Helen Chalmers	Gertrude Michael
Col. Crecy	Paul Cavanagh
Mrs. Thornton	Henrietta Crosman
Ronald Cavendish	John Lodge
Freddie Bastion	Raymond Milland
Norman Bellamy	Berton Churchill
Skinner	Halliwell Hobbes
Andrew Forsythe	Robert Allen
Wilcox	Forrester Harvey
Police Inspector	Montague Love
Gloria Chalmers	Arletta Duncan
Alison Bastion	Gwenllian Gill
Cynthia Bastion	Doris Llewellyn
Underwood	Desmond Roberts
Police Officer	Arthur Clayton
English Landlady	Rita Carlyle
English Police Sergeant	A. S. Byron

The Gay Divorcee

(Radio)

Comedy-Romance

Always light and gay, this picture is comedy romance, the comedy predominating, with lots of dancing and music. Adapted from a stage play, a formula stage play romance motivates, but the real showmanship and entertainment is in the dancing and accompanying music, both vocal and instrumental. As such it is colorful and in many spots unusual. Considered as an up-to-date musical comedy, an attraction that contains all the elements, both bizarre and real, which audiences generally expect to find in entertainment of this character, it is a show that should have unique appeal for the modernes and at the same time afford much to interest the more staid adults.

In the story, what is to be expected is made evident at the start. Jittery purse-forgetting Egbert causes Holton to dance for their supper in lieu of a few hours of dish-washing. The dance song color being established, the ensuing episode has Egbert in bathing suit stepping with the Dancer and chorus to the rhythmic tune of "Let's Knock Knees." The sight of Mimi causes Holton's heart to go aflutter, and when that lady, accompanied by Aunt Hortense, comes to Egbert's office to find out how she may get a divorce, the groundwork for the comedy romance is laid.

Moving into an exclusive hotel in England's famous Brighton Beach, Holton is a romantic pest to Mimi: she considers his amorous activities a hazard to her divorce plans. The comedy is heightened by the entrance of Tonetti, professional correspondent, and as the production builds to its big spectable shot, "The Continental," Mimi begins to succumb to Holton's

(*Continued on page 64*)

PARAMOUNT 1934-35

MAE WEST
in
Belle of the Nineties"
DIRECTED BY
LEO McCAREY
a Paramount Picture

CECIL B. De MILLE'S
"CLEOPATRA"
with
CLAUDETTE COLBERT
WARREN WILLIAM
HENRY WILCOXON
a Paramount Picture

BING CROSBY
MIRIAM HOPKINS
in
"She Loves Me Not"
with
KITTY CARLISLE
DIRECTED BY
ELLIOTT NUGENT

GARY COOPER
CAROLE LOMBARD
SHIRLEY TEMPLE
in
"Now and Forever"
DIRECTED BY
HENRY HATHAWAY
a Paramount Picture

MARLE
DIETR
in "The
SCARL
EMPRE
DIRECTED
JOSEF VON STE
a Paramount P

Keep it up? You bet PARAMOUNT'S keeping it up ...turn to the next page and SEE.

Five smash hits from PARAMOUNT in 8 weeks.
GREAT
—Keep it up!


"RHUMBA"
starring
GEORGE RAFT
CAROLE LOMBARD
DIRECTED BY
MARION GERING
a Paramount Picture
"MISSISSIPPI"
with
LANNY ROSS
W.C. FIELDS
JOAN BENNETT QUEENIE SMITH
MOLASSES 'N JANUARY
DIRECTED BY EDWARD A. SUTHERLAND
CLAUDETTE COLBERT
in "The Gilded Lily"
DIRECTED BY WESLEY RUGGLES
a Paramount Picture
Paramount
FRANCIS LEDERER
in
"THE PURSUIT OF HAPPINESS"
with
JOAN BENNETT
CHARLIE RUGGLES
MARY BOLAND
DIRECTED BY ALEXANDER HALL
That "Coming American Boom" is here . . . eight more big pictures from PARAMOUNT in the next few weeks.


"College Rhythm"
with
JOE PENNER
LANNY ROSS
JACK OAKIE
HELEN MACK
DIRECTED BY NORMAN TAUROG
a Paramount Picture
"HERE IS MY HEART"
with
BING CROSBY
KITTY CARLISLE
DIRECTED BY FRANK TUTTLE
a Paramount Picture
"Mrs. WIGGS of the CABBAGE PATCH"
with
PAULINE LORD
W. C. FIELDS
ZASU PITTS
DIRECTED BY NORMAN TAUROG
a Paramount Picture.
"LIVES OF A BENGAL LANCER"
WITH
GARY COOPER
FRANCHOT TONE
RICHARD CROMWELL
SIR GUY STANDING
DIRECTED BY HENRY HATHAWAY
a Paramount Picture

wooing. The Continental being the outstanding eye attraction, made so by its flashing rapid fire action as Mimi and Holton dance to a background of an elaborately costumed chorus, the yarn approaches its climax with the entree of Mimi's husband. He, however, is quickly put on the spot as a chiseling philanderer by the remarks of the waiter and the way is cleared for Mimi's divorce, which, of course, means that she and Holton will be able to listen to wedding bells.

Showmanship that best takes advantage of the merits in production and personnel, emphasizing the fun in its comedy, the gayety of its romance and the sparkle and zip in the music and dancing, should stir up plenty of advance interest.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. A Pandro Berman production. Associate producer, Zion Myers. Directed by Mark Sandrich. Musical adaptation, Kenneth Webb. Screen play by George Marion, Jr., Dorothy Yost and Edward Kaufman. Music and lyrics by Cole Porter, Gordon and Revel, Con Conrad and Herb Magidson. Dance direction and photography by David Abel. P.C.A. Certificate No. 282. Running time, 104 minutes when seen in Hollywood; to be cut to approximately 90 minutes. Release date, October 12, 1934.

CAST

Guy Holton ..... Fred Astaire
Mimi ..... Ginger Rogers
Aunt Hortense ..... Alice Brady
Egbert Fitzgerald ..... Edward Everett Horton
Tonetti ..... Erik Rhodes
Waiter ..... Eric Blore
Dancer ..... Betty Grable

Two Heads on a Pillow

(Liberty)

Comedy-Drama

If the name Dorothy Canfield, rather well known novelist, may mean anything to the exhibitor's patronage, and the novel, "The Eternal Masculine," there may be more chance of arousing interest in this film than otherwise appears on the surface. Let it be known, however, that the aforementioned novel merely suggested the screen play which has been concocted as the basis of this independently-produced picture. Also, in the sense that the theme virtually revolves about the question of marriage, divorce and happiness, or lack of it, the picture may be found in a measure appealing by women. Certainly it is not a family film, and is hardly of the caliber which is likely to prove particularly appealing to men.

There is, as a matter of fact, comparatively little which may be adequately sold about the picture. The cast names are at best inconspicuous, the performances not especially outstanding, though competent, and the story above all lacking in pace. A plethora of dialogue continuously takes a strangle hold on what little action there is in the film, and effectively throttles it. The result is something very like the argumentative type preachment which on occasion appears on the legitimate stage in the guise of a comedy-drama of marriage, morals and manners.

Neil Hamilton and Miriam Jordan share the lead, and are the best names. In support in particular is Henry Armetta, Italian-accented comedian, whose name may be more familiar in the community than either of the principals.

It is, in a word, the type of thing that might be effective to a slight degree on the stage, but for the run-of-the-mill film audience, has little to recommend it.

Hamilton and Miss Jordan, married a few months, quarrel and are divorced. Seven years later Hamilton is a successful lawyer, attorney for a wealthy man and woman who are being sued for $100,000 by Armetta and his son, the son charging that Hamilton's clients, the mother especially, were the cause of the annulment of the marriage of their daughter to Armetta's son. Armetta explosively refuses to listen to reason, will not settle, and the girl's mother dares him to go to court. Hamilton is more than a little surprised to find the opposing attorney to be the girl he once had married.

Between the intermittent quarrels which have a theatrically unreal flavor, Hamilton renews his acquaintance with Miss Jordan, tries to persuade her to marry him again. She turns him down until, following the end of the case, in which she scores a complete victory over him, she agrees to try it again. Somewhere in the midweek is the likely playing position.—Aaronson, New York.

Produced and distributed by Liberty Pictures. Associate producer, M. H. Hoffman, Jr. Director, William Nigh. Story, continuity and dialogue by Albert De Mond. Suggested by "The Eternal Masculine" by Dorothy Canfield. Photographed by Harry Neumann. Production manager, Rudolph Flothow. Film editor, Mildred Johnston. Recorder, R. E. Tyler. Music supervised by A. F. Meyer. Running time, 71 minutes. Release date, October 2, 1934.

CAST

Jack Smith ..... Neil Hamilton
Evelyn Smith (Adams) ..... Miriam Jordan
Henry Populopulini ..... Henry Armetta
Dave Talbot ..... Hardie Albright
Mitzi LaVerne ..... Dorothy Appleby
Mrs. Devonshire ..... Mary Forbes
Judge Gorman ..... Edward Martindel
Albert Devonshire ..... Claude King
Pamela Devonshire ..... Lona Andre
Mrs. Walker ..... Betty Blythe
Mr. Walker ..... Edward Kane
Mrs. Gorman ..... Claire McDowell
Anthony Populopulini ..... George Lewis
Mrs. Van Suydam ..... Emily Fitzroy
Mrs. Populopulini ..... Nellie V. Nichols
Cabaret Singer ..... Jilda Ford
Mrs. Jenner ..... Mary Foy
Mr. Jenner ..... Jack Kennedy

Power

(Gaumont-British)

Drama

In the manufacture, into motion picture product, of the strong, almost bitter drama inherent in "Power," the novel by the notable Lion Feuchtwanger, Gaumont-British, English producer, has made a strongly dramatic motion picture, but at the same time has propounded something of an exhibition problem, in turn largely dependent upon the local situation, if the large metropolitan center or the smaller community. The strongest selling asset connected with the picture is obviously its origin, the much talked about book of Feuchtwanger, himself an exiled Jewish author from Germany. In the large centers it is reasonable to suppose that a large percentage of the potential patronage will have read or heard of the book, and be definitely interested in the picture. In the smaller communities the drawing power of the book may be a less valuable selling factor.

The fact that the story deals with the continually recurring historical incident of oppression of the Jews, in view of the recent and current German situation, becomes another selling point, but there again the strength of the factor will perhaps be greater in the larger than the smaller situation. This is also true of the cast.

Conrad Veidt plays the lead, and strongly; the other names which may be slightly familiar are Cedric Hardwicke, Benita Hume. The exhibitor will best know the selling value of the name of Veidt dependent upon his locality. The story is heavily dramatic, with only small occasional flashes of relieving comedy. It is, actually, almost bitterly tragic throughout, which itself becomes a problem. To the credit of the producers let it be said that they soundly preserved the spirit and intent of the book. But the tragedy of the story, particularly the conclusion, cannot be taken as in keeping with the conception of motion picture entertainment, looked for by the general mass of average film patronage over the country. The "class" audience, on the other hand, is apt to appreciate the film for what it is, a faithful rendition of a bitterly tragic story, well told. If it be construed in a measure for what was perhaps partly the author's thought, propaganda against anti-Semitism, the same reaction is apt to hold true.

The story is set in the early 18th century, in a German principality under ducal reign, where Suss, a Jew of considerable wealth, with a recollection of his early years of poverty and oppression, builds himself cleverly to a position where he is vitally important financially and as an advisor, to the cousin of the duke. When the duke dies, the cousin succeeding, the position of Suss becomes even stronger. His one aim is to acquire sufficient all-embracing power in the state to be able to be of real service to his people, the oppressed Jews.

In elaborate and authentic setting, Suss has brought to him by the rabbi, his uncle, Hardwicke, whose role is splendidly taken, Suss's daughter, a young and attractive girl. The duke accidentally finds her in the forest home Suss has provided, and as he attempts to force himself upon her the girl is killed in a fall. Suss plans revenge, succeeds in wrecking the duke's reign, but is arrested himself as a conspirator. Almost a gratuitous addition of tragedy is Suss's hanging on the gallows, against a background of the wails of his people.

An adult attraction, it is for "class" audiences.—Aaronson, New York.

Produced and distributed by Gaumont British. Story by Lion Feuchtwanger. Directed by Lothar Mendes. Adaptation, Dorothy Farnum. Scenario and dialogue, A. R. Rawlinson. Photography, Bernard Knowles. Art director, Alfred Junge. Recordist, W. Salter. Editor, Otto Ludwig. Unit production manager, G. Graham Cutts. Costume and period adviser, Herbert Norris. Running time, 103 minutes. Release date, November 1, 1934.

CAST

Jew Suss ..... Conrad Veidt
Karl Alexander ..... Frank Vosper
Rabbi Gabriel ..... Cedric Hardwicke
Marie Auguste ..... Benita Hume
Weissensee ..... Sir Gerald Du Maurier
Naomi ..... Pamela Ostrer
Countess Wurben ..... Mary Clare
Jantje ..... Eva Moore
Landauer ..... Paul Graetz
Michele ..... Haidee Wright
Magdelene Sibylle ..... Joan Maude
Thurn & Taxis ..... Campbell Gullan
Bilfinger ..... George Merritt
Pancorbo ..... Gibb McLaughlin
Dieterle ..... Dennis Hoey
Neuffer ..... Henry Hewitt
Pflug ..... Percy Parsons
Remchingen ..... Francis Sullivan
Benz ..... Percy Walsh
Lord Suffolk ..... James Raglan
Roder ..... Frank Cellier
Chambermaid ..... Glennie Lorimer
Magdelene Sibylle's Lady-in-Waiting ..... Diana Cotton
Marie Auguste's Lady-in-Waiting ..... Jane Cornell
Hunting Lodge Old Serving Man ..... Robert Nainby
Countess' Mother ..... Helen Ferrers
Teresa ..... Helena Pickard
Schoolmaster ..... Randle Ayrton
Graziella ..... Marcelle Rogez
Painter ..... Henry Hallatt
Judge ..... P. Kynaston Reeves

The Firebird

(Warner)

Murder Mystery

This is a murder mystery show, deviating so radically from formula that the film presents showmanship problems despite its entertainment worth. As it begins, the atmospheric suggestion is that of sophisticated drawing room dramatic romance. So effective is this quality that when it plunges into its mystery melodrama, the veering is so sudden that the picture's whole tone changes completely. It then becomes a realistic drama of a mother sacrificing her own honor to shield something she can vision but not understand.

The locale is a continental city, and practically all the action, which dialogue interprets, takes place in an apartment house. As the character of the Pointer family is established, Brandt is introduced as a self-satisfied matinee idol. Pursued by women, he believes he can move easily from one romantic conquest to another. Aware of his attempts to set himself right with Carola and her determination to repulse him, audiences know only by illusion of his relationship with her daughter Mariette.

When Brandt is found murdered the police inspector's questioning quickly demonstrates that Carola's confession of guilt, which amazed and shamed her husband, is a fabrication. His investigation leads him to Mariette. Telling of her association with the actor, she describes a vivid moment in their friendship which led to a struggle, the picking up of a gun and its accidental explosion which killed Brandt. Her confession climaxing the story, it is understood that her court trial, which will claim accidental killing in self-defense, will clear the name and reputation of the Pointer family.

Both phases of the picture are presented with convincing realism and this quality is accentuated by the incidental contrasting comedy. There is nothing grim or nerve-jerking about it. Consequently its appeal is rather to the more serious emotions. Sell it as it is, serious

entertainment with a peculiar appeal to women, emphasizing the all-around merit in acting, story and production values.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by William Dieterle. Screen play by Charles Kenyon. Based on play by Lajos Zilahy. Produced by Gilbert Miller. Adapted by Jeffry Dell. Dialogue director, Arthur Greville Collins. Supervisor, Henry Blanke. Art director, Anton Grot. Photographer, Ernest Haller. Film editor, Ralph Dawson. Gowns by Orry-Kelly. Vitaphone orchestra conducted by Leo F. Forbstein. P C. A. Certificate No. 233. Running time, when seen in Hollywood, 75 minutes. Release date, November 3, 1934.

CAST

Carola Pointer ..... Verree Teasdale
Herman Brandt ..... Ricardo Cortez
John Pointer ..... Lionel Atwill
Mariette ..... Anita Louise
Police Inspector ..... C. Aubrey Smith
Jolan ..... Dorothy Tree
Mlle. Mousquet ..... Helen Trenholme
Emile ..... Hobart Cavanaugh
Halasz ..... Robert Barrat
Asst. Stage Manager ..... Hal K. Dawson
Stage Manager ..... Russell Hicks
Max ..... Spencer Charters
Professor Peterson ..... Etienne Girardot
Thelma ..... Florence Fair
Alice Von Attern ..... Nan Gray

The Unfinished Symphony

(Gaumont-British)

Musical Romance

To the special appeal of the high class Continental production this adds the advantage of English speech. It is an adaptation, made in London, of a Cine Alliance production, directed by Willy Forst and featuring Marta Eggerth and Hans Jaray, which was notable in its original form both for its acting and for the brilliance of the music which is an integral part of the story. Both qualities are retained in Anthony Asquith's version, which might be better described as a translation. For music lovers there is the fact that Schubert's music is rendered by the Vienna Philharmonic Orchestra and the chorus of the Vienna State Opera, while there is strong story value in the depiction of the composer's love history. Marta Eggerth's acting is outstanding.

Schubert is presented as a schoolmaster who cannot refrain from composing, even in the classroom, and leads his boys in song when they should be working on sums. He is given an opportunity to play in the drawing room of Princess Kinsky, the autocrat of Viennese society. His rendition of his B Minor Symphony is interrupted by hysterical laughter from Caroline, daughter of the Hungarian nobleman, Count Esterhazy. Schubert angrily closes the piano and refuses to continue, and so forfeits the support of his patronesses. Dismissed from his school, he is reduced to poverty, but is befriended by Emmie, a pawnbroker's daughter, who is in love with him. An unexpected appointment as music teacher in Hungary to Count Esterhazy's daughters, brings Schubert face to face with Caroline, of whose identity he had been unaware. She apologizes for her behavior in Vienna, and Schubert learns from her sister that his appointment was arranged by Caroline, in order to meet him again.

Caroline, in love with Schubert, shows her feelings by the way in which, during her music lessons, she sings the young composer's own love songs. Memories of Emmie lead him to resist until, dancing in peasant costume at a village festival, she sweeps him off his feet. The Count, pretending to consent to the marriage, sends Schubert to Vienna and there has him dismissed with a year's salary. Caroline is forced into marriage with a Hungarian nobleman. Schubert, summoned by a letter signed in Caroline's name, but actually written by her sister, arrives in time to see the ceremony. At the reception, he again plays the Symphony; again Caroline interrupts, this time with passionate tears. Schubert tears up the last pages of the manuscript and dedicates the work to Caroline as "The Unfinished Symphony."

Dignified selling methods should recommend this picture. The orchestral rendering of the Unfinished Symphony, both as a unit and as a recurring motive, is magnificent, and on the musical side are the further assets that many of Schubert's love songs are rendered by Marta Eggerth with charm and strong sentimental appeal. Hans Jaray can be featured for a very realistic and sensitive picture of the composer. Helen Chandler is there for her admirers. The production is on a big scale and as notable for the artistic accuracy of its atmosphere as for its scope.

The romantic story offers distinct possibilities for salesmanship, based on the girl's interruption of the symphony, once with laughter and once with tears, and on the fact that the film provides an answer to the question: "Why 'Unfinished'?"—Allan, London.

Produced by Gaumont-British at Lime Grove, Shepherd's Bush, an adaptation of the Cine Alliance production, directed by Willy Forst. British production by Anthony Asquith. Distributed by Gaumont-British. Original story by Walter Reisch. Dialogue, Ben Levy. Musical adaptation, Willy Schmidt-Gentner. Photography, Franz Planer. Sound, Alfred Norkus.

CAST

Caroline ..... Marta Eggerth
Schubert ..... Hans Jaray
Count Esterhazy ..... Ronald Squire
Princess Kinsky ..... Hermine Sterler
Salieri ..... Cecil Humphreys
Passenter ..... Elliot Makeham
Emmie ..... Helen Chandler
Folliot ..... Paul Wagner
Mary ..... Beryl Laverick
Huettenbrenner ..... Esme Percy

Time on Their Hands

(Educational)

Entertaining

With Charles Carlile as featured tenor, this subject in the Song Hit series offers tuneful entertainment, with the perennial effectiveness of the masculine chorus and quartette important to the entertainment. The setting is within a jail, where the inmates' glee club is desolated by the release of its tenor. Carlile is apprehended, and stays in jail long enough to be soloist for the boys. Two of the numbers in particular are amusing as to lyrics.—Running time, 11 minutes.

On Foreign Service

(Fox)

Interesting

This latest number of the excellent Adventures of a Newsreel Cameraman series, contains subject matter of diversified and general interest, although for the most part it lacks the punchy thrill and pace of others of the series. As the news cameraman darts about foreign soil, he records elephants fighting in India, bullfighting in Spain and Portugal, the military here and politics there. It has, however, much more speed than the ordinary travelogue subject, and considerable general interest.—Running time, 9 minutes.

His Lucky Day

(Educational)

Fair Comedy

There are a few laughs in this comedy, featuring Ernest Truex, the almost diminutive comedian of the stage and screen. When Truex is told by the boss that he and a stubborn potential customer are coming to dinner, Truex is not too elated, but makes the best of the situation. He brews a cocktail which is potent, as indicated by his sampling. The boss lands his order, but only after a series of dinner mishaps which are occasionally amusing. On the whole, a fair comedy.—Running time, 20 minutes.

Picturesque Portugal

(Fox)

Of Interest

There is general interest in this number of the Magic Carpet of Movietone series of travelogues. The camera work is, as always, excellent, and a minimum of explanatory dialogue permits the picture to speak for itself. Seen as the camera moves here and there over the face of the country, are the native fishermen, the nationally popular bullfights, native architecture and the like. The subject should be found appealing in the manner of travelogues.—Running time, 9 minutes.

Stranger Than Fiction

(Universal)

Interesting

There is considerable general interest in this subject, number three of the series, with James Wallington, popular radio announcer, supplying the accompanying descriptive material. Pictured: alligators having teeth pulled; a young negro turned white; the activity of a Paris fish hospital; the pair of zebras, used by a St. Louis milk company to draw a wagon; the Canadian who uses steel hands with remarkable skill; a girl who uses her toes in uncanny fashion; the Arizon woman who catches snakes for a living—and a good one. Diversified, and of general interest.—Running time, 8 minutes.

The Black Sheep

(Educational)

Fair

A cartoon reenactment of the fable which found the little black sheep crying "wolf" once too often, this is a fair animated. The black sheep, in retaliation for the manner in which he is snubbed, frightens the other sheep with his cry. Later they laugh when the wolf does appear, and the black one rescues the wolf's captive, his deed restoring his natural color. For youngsters, especially.—Running time, 6 minutes.

Water Rodeo

(Paramount)

Lively

Lively and entertaining is this subject in the Grantland Rice Sportlight series, in which the daredevils of the outboard motors strut their stuff in thrilling water races. The hurdle and obstacle race, in which one contestant after another loses his hopes, his boat and nearly himself, is the feature and high spot of the subject. The number is almost certain to entertainingly fill a position on any program.—Running time, 10 minutes.

Pichianni Troupe

(MGM)

Fast Action

To the accompaniment of Pete Smith's amiable and occasionally amusing explanatory patter, the famous Pichianni troupe of acrobats goes through its difficult and often thrilling routine. The fact that it is filmed supposedly atop a New York skyscraper adds to the excitement. The slow motion camera does its part in enhancing the effectiveness of the subject. Any audience should be entertained by the short.—Running time, 9 minutes.

Peculiar Penguins

(United Artists)

Excellent

Mr. Walt Disney seems to have successfully contrived once more to produce a Silly Symphony number which is wholly enjoyable, attractively colored and completely entertaining. The two penguin sweethearts get into difficulty when a puffer fish he has given her plays tricks after it is eaten. In disgrace, he regains his girl's affection when he rescues her from a pursuing shark. The number is definitely attractive for any audience.—Running time, 8 minutes.

The Dizzy Dwarf

(Universal)

Uneventful

There's little of the unusual in this Oswald cartoon comedy, though the fairy tale of the dwarf, Rumplesilskin, who spins gold out of straw, is of the type that appeals to youngsters. Oswald's sister tells the poverty-worried king that she can fix that, but the dwarf says her life will be forfeited if she can't guess his name. Oswald comes to the rescue.—Running time, 9 minutes.

The SCREEN SCOOP



OF THE YEAR!!

Universal crashes through first with a Dickens picture in a Dickens year! ...Bringing to life on the screen those well-known characters of one of his most popular stories—Magwitch, Pip (as boy and man); Estella, Miss Havisham, Joe Gargery and all the others!...What a showman's opportunity—and what a wonderful picture to back up everything you do and everything you say about it!



with

HENRY HULL

PHILLIPS HOLMES

JANE WYATT

Florence Reed, Valerie Hobson, Alan Hale, Georgie Breakstone and many, many others. Screenplay by Gladys Unger. Directed by Stuart Walker.

JAPAN STICKS TO STAGE DESPITE FILMS' GAINS

Attendance Figures for a Year Show 23,350,000 More Attend Legitimate Attractions

Japan, one of the smallest countries in the world, paradoxically is also probably the only country into which the motion picture art has crept during the past 15 years where the stage has not been superseded by the film. Despite the increased popularity of motion pictures in Japan, which has been greatly stimulated by the introduction of talking pictures, the old fashioned legitimate Japanese stage plays attract the largest audiences. Figures on the 1932 theatrical season in Japan show that while 177,343,933 persons attended motion picture performances, the number at legitimate attractions was 220,714,861.

24 Per Cent Children

Compared with 1930, however, the number attending motion picture theatres in 1932 showed an increase of 13 per cent, while the number attending stage performances increased by only 11 per cent.

Of the total number in 1932 attending film performances, 24 per cent were children, assistant U. S. Trade Commissioner Donald W. Smith, Tokyo, said last week.

The improvement in general economic conditions in Japan the past two years since the depreciation of the yen has greatly aided the motion picture industry, he said, and distributors estimate that receipts during 1933 were from 10 to 15 per cent higher than in 1932. All agree that both foreign and Japanese pictures never have enjoyed such popularity.

The length of program expected by Japanese audiences varies between 18,000 and 25,000 feet of film, the usual program consisting of two full length features, a short comedy and a newsreel. Long runs are not popular and programs must be changed at least once a week, except in the case of unusual pictures. During the past year some of the first-run houses in Japan have included elaborate stage shows, in addition to short product and double features, while second-run theatres in the larger cities show regular programs of three foreign talking pictures.

Native Product Dominates

At the end of 1933 there were approximately 1,520 motion picture theatres in Japan, an increase of 80 since 1932, and a gain of 128 since 1930. During 1933 there were several large modern theatres constructed in Tokyo and Osaka. Most theatres in Japan have a seating capacity of 300 to 800; less than 10 per cent seat more than 1,000.

The dominant position of Japanese-made films is well indicated by the number of film theatres which show domestic productions exclusively, according to Commissioner Smith. He cited an increasing tendency of exhibitors either to show Japanese films exclusively or include them with their programs of foreign films. At the end of 1932, there were 1,024 theatres showing only Japanese films, 49 theatres with foreign films only, and 386 giving mixed programs.

During the past year the quality of domestic productions is said to have improved to such an extent that the number of theatres showing foreign films exclusively has been reduced still further. The Japanese production branch—comprising about 33 producers—turns out more than 500 features a year.

There was a considerable increase in the number of film theatres wired for sound in 1933. According to the most reliable trade estimates, a total of 723 houses were equipped for sound, an increase of 384 over 1932. Only about 110 of all wired theatres in Japan have foreign sound equipment, the others being equipped with domestic apparatus of what the commissioner called questionable quality. The popularity of domestic sound equipment is said to be due almost entirely to the price, quotations for complete installations, including domestic projectors, ranging from $600 to $1,100.

Admission Prices Reduced

Competition among exhibitors in Japan has brought a downward trend in admission prices. In 1930, the maximum admission price in Japan was 2.00 yen, the minimum price, 0.05 yen, the average 0.33 yen. At the end of 1932, the maximum price remained the same, but the minimum had been lowered to 0.03 yen and the average price to 0.24 yen, while in 1933 the average admission was even lower.

Only one first-run in Tokyo charges 2.00 yen for its best seats, excluding boxes; the other two first-runs charge from 0.50 yen to 0.80 yen—approximately 15 and 25 cents at the current rate of exchange—for full programs including two features, short product and, frequently, a stage show.

There was a decline in the number of reels of both standard-sized talking and silent films imported into Japan, according to a report released by the Customs authorities, but a considerable increase took place in the number of 16 mm. silent films imported.

Imports of American films predominate, there being 5,743 reels of English dialogue films imported, of which 98 per cent were of American origin, 182 of German dialogue, 38 of French dialogue, and 54 of Russian dialogue. The total number of feature films imported during 1933, according to distributors, was 248 of which approximately 220 were of American origin.

Concentrating on Quality

In 1933 there was only a small increase in the number of talking and sound pictures produced in Japan, attention being centered more on improving quality. According to the best available trade figures, there were 497 features produced in Japan last year, of which 33 were talking pictures and 19 with sound effects. Production in 1932 amounted to 514 features, of which 28 were talkers and two part-talking pictures.

The largest domestic producer, Shochiku Cinema Co., Ltd., which also acts as a distributor and an exhibitor, made 96 features in 1933, including 60 silent films, 17 talkers and 19 sound films. Nippon Katsudo Shoshin Co., Ltd. (Nikkatsu) produced 87 films but made only four talking pictures; Shinko Kinema Co., Ltd., Japan's third largest producer, made 66, all silent. A new producer, Photo Chemical Laboratory Studio, made three talking pictures in 1933, and its schedule calls for one feature a month throughout this year.

A dual system of censorship prevails in Japan for imported films, examination by the Customs at port of entry, besides censorship by a national board maintained by the Home Department. Censorship of imported films by the Customs officials is merely an examination of the contents of the picture and only definitely objectionable scenes dealing with riots, revolution and "red" propaganda are ever deleted.

In general, Japanese censorship is lenient in comparison with the censorship of most Asiatic countries. The main general reasons for the censoring of films are:

Scenes making light of the dignity of royalty, whether serious or comic.

Scenes detracting from the dignity of established authority, particularly the judiciary and the police.

Revolution, sedition and jailbreaks.

Adultery, love-making if too erotic.

Excessive cruelty in certain forms.

Only 10 films were barred in entirety in 1933, eight of them American films, one Russian and one German.

Details were not yet available regarding the number of deletions made by the Home Department in 1933, but during the previous year 2,088 cuts, totaling 19,591 meters, were made. A total of 758 cuts, amounting to 7,655 meters, was made on American films in 1933, the most objectionable scenes being "kissing scenes," which were responsible for 261 cuts, amounting to 1,407 meters.

Of the Japanese films censored in 1932, there were 1,228 cuts made, totaling 10,895 meters. The greatest number of cuts made on Japanese films for any one reason was 94 for "sexual suggestiveness." Only seven deletions were made in American films for the same reason.

Close for Distribution Of Several Action Films

Henri Ellman and R. E. Beck have closed a deal with Exploitation Pictures for distribution of the serial, "Custer's Last Stand," and with Superior Talking Pictures for distribution of the western serial, "Pioneers of the Plains," the series of six Range Rider features, and the series of six Rough Rider features; and with Stage and Screen Productions for the six police dog melodramas, and six Northwest Mounted films. All these films are being distributed by Capitol Film Exchange, Chicago, in Illinois, Indiana and Wisconsin.

Melvin Hirsch and Bert Kulick have closed for distribution of the Rough Rider group, "Custer's Last Stand," police dog melodramas, "Pioneers of the Plains," and Northwest Mounted features. Miss M. Swift, London, has closed with Exploitation for distribution in Great Britain of "Enlighten Thy Daughter," with Stage and Screen for "Before Morning." Metropolitan Films, Seattle, has closed with R. M. Savini for 12 "Bud 'n' Ben," three-reel westerns, for Washington, Oregon and Montana.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 6, 1934, from 97 houses in 17 major cities of the country, reached $1,093,299, a decrease of $41,316 from the total for the preceding calendar week, ended September 29, when 101 houses in 18 cities reported an aggregate gross of $1,134,615.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1933.)**	
Boston	2,900	25c-50c	"Charlie Chan in London" (Fox)..	18,000	"The Scarlet Letter" (Majestic)..	17,500	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Now and Forever" (Para.) and.. "Case of the Howling Dog" (W. B.)	9,500	"The World Moves On" (Fox) and "Wagon Wheels" (Para.)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-9 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"The Count of Monte Cristo"..... (U. A.) (3rd week)	16,000	"The Count of Monte Cristo"..... (U. A.) (2nd week)	16,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"The Barretts of Wimpole Street" (MGM) (2nd week)	16,000	"The Barretts of Wimpole Street" (MGM) (1st week)	16,500	Low 3-11 "When Strangers Marry"...	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"Cleopatra" (Para.)	32,500	"Belle of the Nineties" (Para.)....	31,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"Now and Forever" (Para.) and.. "Case of the Howling Dog" (W. B.)	10,000	"The World Moves On" (Fox) and "Wagons Wheels" (Para.)	10,000	Low 8-4-34 "Notorious Sophie Lang"..	26,000
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Dr. Monica" (W. B.).....	14,800	"Hideout" (MGM)	17,200	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"This Man Is Mine" (Radio) and "The Personality Kid" (W. B.)	5,300	"Friends of Mr. Sweeney" (W.B.) and "The Crime Doctor" (Radio)	6,100	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Belle of the Nineties" (Para.).... (2nd week)	8,500	"Belle of the Nineties" (Para.).... (1st week)	18,800	High 11-4 "I m No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"The Count of Monte Cristo" (U.A.)	8,900	"A Lost Lady" (F.N.).....	6,500	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"..	4,800
Lafayette	3,300	25c	"One Night of Love" (Col.)..... (3rd week)	9,300	"One Night of Love" (Col.)..... (2nd week)	9,700	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"Belle of the Nineties" (Para.)...	10,000	"Judge Priest" (Fox) ..... (2nd week)	10,000	.....	
Chicago	4,000	35c-68c	"Servants' Entrance" (Fox)	62,000	"Belle of the Nineties" (Para.).... (2nd week)	40,000	High 9-2 "Goodbye Again"	75,000
Garrick	900	25c-40c	"Dames" (W. B.)	4,000	"Crime Without Passion" (Para.)	4,500	Low 4-29 "Central Airport"	22,000
							.....	
Oriental	3,940	25c-40c	"Bulldog Drummond Strikes Back" (U. A.)	13,000	"Personality Kid" (W. B.).....	22,000	High 10-14 "I'm No Angel"	50,000
Palace	2,509	25c-50c	"The Age of Innocence" (Radio)..	22,000	"The Richest Girl in the World" (Radio)	22,000	Low 12-16 "A Man's Castle"	10,000
							High 9-9 "Morning Glory"	37,000
Roosevelt	1,591	25c-50c	"Chained" (MGM)	17,000	"Dames" (W. B.)..... (3rd week-4 days)	7,000	Low 4-28-34 "Glamour"	11,500
							High 9-15-34 "Dames"	23,000
State-Lake	2,776	20c-35c	"Romance in the Rain" (Univ.)....	14,000	"Embarrassing Moments" (Univ.)	16,000	Low 8-18-34 "Paris Interlude"	6,000
							High 9-8-34 "Most Precious Thing in Life"	19,000
United Artists	1,700	30c-60c	"The Last Gentlemen" (U.A.)....	16,000	"The Count of Monte Cristo"..... (U. A.) (3rd week-9 days)	17,000	Low 2-18 "Lucky Devils"	4,500
							High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Allen	3,300	20c-40c	"Charlie Chan in London" (Fox)..	4,000	"The Cat's Paw" (Fox)..... (3 days-2nd week) and	2,100	High 11-11 "Private Life of Henry VIII"	12,000
					"Down to Their Last Yacht" .... (Radio) (4 days)	1,500	Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Judge Priest" (Fox)	15,000	"Servants' Entrance" (Fox).....	7,000	High 10-21 "East of Fifth Avenue"...	30,000
							Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace	3,100	30c-44c	"British Agent" (F. N.).....	10,000	"Age of Innocence" (Radio).....	8,000	High 3-3-34 "It Happened One Night"..	28,000
							Low 8-19 "No Marriage Ties".....	4,200
State	3,400	30c-44c	"Scarlet Empress" (Para.).....	8,000	"Barretts of Wimpole Street" .... (MGM)	15,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk".	5,000
Stillman	1,900	20c-40c	"Barretts of Wimpole Street".... (MGM) (30c-44c)	7,500	"Crime Without Passion" (Para.)	5,000	High 9-15-34 "Chained"	10,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Count of Monte Cristo" (U.A.)	5,000	"Charlie Chan in London" (Fox)..	2,000	High 2-25 "Cavalcade"	10,000
Denham	1,500	25c-50c	"Belle of the Nineties" (Para.).. (2nd week)	6,000	"Belle of the Nineties" (Para.).... (1st week)	16,500	Low 8-11-34 "I Give My Love"	1,200
							High 9-29-34 "Belle of the Nineties"....	16,500
Denver	2,500	25c-50c	"Judge Priest" (Fox)	10,000	"British Agent" (F. N.)..... (6 days)	4,000	Low 8-4-34 "Elmer and Elsie".....	1,800
							High 1-13-34 "Roman Scandals".....	17,500
Orpheum	2,600	25c-50c	"His Greatest Gamble" (Radio)..	3,500	"Hideout" (MGM)	6,000	Low 12-16 "The World Changes".....	3,000
							High 2-17-34 "Hi, Nellie!".....	19,500
Paramount	2,000	25c-40c	"Pursued" (Fox) ..... (3 days)	500	"Tomorrow's Youth" (Mono.).... (3 days)	900	Low 6-10 "Zoo in Budapest".....	3,700
							High 4-1 "The Kid From Spain".....	7,000
			"Our Daily Bread" (U. A.)..... (4 days)	700	"Chained" (MGM) ..... (5 days)	2,100	Low 10-6-34 "Pursued" and "Our Daily Bread"	1,200

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Pantages	3,000	25c-40c	"Charlie Chan in London" (Fox) and "Redhead" (Mono.)	3,800	"Gift of Gab" (Univ.)	4,800	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-65c	"The Fountain" (Radio)	8,200	"The Richest Girl in the World" (Radio)	11,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"Judge Priest" (Fox)	7,500	"The Count of Monte Cristo" (U. A.)	2,500	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	25c-40c	"The Richest Girl in the World" (Radio)	4,000	"The Fountain" (Radio)	4,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,133	25c-40c	"Cleopatra" (Para.)	8,000	"British Agent" (F. N.)	5,000	High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns"	2,500
Lyric	2,000	25c-40c	"The Dude Ranger" (Fox)	8,500	"Case of the Howling Dog" (W.B.)	6,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Outcast Lady" (MGM)	4,500	"The Barretts of Wimpole Street" (MGM)	7,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 8-18'34 "Straight Is The Way"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"The Age of Innocence" (Radio) (7 days and Sat. late show)	5,500	"The Richest Girl in the World" (Radio) (7 days and Sat. late show)	5,000	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c-40c	"Outcast Lady" (MGM) (7 days and Sat. midnite show)	8,800	"The Barretts of Wimpole Street" (MGM) (7 days and Sat. midnite show)	15,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Belle of the Nineties" (Para.) (6 days and Sat. midnite show) (2nd week)	5,200	"Belle of the Nineties" (Para.) (8 days and two midnite shows) (1st week)	14,000	High 10-21 "I'm No Angel"	20,000
							Lot 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c-35c	"Million Dollar Ransom" (Univ.) (7 days and Sat. midnite show)	8,000	"Gift of Gab" (Univ.) (7 days and Sat. midnite show)	8,800	High 9-22-34 "One Night of Love"	13,000
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"Servants' Entrance" (Fox)	4,800	"The Cat's Paw" (Fox) (2nd week)	3,400	High 9-8-34 "Handy Andy"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Judge Priest" (Fox)	14,300	"Chained" (MGM)	17,000	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Belle of the Nineties" (Para.)	21,780	"Belle of the Nineties" (Para.)	27,675	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-65c	"The Fountain" (Radio)	6,600	"The Richest Girl in the World" (Radio)	6,000	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"Bulldog Drummond Strikes Back" (U.A.) 4 days-3rd week)	4,800	"Bulldog Drummond Strikes Back" (U. A.) (2nd week)	10,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"Housewife" (W. B.) and "The Defense Rests" (Col.)	6,700	"The Dragon Murder Case" (F.N.)	9,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Bulldog Drummond Strikes Back" (U. A.)	4,300	"The Cat's Paw" (Fox)	2,500	High 4-22 "Secrets"	5,500
							Low 9-29-34 "The Cat's Paw"	2,500
Lyric	1,238	20c-25c	"Friends of Mr. Sweeney" (W.B.)	1,800	"Straight Is the Way" (MGM)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"The Richest Girl in the World" (Radio)	5,500	"Side Street" (F. N.) (25c-30c)	6,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Servants' Entrance" (Fox)	6,200	"Belle of the Nineties" (Para.)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
Time	300	25c-35c	"I Give My Love" (Univ.)	2,500	"Finishing School" (Radio)	2,000	.....	.....
World	400	25c-75c	"The Ghoul" (Gaumont-British) and "All For Love" (State Rights)	2,500	"One More River" (Univ.) (2nd week)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
New York								
Capitol	4,700	35c-$1.65	"Barretts of Wimpole Street" (MGM)	65,860	"Death on the Diamond" (MGM)	37,640	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Servants' Entrance" (Fox) (2 days-2nd week)	2,000	"Servants' Entrance" (Fox) (1st week)	9,400	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"She Loves Me Not" (Para.)	14,000	"Down To Their Last Yacht" (Radio)	8,000	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Belle of the Nineties" (Para.) (2nd week)	36,000	"Belle of the Nineties" (Para.) (1st week)	61,000	High 10-21 "I'm No Angel"	83,450
							Low 8-11-34 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"Our Daily Bread" (U. A.)	18,000	"Gift of Gab" (Univ.)	12,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"The Count of Monte Cristo" (U.A.)	36,000	"The Affairs of Cellini" (U. A.) (3rd week)	15,000	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Caravan" (Fox)	75,000	"Richest Girl in the World" (Radio)	70,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"Chu Chin Chow" (Gaumont-British) (2nd week)	25,500	"Chu Chin Chow" (Gaumont-British) (1st week)	32,600	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"British Agent" (F.N.) (2nd week)	23,109	"British Agent" (F. N.) (1st week)	41,000	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850



TONIGHT'S THE NIGHT ON BROADWAY!

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Charlie Chan in London" (Fox)..	2,100	"Scarlet Empress" (Para.).....	2,400	High 1-6-34 "Going Hollywood".....	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"The Count of Monte Cristo" (U.A.)	4,000	"Chained" (MGM)	6,300	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires".....	1,800
Liberty	1,500	10c-36c	"Million Dollar Ransom" (Univ.).. (4 days)	2,700	"Romance in the Rain" (Univ.).. (4 days)	2,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Pursued" (Fox) ..... (3 days)	500	"Dude Ranger" (Fox)..... (3 days)	1,000	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"A Lost Lady" (F. N.)	3,000	"Judge Priest" (Fox).....	8,000	High 2-25 "State Fair".....	8,500
							Low 3-11 "Employees' Entrance".....	1,400
Omaha								
Brandeis	1,200	20c-35c	"The Age of Innocence" (Radio).. and "Young and Beautiful" (Mascot)	4,250	"The Richest Girl in the World" (Radio) and "Their Big Moment" (Radio)	4,500	High 5-5-34 "The House of Rothschild"	23,000
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"The Count of Monte Cristo" (U.A.) and "The Notorious Sophie Lang" (Para.)	8,500	"Servants' Entrance" (Fox) and.. "The Human Side" (Univ.)	9,200	High 3-10-34 "Easy to Love".....	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,800	25c-40c	"The Barretts of Wimpole Street" (MGM)	10,200	.....		High 7-22 "Gold Diggers of 1933".....	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-40c	"Death on the Diamond" (MGM) and "Love Time" (Fox)	3,600	"Hideout" (MGM) and..... "Heat Lightning" (W. B.)	4,800	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"The Count of Monte Cristo" (U.A.) (6 days-3rd week)	8,500	"The Count of Monte Cristo"..... (U. A.) (6 days-2nd week)	9,500	High 5-5-34 "The House of Rothschild"	23,000
							Low 6-9-34 "Sorrell and Son"..... (8 days)	4,000
Arcadia	600	25c-50c	"Girl from Missouri" (MGM)..... (6 days)	2,400	"Paris Interlude" (MGM)..... (4 days)	1,300	High 1-6-34 "Duck Soup" (7 days)...	6,500
							Low 9-1-34 "Notorious Sophie Lang"..	1,400
Boyd	2,400	40c-65c	"The Fountain" (Radio)..... (6 days)	10,000	"Chained" (MGM)..... (6 days-2nd week)	9,500	High 1-6-34 "Little Women".....	30,000
							Low 6-30-34 "Where Sinners Meet"..	8,000
Earle	2,000	40c-65c	"Million Dollar Ransom" (Univ.).. (6 days)	16,500	"Case of the Howling Dog" (W.B.) (6 days)	16,000	High 4-7-34 "Harold Teen".....	40,000
							Low 10-21 "Saturday's Millions".....	10,000
Fox	3,000	30c-65c	"Judge Priest" (Fox) ..... (6 days)	26,000	"Charlie Chan in London" (Fox).. (6 days)	18,500	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"Have A Heart" (MGM) ..... (6 days)	2,400	"There's Always Tomorrow"..... (Univ.) (6 days)	2,400	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over".....	2,200
Locust	1,300	55c-$1.10	"Caravan" (Fox) ..... (6 days)	8,500	.....		High 2-11 "Cavalcade"	13,000
							Low 5-6 "The Phantom Broadcast"..	4,000
Stanley	3,700	40c-65c	"Belle of the Nineties" (Para.).... (6 days-2nd week)	8,000	"Belle of the Nineties" (Para.).... (6 days-1st week)	14,000	High 11-25 "I'm No Angel".....	32,500
							Low 7-7-34 "The Hollywood Party"....	8,000
Stanton	1,700	30c-55c	"Gift of Gab" (Univ.)..... (6 days)	5,400	"Death on the Diamond" (MGM) (6 days) (40c-65c)	5,600	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man".....	4,000
Portland, Ore.								
Blue Mouse	669	25c	"Dames" (W. B.)..... (5th week)	1,700	"Dames" (W. B.) ..... (4 week)	2,000	.....	
Broadway	1,912	25c-40c	"Gift of Gab" (Univ.).....	4,900	"A Girl of the Limberlost" (Mono.) (2nd week)	6,000	High 4-7-34 "Wonder Bar".....	13,000
							Low 3-11 "What! No Beer?".....	3,500
Music Box	3,000	25c-40c	"Case of the Howling Dog" (W. B.)	2,800	"No Ransom" (Liberty).....	2,800	High 12-9 "Little Women".....	14,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c	"The Human Side" (Univ.) and.. "Hat, Coat and Glove" (Radio)	1,500	"The Life of Vergie Winters"..... (Radio)	1,800	High 10-14 "Rafter Romance".....	14,000
							Low 11-18 "College Coach".....	1,600
Paramount	3,008	25c-40c	"Judge Priest" (Fox)	6,500	"Now and Forever" (Para.).....	6,000	High 11-18 "The Way to Love".....	12,000
							Low 12-2 "Walls of Gold".....	3,500
United Artists	945	25c-40c	"Barretts of Wimpole Street" .... (MGM)	6,000	"The Count of Monte Cristo" ... (U. A.) (25c-55c)	5,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly".....	1,600
San Francisco								
Fox	4,600	15c-40c	"Death on the Diamond" (MGM) and "Love Time" (Fox)	11,000	"Crime Without Passion" (Para.) and "Have A Heart" (MGM)	10,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"The Richest Girl in the World".. (Radio)	16,000	"Let's Try Again" (Radio).....	11,000	High 2-11 "The Mummy".....	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"One Night of Love" (Col.)..... (5th week)	5,000	"One Night of Love" (Col.)..... (4th week)	7,000	.....	
Paramount	2,670	15c-65c	"Belle of the Nineties" (Para.).... (2nd week)	11,000	"Belle of the Nineties" (Para.).... (1st week)	19,000	High 10-27 "I'm No Angel".....	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-65c	"Outcast Lady" (MGM)..... (15c-55c)	7,000	"Dames" (W. B.).....	6,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	15c-55c	"Count of Monte Cristo" (U. A.)..	10,000	"The Affairs of Cellini" (U. A.).. (2nd week)	9,000	High 12-30 "Roman Scandals".....	17,000
							Low 8-26 "The Wrecker".....	4,000
Warfield	2,700	25c-65c	"Judge Priest" (Fox)	25,000	"Servants' Entrance" (Fox)	23,000	High 9-15-34 "Chained"	28,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	25c-55c	"The Last Gentleman" (U. A.)....	3,800	"British Agent" (F. N.).....	3,200	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel".....	2,500
Fifth Avenue	2,750	25c-55c	"Belle of the Nineties" (Para.)... (4 days-2nd week)	3,000	"Belle of the Nineties" (Para.).. (1st week)	8,500	High 8-5 "Tugboat Annie".....	19,250
			"Barretts of Wimpole Street".... (MGM) (3 days)	4,200			Low 5-5-34 "Tarzan and His Mate"....	5,000
Liberty	2,000	10c-25c	"Jane Eyre" (Mono.) and..... "King Kelly of the U. S. A." (Mono.)	3,100	"Crime of Helen Stanley" (Col.) and "West of the Divide" (Mono.)	3,800	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York".....	3,000
Music Box	950	25c-50c	"Down to Their Last Yacht" (Radio) and "Housewife" (W. B.)	3,600	"Case of the Howling Dog"..... (W. B.) and "Adventure Girl" (Radio)	3,300	High 11-11 "Footlight Parade".....	8,000
							Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi"	2,900
Music Hall	2,275	25c-55c	"The Count of Monte Cristo" (U.A.)	8,500	"The Last Gentleman" (U. A.)..	6,400	High 5-26-34 "Wild Cargo".....	11,500
							Low 8-18-34 "Bachelor Bait".....	4,100
Paramount	3,050	25c-35c	"Charlie Chan in London" (Fox)..	5,900	"Hideout" (MGM)	5,600	High 1-7 "A Farewell to Arms".....	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

(An Editorial Reprinted by Kind Permission of BOX-OFFICE)

Blazing New Trails

IN ADVERTISEMENTS we've seen the M-G-M trademark lion, Leo, portraying the roles of Trader Horn, Santa Claus, Mr. John K. Exhibitor and others. But now he has assumed, literally, the role of a trail blazer, designed to benefit on a large scale the motion picture industry.

Along the ribbon-stretched highways of the nation, going East, West, North and South, you'll see 24-sheet boards drawing public attention to M-G-M pictures. On city streets in the most strategic locations these M-G-M 24-sheets are also in evidence. In leading fiction, style and other magazines M-G-M brings forceful sales messages in full-page displays into the homes of the American people; and through the local newspapers it ties its messages directly to the local showings of its productions.

Coupled with billboard, newspaper and magazine advertising M-G-M is continuing the tours of its already extensively-traveled Traveling Studio, creating interest, building good will, not alone for M-G-M, but for all motion pictures.

During the depression years M-G-M has maintained a force of able exploitation men. They have worked hand in hand with exhibitors, planting publicity stories with newspapers, effecting co-operative tie-ups with merchants, securing free time on radio broadcasts, making and placing window displays and other picture merchandising helps.

The screen has been given new life through great improvement in product. That's one essential to success in theatre operation. Selling —advertising, exploitation, merchandising— is another highly important essential. Even the best pictures don't sell themselves. And, too, many an average picture can be turned into a winner if it is properly sold.

When public interest lags, it has to be revived. When people stop buying theatre tickets, showmen go out and bring them to the ticket windows. Exhibitors have done the job in a limited way. But, as it is necessary in all big and successful merchandising campaigns, the manufacturer of a product must blaze the trail, charting it through courses that the individual retailer cannot take alone, yet which are beneficial to him.

Already the public is reacting to the initial blasts in the M-G-M campaign. Witness the success of the first three pictures to receive this extensive exploitation, namely, "Chained," "Treasure Island" and "The Barretts of Wimpole St." New trails are being blazed to the ticket windows of the nation.

(Signed) **BEN SHLYEN**, Editor of
Associated Publications



J. C. Jenkins--His Colyum

New Hampton, Iowa

DEAR HERALD:

Last night we stayed in Hampton. We had thirty or forty good reasons for staying there. One reason was that they had a good hotel, but the main reason was to meet Mr. and Mrs. Charles Peterson again and see their Windsor theatre, which is about the best theatre in northeast Iowa. If you have never met these people you have our sympathy.

Charley was playing Claudette Colbert and Clark Gable in "It Happened One Night." When you see the title to this one you are apt to conclude that it is liable to be somewhat racy, but you will be mistaken. It is as clean as one could wish, and these two excellent stars put it over to the satisfaction of all who saw it. We will recommend this one as high-class entertainment.

We recently saw Clark Gable and Joan Crawford in "Chained." They told us that this picture had been cut, and after we saw it we wondered why they didn't cut it some more. It's the old triangle story of a faithless wife who divorces her husband to marry another man, and the director evidently doesn't have a very high regard for marriage vows or the effect this class of entertainment might have on the American youth. You may like it. We didn't.

▽

That Timber Belt Again

We noted in the issue of September 8 of the HERALD that T. J. Starker, professor of forestry of the Oregon State College, shoots both barrels at us for what we said about the "Timber Belt" idea of producing rain. He did, however, agree with us that rain comes from moisture.

We are not a scientist—in fact, we are only one of the common herd; but it has been a custom of ours all our life, when trying to analyze scientific problems, to inject in them a little common horse sense, and we have frequently found that the horse got the best of it.

Professor Starker tells us that our rain comes principally from timber, and he ought to know, since he is at the head of the forestry service of Oregon, and it would be presumptuous on our part to question his judgment, but we'd like to ask him a question or two, not in a spirit of criticism, but for our own personal information.

Washington, Oregon and California are heavily timbered states, more so perhaps than any other three states in the Union and, as we understand it, their rainy season out there commences generally about December first and it rains almost continually until April, and from then until the following December these forests receive scarcely a drop of rain, while the "corn belt" section, which has practically no trees at all, gets its rain during the growing season while the coast forests are having their dry season. If "trees produce rain" why is this, Professor?

We were in Independence, and this is in the eastern part of Iowa. Night before last the wind was from the east and was off Lake Michigan and the moisture it carried was so dense and so foggy that driving yesterday was somewhat hazardous, but last night the wind changed to the northwest and was so cool that the fog was condensed into rain drops and it rained all night and is still at it this morning. Put a tea kettle full of water on a redhot stove and the heat will evaporate the water and steam will rise to the ceiling where it comes in contact with a cooler surface and it is condensed into drops of water, and not a tree in the room. The reason why we have more rain in the summer than in the winter is because there is more heat in the summer to evaporate the water than in the winter. Why is Salt Lake so salty that one could not sink in it? Because the constant evaporation of water for thousands of years carries no salt, but leaves it in the lake, and you can't sink in salt. Everybody is interested in rain, and if we were in the forestry service we most likely would contend that "rain comes from trees"; but until we join that service we are going to stick to our original belief that "Timber Belt" idea for producing rain is a pipe dream originating from the fifth grade. We don't know anything about it, so we are going to leave this "rain" business to forestry people who do, but since the picture business is largely dependent upon whether we get rain or not, why not discuss it? We are connected, in a way, with the picture business, but we have still got a halter on that horse.

▽

At Cresco we met F. R. Peffer who operates the Cresco theatre, and listen, Lizzie, we found him a mighty swell fellow. Cresco is where Fred Hinds used to bunco the public at the Cresco theatre before he transferred his activities to Whitewater, Wisconsin. They have discovered a cave near Cresco that is likely to rival the Wind Cave of South Dakota in its extent, and is quite likely some day to become a famous sightseeing resort for people who have sense enough to "See America First." There are those who have gone to foreign countries so often that some day they will try to go to the Moon to see if it is really made of Green Cheese. They also think that rain comes from trees.

▽

Standing with the Community

W. F. Smith still operates the Colonial theatre at Clarion. He must stand well in the community or he couldn't make a success of the Colonial as long as he has. We had a delightful visit with him and also his son and hope to meet them again.

▽

Decorah is located down in a canyon which looks like a hole in the ground, but it is a nice looking town and it has a mighty fine theatre manager in H. Engbertson, who has survived without having ever met us until day before yesterday. We introduced ourself to him just as the Chief of Police went by and he didn't call him in, which proves that he is not very familiar with our past history. Anyhow, he is a 100 per cent guy and we hope to meet him again.

▽

We stopped at New Hampton to visit our old friends Mr. and Mrs. C. E. Potter, who operate the theatre there. We never like to miss them because they are such delightful people to meet. We also met Mr. and Mrs. Fred Bloomer. Mr. Bloomer is an uncle of Mrs. Potter and you will remember that he was kidnaped at Monroe, Wis., some time ago and held for $100,000 ransom. He gave us quite an account of the case which was very interesting, and, from his tell of it, we have decided that we'd sooner go fishing than be kidnaped. We don't believe in that stuff, anyhow.

▽

Mighty Swell Theatre

We had a delightful visit again with Mr. and Mrs. Palmer, who operate a mighty swell theatre at Postville. Mr. Palmer was rather under the weather and we hope he soon recovers. It's a pleasure to meet such folks.

▽

George L. Cohen operates the Princess at West Union. We had a delightful visit with him and he took us to dinner and told the girl to "draw two." George is the type of man who makes you feel right at home all the time. We wish they were all like George. Good luck, old-timer.

▽

At Fayette we found Mr. Kappmeyer, manager of the Cozy theatre, sick in bed with a bad cold, and his wife was sweating him with hot water bottles and blankets, and boy, was he sweating. We hope he gets better.

▽

We have a lot more we could tell you, but Ernie would get sore about it, he's so touchy that 'way, so guess we'd better stop for now.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Music Hall Reception Follows "Power" Opening

W. G. Van Schmus, managing director of the Music Hall, New York, was host at the opening of the Gaumont-British picture, "Power," last Thursday evening, and at a party which followed the premiere.

At the dinner were: Sir Gerald Campbell, British consul general, and Lady Campbell; Mr. and Mrs. Merlin H. Aylesworth, Mr. and Mrs. Mark Ostrer, Jeffrey Bernerd, and Jack Hulbert and Benita Hume, Gaumont British stars.

At the reception which followed were the trade and daily press. Among the guests also were: Princes Kuropatkin and the following consuls general: Renzo Sawada, Japan; Commendatore Antonio Grossardi, Italy; Leonid Tolonkonski, Russia; Dr. J. Starch, Czecho-Slovakia; Rols Christensen, Norway, and Nicholas G. Tserekis, Greece.

IT'S IN THE AIR!

PETE SMITH'S PRO FOOTBALL

ONE GREAT REEL

featuring the sensational and intricate plays of the world's champion football team, the Chicago Bears, and starring the world's most notable gridiron athletes.

HAROLD "RED" GRANGE

"BRONKO" NAGURSKI — JACK WANDERS
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GENE RONZANI — CARL BROMBAUGH
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DIRECTED BY RAY McCAREY



IT'S JUST ONE REEL! But it's so good it gets a Special Press Sheet. Ask for it.

ADVERTISE IT NOW WITH YOUR BIGGEST FEATURE!

Hollywood Reporter says:
"A gold-mine of entertainment. A pleasure and a thrill a minute."

M. P. Daily says:
"Pete Smith makes it particularly interesting with his trenchant remarks and the use of slow motion."

Film Daily says:
"Unusual and timely short. Action, thrills and comedy by Pete Smith."

M. P. Herald says:
"An ideal short, will go well on program during football season."

M-G-M MAKES BIG ONES OUT OF LITTLE ONES!

TRAVELERS

RUDY VALLEE and LOU HOLTZ left Chicago after their broadcast last Thursday night for Hollywood.

C. C. PETTIJOHN, MPPDA general counsel, arrived in Hollywood from New York. En route he stopped in Arkansas, Louisiana and Texas.

HAROLD HOPPER, assistant to LARRY DARMOUR, Majestic production head, is in New York.

CHARLES RUGGLES arrived in New York from Hollywood for a brief vacation.

CARL HOBLITZELLE and ROBERT O'DONNELL of the Interstate Circuit, were scheduled to be in New York this week.

HERMAN ZOHBEL, treasurer of Radio Pictures, left New York to make his permanent headquarters on the Coast.

BARBARA BARONDESS left Hollywood on a mysterious visit to New York.

REGINALD BERKELEY, Fox scenarist, returned to the United States this week after a three-month vacation abroad.

JOSEPH M. SCHENCK, president, and DOUGLAS FAIRBANKS, director and producer of United Artists, arrived in New York from Hollywood, Mexico and Florida.

BERTA SINGERMAN, Fox player, will make a three months' concert tour of Cuba, Spain, Portugal and Italy, returning to Movietone City in January.

ERNST LUBITSCH, Metro director, arrived in New York from Culver City for Astor theatre opening of the film, "Merry Widow."

R. J. MINNY, author of 20th Century's "Clive of India," returned to New York from Hollywood.

LOU GOLDBERG, Gaumont exploiteer, was in Philadelphia, from New York, for "Chu Chin Chow" campaign.

GEORGE K. ARTHUR returned to New York from Europe en route to the coast.

HOWARD STRICKLING, MGM publicity head in Californio, returned to the studio from New York and Europe.

LEONTINE SAGAN, European director, arrived at Metro studio from New York.

DAVID PALFREYMAN left New York for three weeks' tour of the southwest, during which he will attend several state exhibitor conventions.

POLLY WALTERS, stage player, left New York for Universal City to do a picture.

ED KUYKENDALL, MPTOA president, left New York for his home at Columbus, Miss.

ROBERT BENCHLEY and J. WALTER RUBEN are in New York from Metro's coast studio to do the script for "Piccadilly Jim."

LEON SCHLESINGER, Warner short subject producer, arrived in New York from Burbank by plane.

WYNNE GIBSON, RKO Radio player, flew from New York to California.

NORMAN MORAY, Vitaphone sales executive, returned from trip to Canada and midwest.

JOE PENNER, radio star and Paramount player, arrived in New York and Hollywood. He will return to the Paramount studio in a few weeks.

GRANT MITCHELL, player, sailed from New York for California.

ANNA STEN arrived in New York from Hollywood for the premiere of Sam Goldwyn's "We Live Again" at the Music Hall.

JAMES C. BRADFORD, motion picture music specialist, returned to New York from Hollywood after doing the music for "Hollywood Murder Mystery." He will return to the coast shortly as musical director for one of the large Hollywood studios.

JACK FIER, Mascot's sales executive, and HET MANHEIM, publicity director, left Hollywood, FIER traveling to key cities to the Atlantic, MANHEIM going to the northwest and Vancouver.

LAMAR TROTTI returned to Movietone City from South Carolina.

KING VIDOR arrived at United Artists' studio from London to direct "Broken Soil."

WILLIAM SEITER and MARION NIXON arrived in New York from Hollywood on a belated honeymoon.

HARRY EDINGTON and his wife, BARBARA KENT, were Europe-bound from New York and Hollywood.

DAN CARROLL, theatre partner with Paramount in Sydney, Australia, arrived in New York.

JOHN HALLIDAY returned to New York from Europe.

MERRITT HULBURD, Paramount story head in Hollywood, arrived in New York.

LOUIS B. MAYER and SAM KATZ, his new assistant, arrived in Hollywood.

ADOLPH FRIED, of Film Sales Co., Ltd., is in New York from London.

LEE OCHS returned to New York from Europe.

EDWARD SMALL, vice-president of Reliance, arrived in New York from Hollywood to confer with Harry Goetz, president, and United Artists home office executives.

LEO ROBIN returned to New York from Paramount's coast studio where he wrote songs for Bing Crosby's next film.

ZION MEYERS, assistant to Pandro Berman at Radio's coast studio, arrived in New York.

MGM Sets Christmas Cartoon

Hugh Harmon and Rudolph Ising, creators of the "Happy Harmonies" series of short subjects, are producing a special color animated cartoon subject for Christmas, "A Toyland Broadcast." The subject will be an MGM release.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF MARCH 3, 1933,

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1934.

State of New York } ss:
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theodore J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Post Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher & Editor-in-Chief—Martin Quigley, 1790 Broadway, N. Y., N. Y. Editor, Terry Ramsaye, 1790 Broadway, N. Y., N. Y. Managing Editor, Ernest A. Rovelstad, 1790 Broadway, N. Y., N. Y. Business Manager, Theodore J. Sullivan, 1790 Broadway, N. Y., N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Quigley Publishing Company, Inc., 1790 Brodaway, N. Y., N. Y. Quigley Publications, Inc., 19-21 Dover Green, Dover, Delaware. Martin Quigley, 1790 Broadway, N. Y., N. Y. Colvin Brown, 1790 Broadway, N. Y., N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given: also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,
(Signature of business manager.)

Sworn to and subscribed before me this 21st day of September 1934.

Anna Milbert,
[Seal] Notary Public,
(My commission expires March 30, 1936.)

SHORT PRODUCT PLAYING BROADWAY

Week of October 6

MAYFAIR
- Chris Columbo, Jr. ..... Universal
- Blasted Event ..... RKO Radio

PARAMOUNT
- Three on a Match ..... Paramount
- Rhythm on the Roof ..... Paramount
- A Dream Walking ..... Paramount

RIALTO
- Dumbbell Letters No. 2 .... RKO Radio
- Red Republic ..... RKO Radio
- Pathe Audio Revue ..... RKO Radio

RIVOLI
- Mickey Plays Papa ..... United Artists

RKO MUSIC HALL
- Grandfather's Clock ..... RKO Radio
- Dumbbell Letters No. 3 .... RKO Radio

ROXY
- La Cucaracha ..... RKO Radio
- Playful Pluto ..... United Artists

STRAND
- The Policy Girl ..... Vitaphone
- Ben Pollack and His Orchestra .. Vitaphone
- Rambling 'Round Rdio Row. Vitaphone

Drake To Produce Eight Action Films This Year

Oliver Drake, in Hollywood, last week announced the resignation of Willard Ditmar from the American International Pictures Company. Mr. Ditmar was scheduled to supervise "The Roustabout," Rupert Hughes story which has been dropped from the company program.

Mr. Drake plans production of a series of eight action pictures this year in addition to a western, "CycloneJim," in which Bill Cody has the lead role. Mr. Drake wrote the story and will direct.

Parents' Magazine Award to Paramount

The *Parents' Magazine* gold medal for the best picture of the month was presented this week to Adolph Zukor, president of Paramount, for that company's picture, "Mrs. Wiggs of the Cabbage Patch," which will open at the New York Paramount October 19. G. H. Hecht, publisher of *Parents' Magazine,* presented the award.

Paramount Signs Seven-Year-Old

Virginia Weidler, 7-year-old Los Angeles child, has been signed to a seven-year contract by Paramount. She was signed as the result of her work in a small part in "Mrs. Wiggs of the Cabbage Patch."

Efrus Opens Office

Sam Efrus has opened New York offices in the RKO Building for distribution of a series of eight Peerless pictures, the first being "The House of Danger."

Brown Leaves Principal

Samuel S. Brown has resigned from Principal Pictures to become associated with a chain store organization.

Unanimous!

VARIETY

Says "As a box-office attraction it looks like a runner-up to LADY FOR A DAY; and should pull the same patronage."

THE Hollywood REPORTER

Says "It's a honey! The old adjectives will have to do. It's plain ordinary swell—a tremendous successor to LADY FOR A DAY."

MOTION PICTURE DAILY

Says "This is money in the bank, crammed with mass and class appeal. A worthy successor to LADY FOR A DAY."

and now Film Daily

Says "Another bell-ringer from Columbia—will click anywhere. May Robson follows LADY FOR A DAY with another triumph."

CAROLE LOMBARD · MAY ROBSON

LADY BY CHOICE

with ROGER PRYOR · WALTER CONNOLLY

Story by Dwight Taylor · Screen play by Jo Swerling

Directed by David Burton

A COLUMBIA PICTURE



"...THE BOX OFFICE DRAW SHOULD BE THE ONLY MEASURING STICK FOR TALENT"

—Eddie Cantor

This "stick" has been a silent but potent measure of Hollywood salaries for a long time. The triumph or disappointment of expensive productions at the point of public response, measured in cold hard figures, is an unfailing criterion of all creative talent-writers, actors, directors, technicians and, in a very real sense, of producers and executives whose judgment dictated the type of story, its treatment, assembled the cast who gave it being, and its costs.

MOTION PICTURE HERALD and MOTION PICTURE DAILY, long aware of the significance of box office reports, have made them an exclusive weekly and daily feature, published without comment. Now the editorial and statistical facilities of both publications have combined to issue the first annual BOX OFFICE CHECK-UP, a summary, *with comment,* of box office reports and other factors that have contributed to screen triumphs of the past twelvemonth. For the first time there is being set up an annual record and reference medium to serve producer, distributor and exhibitor alike, to measure the possible returns of the future by commonsense values of the immediate past.

Notable among the features to be presented in the BOX OFFICE CHECK-UP is a list of all Box Office Champions from August 1933 to July 1934 — the big money makers of that time with names and duties of the personnel engaged in their production, including all whose genius combined artistic accomplishment with great box office values.

BOX OFFICE *CHECK-UP*

OF 1934 • QUIGLEY PUBLICATIONS • 1790 Broadway • New York City

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AMONG THE MISSING: Richard Cromwell, Billie Seward—Double billed this on my action change. I didn't hear a word of comment on it one way or another, and the house reaction was negligible. Just a program picture and apparently they regard it as such. Business better than normal.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—If your patrons like Holt, it will satisfy them. Just a fair program picture is about all that can be said. Running time, 70 minutes. Played September 19-20.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

HELL CAT, THE: Robert Armstrong—Good program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Nothing I can say would add to the praises written by other exhibitors. It's a great piece of entertainment. All I can say is ditto to everything good any one said about this picture. Too bad we are forced to buy so many junk program pictures in order to get ONE good one like this picture. Played August 26-28.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert, and **LADY FOR A DAY:** May Robson, Warren William—Every one knows that the above two pictures are among the best produced last year. I do not want to add anything about the merits of the pictures, but I want to recommend that every small town or large town date these back for a second run. It's surprising the number of people who will see them over. In each case I double billed them, and did an outstanding business. It don't make any difference how old they are: they will still draw and please.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

MAN'S GAME, A: Tim McCoy, Evalyn Knapp—A mighty good action picture. The stars fine, also a good cast with them. Made a very satisfactory Saturday show, but I still say Tim should get back to westerns. When the natives begin to ask for Tim McCoy in a western, it is about time he came back with his horse. Country towns want westerns and the guy that don't play them is out of customers, that's all.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook, Richard Cromwell—A wonderful picture. Jean Arthur's acting great. Story fine. I call it one of the best pictures we have played for the past year. A lot of patrons commented on the picture as they left the theatre and told us at the box office it was fine.—Bert Silver, Silmer Family Theatre, Greenville, Mich. Town and country patronage.

NO GREATER GLORY: Frankie Darro, Jackie Searl, Lois Wilson, George Breakston—This is one of the finest pictures we ever played of any company's pictures. Every theatre should play this one and every body should see it. More of this kind of stories should be made in pictures for the benefit of the rising generation. I call it a classic and better than a program picture. Played September 27-28.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RUSTY RIDES ALONE: Tim McCoy, Barbara Weeks—This is about the poorest picture this star ever made. A disappointment to the western picture fans, because it had very little action in it and we received one of the worst prints we have ever had from Columbia. Running time, 58 minutes. Played August 31.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

STRAIGHTAWAY: Tim McCoy—Good action picture. Good recording. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHIRLWIND, THE: Tim McCoy—This is one of the best westerns we've played. Good riding, shooting, a rodeo show and wrestling match between McCoy and the villain; plenty of excitement and thrills. Running time, 55 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

WHOM THE GODS DESTROY: Walter Connolly—Good program picture with plenty of action. Recording good. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown—A real good comedy that people understood and like. Business good. Running time, 62 minutes. Played September 3-4-5.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

CIRCUS CLOWN, THE: Joe E. Brown—Well, Joe, you have redeemed yourself for making "A Very Honorable Guy." People came out and they laughed. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

REGISTERED NURSE: Bebe Daniels, Lyle Talbot—This was a good surprise to me. I thought it as good as many classed as specials. It has lots of humor, and that's what our patrons like. Running time, 62 minutes.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

WONDER BAR: Al Jolson, Dolores Del Rio, Kay Francis, Ricardo Cortez—Was liked better and did better business than any we have played for some time. Running time, 84 minutes. Played August 30-September 1-2.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

WONDER BAR: Al Jolson—Not the picture it is cracked up to be. Played old, maybe it has lost its fire. All of Warner chorus numbers are overlong with drills. Played September 20-21.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Fox

ALL MEN ARE ENEMIES: Hugh Williams, Helen Twelvetrees—This will make enemies and I don't mean maybe. It's English—that should tell a lot. More walkouts on this than any other picture we've had in a year. Running time, 79 minutes.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

CAT'S PAW, THE: Harold Lloyd—Personally I enjoyed this picture very much. It is full of good wholesome entertainment. Harold does well with his part, as do all the members of the cast. As a box office attraction it is just average. It goes to show, you must keep before the public or they forget you. There are many original gags in the picture and it is full of thrills. It deserves a place among the best of the year, and yet it did not do a big business. It seems good to see Lloyd back on the screen again, and I hope he will be more active in the future. Played September 9-10.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, James Dunn, Ginger Rogers—Another good picture with a good cast.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

DEVIL TIGER: Kane Richmond—Will get by if your audience isn't too critical. Some of the faked shots are very noticeable, but as an animal picture it gave satisfaction. Drew well. Played Aug. 10-11.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

FRONTIER MARSHAL: George O'Brien—Ruth Gillette went over big here as a Mae West type. The boys sure gave her the oh's and ah's.—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FRONTIER MARSHAL: George O'Brien, Irene Bentley, Berton Churchill—Played this one late, but got a nice play on it. Some of our patrons said it reminded them of Mae West. Running time, 66 minutes.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

GRAND CANARY: Warner Baxter, Madge Evans—I note this picture is now approved by the new Production Code. The opening sequences are slow and draggy. Once the picture is allowed to get underway, it becomes very interesting and entertaining to the audience. Business fair. Running time, 74 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

GRAND CANARY: Warner Baxter, Madge Evans—Nice little show, but Baxter deserves a better story than this. Played September 16-17.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Now here is a real picture. Will Rogers is extremely careful that nothing risque or indecent creeps into his productions. Three cheers for Bill! This is one grand piece of entertainment for old and young. We would have no Legion of Decency if Will Rogers was selecting the story material. A great picture that commands the respect of all right-thinking people. Running time, 82 minutes. Played October 2-3.—A. H. Edwards, Orpheum Theatre, Orwingsburg, Pa. Small town and rural patronage.

I WAS A SPY: Herbert Marshall, Madeleine Carroll—Folks, I am telling you this one broke all records as being the highest class of different nationalities ever dated on my screen. You will be sorry when it has played your theatre. Never in all my life have I ever witnessed such a miserable horror as this disgusting picture.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

NOW I'LL TELL: Spencer Tracy, Alice Faye—Fox deserves credit for this one. The life of the gambler and his love for his wife are well exposed. The hitch in this story is that his love for his wife is so great that he must play around with another gambler's girl. A moral gathered from "Now I'll Tell" is that "if the smartest of all fail how can any others expect to beat the racket" Business good. Running time, 87 minutes. —Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

NOW I'LL TELL: Spencer Tracy, Alice Faye, Helen Twelvetrees—Good picture till the last reel, a killing mixup which kills the picture. Why can't they end good and all feel better. Running time, 87 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—Not a special and hardly as good as you would expect from this cast, but it's fair entertainment, and will please.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

SHE WAS A LADY: Helen Twelvetrees, Frank Morgan—Not so good. It will get by if they like a lot of dialogue and some slight modicum of action when Helen Twelvetrees joins the circus for a slight shot as a bareback rider. I have seen better and have seen worse. Your audience won't break down the doors to see it the second night.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WILD GOLD: John Boles, Claire Trevor—Used this one on a Friday and Saturday, but not as a western. John Boles certainly was a disappointment in "Wild Gold." Couldn't Fox find a better fitted man to play this part? I believe that he has fallen a great deal in the estimation of our patrons. Harry Green as J. Lorillard Pushkin was very good. I predict they will be using the "cracker handicap" in our saloons soon. Business okay. Running time, 77 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

MGM

GIRL FROM MISSOURI, THE: Jean Harlow, Lionel Barrymore, Franchot Tone, Lewis Stone, Patsy Kelly—Did good business.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

GIRL FROM MISSOURI, THE: Jean Harlow—Good picture. Good cast. Good story. Satisfaction all round and but few kicks.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

HAVE A HEART: Jean Parker, James Dunn—A sweet picture, and good business. All members of the cast are good, but this little girl Jean Parker is excellent in this picture. Just the kind for the small town and it pleased every one.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

SADIE McKEE: Joan Crawford—A fair picture which did just ordinary business. Think Legion of Decency has hurt this one for me.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—One of the finest pieces of entertainment to come out of any studio this year. Only Metro could make this type of picture. It has splendid superb acting, direction, sound and quality. This picture will please any audience 100 per cent and you don't have to hide behind the door when they come out; you can stand up with a great big smile and they will all smile back because they all feel that they have had a delightful evening's entertainment. Maybe I am feeling too good about this one, but look, fellows, when they are on their way out and come up to you and say, "Wonderful — Dandy—Great—Fine—Very Good—Splendid" — and all that sort of stuff, who wouldn't feel good? All the advertising and publicity you can give it won't be enough. Step on it! Give it all you've got. Played September 2-4.—Bob Ouellette, Dixie Theatre, Brooksville, Fla.

SHOW-OFF, THE: Spencer Tracy—Nothing much to this one. Just so many reels of film.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

SHOW-OFF, THE: Spencer Tracy—Very good comedy but Spencer Tracy does not draw for us. Played Sept. 16-17.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

STAMBOUL QUEST: George Brent, Myrna Loy—This is only fair entertainment that did not please my patrons. It is a wartime story, located in Berlin in 1915, but there are no battle scenes in the entire picture. It is a story of the women spies and the part they played in the World War. Practically none of my patrons knew what the title meant and after seeing the show, they didn't care. Business only fair. Running time, 90 minutes. Played Sept. 22, midnight show.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STAMBOUL QUEST: Myrna Loy, George Brent—"Yes, Madam," "Yes, Your Excellency" is all there is to it. Do you know who would rave over pictures like this? Running time, 90 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss.

STAMBOUL QUEST: Myrna Loy, George Brent—Good picture, but the title killed it for business. Where do they get these titles from? Just let me thank MGM for their splendid press books. These beautiful sheets are in a class by themselves, and I consider them the best on the market.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

STRAIGHT IS THE WAY: Franchot Tone, May Robson, Karen Morley, Gladys George—Just a rehash of the old, old story of a crook who tries to go straight. Might be O. K. on a double bill and that's all you can say for this one. Business punk. Running time, 59 minutes. Played September 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—This is one grand picture that offers excellent entertainment for all classes of patrons. It is a mystery melodrama with plenty of comedy thrills and romance. However, the objection is that it is a gangster theme and three murders are committed. Both Powell and Miss Loy turn in a splendid performance together with the rest of the cast. Played two days to good business. Running time, 91 minutes. Played Sept. 24-25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THIN MAN, THE: William Powell, Myrna Loy—Real entertainment. Many favorable comments on this one. Running time, 91 minutes. Played September 4-5.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—One of the best pictures of the kind we have played. Story interesting and stars great, also all of the cast. Gave good satisfaction to all. Played September 16-17.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—This is a fair program picture that will please the average picture fan. Too much dialogue in parts. Business good for three days showing. Played Sept. 16-17-18.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger—If the players had not been so well known and liked, this picture would have been a worse flop than it was. My patrons did not like this type of story—crazy people, crippled people and really an infant committing murder. Put this one in on your rip-roaring western night and it will get by—but try to play it on any other but a Saturday night and the Lion will roar! Oh, yez, oh, yez, and some more yez. Played September 22-24.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper, Lionel Barrymore—This drew well first night. Wallace Beery fine, but you won't get them second night as the supporting cast are in roles of hoodlums and playing drunk. Running time, 110 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—A great picture. Story known by every school boy and girl. Both the stars great, but I think Jackie Cooper stole the picture. He was certainly wonderful. Beery is always great in all his pictures, and Lionel Barrymore and Otto Kruger were very much there in their parts. The whole cast great. I call it a 100 per cent picture. Played September 23-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

VIVA VILLA!: Wallace Beery, Leo Carrillo, Fay Wray, Stuart Erwin, Donald Cook, Joseph Schildkraut, Katherine DeMille—A magnificent production. Wallace Beery gives a superb performance, ably assisted by Stuart Erwin. Pleased the men and boys one hundred per cent plus, but it did not go over so well with the ladies. In fact, most of them stayed away because they thought they would not like it. Personally, I did not like it. It is too cruel and relentless, but it is a great picture and I would advise exhibitors to exhibit it for the benefit of those who like this kind of picture. Some came and liked it who do not care for the ordinary picture. Running time, 115 minutes. Played Sept. 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Monogram

CITY LIMITS: Ray Walker, Sally Blane, Frank Craven—Nothing big, nothing wonderful, but nevertheless good program entertainment, which goes to prove that Monogram can make pictures when they try. Played August 22-23.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Louise Dresser, Ralph Morgan—A capable picture, and a box-office surprise. Originally booked for three days, it was increased to five, and held up over the whole period. I will also play a return engagement in the future. Gross compares favorably with "Little Women." Pleased every one better than expected, as it seemed to me only average in production, direction and acting. But every one told me it was swell, so it must have clicked on the outside. Shoot the works on this one and don't spare Gene Stratton Porter.—A. West Johnson, Heilig Theatre, Eugene, Oregon. University and general patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—Chalk up a real hit from Monogram. Here is the outstanding box-office hit of the present season. This picture broke a two-year box-office record on a Sunday, Monday. Not only is it box-office, but it gives entire satisfaction to the people who pay for an evening's entertainment. I do not believe this picture cost a million to make; it may not be produced as some of the major companies would have done, maybe the cast are not the biggest in the business, the director may have made mistakes, but all I know is that people came from miles to see the picture on Sunday, and sent their friends and relations to see it on Monday. I do not know much about the production end of the picture business, but I do know when my patrons are satisfied, and the "Girl of the Limberlost" made me a lot of money and pleased my patrons. Good stories are hard to find and the popularity of the book will be the success of this picture. Get a good story and you will have a good picture regardless of the cast. Here's hoping the "Keeper of the Bees" will be another box-office honey. Thanks, Monogram, for this early date. I understand we are the first in the West to run this picture. Played September 16-17.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LOUDSPEAKER, THE: Ray Walker—This is only fair entertainment of the comedy drama type. It is a story of a small town boy who makes good in the big city and loses out by his boastfulness. There is plenty of comedy and romance, set behind the scenes of a radio program in the making. If you must play it, one day is enough. We played one day to only fair business. Running time, 67 minutes. Played Sept. 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LOUDSPEAKER, THE: Ray Walker, Jacqueline Wells, Noel Francis—Not good—not bad—just so-so. Won't do you any harm and won't do you any good. Use your own judgment about this one. Recording the worst thing about it. Running time, 65 minutes. Played September 26-27.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

MONTE CARLO NIGHTS: Mary Brian, John Darrow—Neat little picture that pleased.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

RANDY RIDES ALONE: John Wayne—This is a very good picture that will please all western fans. It is crammed full of action, fighting, riding and thrills. This is one of the best pictures Wayne has made this season and with a few more stories like this one, he will be as popular as any of the old western stars. Monogram always gives us good western pictures and that is just what we want. Running time, 54 minutes. Played Sept. 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHOCK: Ralph Forbes, Gwenllian Gill, Monroe Owsley—A very good picture. We played it on a double feature bill and it gave good satisfaction. Story interesting and acting good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SIXTEEN FATHOMS DEEP: Creighton Chaney—My third Monogram picture and it sure pleased my Friday, Saturday patrons. There's a sailor in this that resembles Popeye very much. Had I known this ahead of time it would have aided me in advertising it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WEST OF THE DIVIDE: John Wayne—This little western did more business for me than anything I've run this year. Cotton season helped attendance. Picture pleased most every one. My folks like this fellow.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Paramount

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and His Orchestra—Poor old Mae is on the "spot," more so because of the type she portrays—because of the Decency campaign. Personally, thought it as good as any former picture, but many told me they were disappointed and I think it was more psychological than anything else. They imagined the "Laundry" washed out all the Mae Westicieries because of all the hullabaloo about Mae West, and in justice to our little Mae, she never did in her honest portrayal of the "gal" of the nineties hold a candlestick to the present-day type of her kind. She's decent in comparison. However, my box-office was short about 30 per cent of "I'm No Angel." Running time, 74 minutes. Played September 23.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

COME ON, MARINES: Richard Arlen—Very good picture. Enjoyed by all. Running time, 65 minutes.—R. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DEATH TAKES A HOLIDAY: Fredric March—Although this picture did not draw, it caused a lot of talk and some people came twice to see it. It is very unusual, but I wonder if any exhibitor in the country has made any money on it. Played Sept. 19-20.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DESIGN FOR LIVING: Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton—Exceptionally delightful entertainment—the kind that only Ernst Lubitsch can produce. It is light and some of the situations are unreasonably silly. It is my personal opinion that nothing in the picture will hurt any one's morals, although some exhibitors seem to think so. Nevertheless, it pleased to an average business. Running time, 88 minutes. Played August 29-30.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

ELMER AND ELSIE: George Bancroft, Frances Fuller—Usual run of play. George Bancroft and Roscoe Karns were the leading players to hold the interest. Running time, 64 minutes. Played September 11-12.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

LAST ROUND-UP, THE: Randolph Scott, Monte Blue, Barbara Fritchie—This one has the Zane Grey label, but is just an average two-bit western. In my opinion, the poorest Zane Grey story to date. Did average business here. Running time, 63 minutes. Played September 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—One of the best drawing cards of the season. While the story was poor, little Miss Marker was wonderful. Why don't they give this little star better and cleaner stories? Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE MISS MARKER: Shirley Temple—It was surprising how people came out to see this and how every one praises this little star. The picture is very good and the entire cast helps Shirley put it across. Running time, 80 minutes. Played Sept. 2-3.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—They sure turn out to see Shirley and they liked this, but I think it is too bad there had to be so many crooks in it as it draws so many youngsters. Running time, 60 minutes.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

LONE COWBOY: Jackie Cooper—Very good picture that drew slightly above average weekend business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns and Allen—Gracie Allen kills this picture with her continued chatter. Running time, 80 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle—Much better than George White's Scandals due to the fact that it has some story running through it and it is not so disjointed as the former picture. My opinion is that Carroll allowed a director that knew more about keeping a revue moving to direct. That is apparent in the "Vanities." Very elaborate settings. A fan number that is beautiful with the fans rippling as waves with the girls under them, but these revues do not do the business the production warrants, for some reason that I cannot solve. The revue is spectacular in a lot of numbers. Certainly, it brings to the small town screens something that many have never seen, but it did just a little above average business and should have done more.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MISS FANE'S BABY IS STOLEN: Dorothea

Wieck—Very good picture for the ladies. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NOTORIOUS SOPHIE LANG: Gertrudé Michael—A fast moving comedy drama that was well liked by those who saw it. The title was against it. Running time, 74 minutes. Played September 6-7-8.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Comedy throughout the show. W. C. Fields is a riot in this play. Boy, he sure drives away the blues. Give us more plays with him starring in them. Running time, 71 minutes. Played September 4-5.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Very good comedy. Recording good. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—In my opinion a complete knockout. One of the funniest pictures this year, and yet many will not get the Fields jokes. He is one of the most clever comedians on the screen and all of his pictures have been good this year.—S. H. Rich, Rich Theatre, Montpeher, Idaho. General patronage.

SCARLET EMPRESS, THE: Marlene Dietrich, John Lodge—Flopped badly. Nearly every one voiced camplaint which can be summed up by what one man said: "What do I care about Russia three hundred years ago?" When will the producers discover the nation we live in? When will they quit talking about English markets and make pictures for the greatest market the world has ever known?—Herman J. Brown, Majestic and Adelaide Theatres, Mampa, Idaho. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—A play that any show fan will enjoy. Comedy, romance, music and anything else that people enjoy seeing. Running time, 81 minutes. Played September 8-9.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SIX OF A KIND: Charlie Ruggles, Mary Boland, W. C. Fields, George Burns and Gracie Allen, Alison Skipworth—Good comedy. Down-to-earth story that every one liked. Average business. Running time, 64 minutes. Played September 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—A pleasing little picture. Our patrons were satisfied. Business not so good as this was run week following "County Fair," but it was no fault of the picture. Sylvia Sidney did some nice acting. Running time, 60 minutes. Played September 2-3.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

TRUMPET BLOWS, THE: George Raft—Fair picture. Drew Sunday business to correspond. Played Sept. 9-10.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TRUMPET BLOWS, THE: George Raft—Exceptionally fine program picture. Gave excellent satisfaction here. Drew above average. Splendid cast and Frances Drake's dance numbers were outstanding. She can act, too, and is very beautiful, so we'll probably be seeing her often. Adolphe Menjou is perfect in his role and George Raft is much better in this than some of his others. Lots of good comments. Played Aug. 28-29-30.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—We received many compliments on this picture. For good, tense drama with a few comedy touches, it is splendid. The drawing power not so good due to the fact not a player in it is very well known. Running time, 64 minutes. Played Sept. 2-3.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

YOU'RE TELLING ME: W. C. Fields—Very fine comedy. Fields is in a class by himself. A few people do not care for him but there are a great many who are completely sold on him. Drew well here and we received lots of good comments. Played Aug. 31-Sept. 1.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

YOU'RE TELLING ME: W. C. Fields, Joan Marsh, Buster Crabbe, Adrienne Ames—Good comedy that got plenty of laughs. Did fair business. Running time, 64 minutes. Played September 19.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

YOU'RE TELLING ME: W. C. Fields—Business off on this. Fields has never been a very good draw for me, but the ones who do like him, like him a lot. Running time, 64 minutes. Played Sept. 14-15.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO

DOWN TO THEIR LAST YACHT: Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—From all the ballyhoo RKO gave us, this was about the biggest flop in a long time. It should not be mentioned in the same breath with "Flying Down to Rio." Looks like both the story writer and director started the production, then went fishing and forgot to come back. The title sure was becoming. Running time, 64 minutes. Played September 16.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

FOUNTAIN, THE: Ann Harding, Brian Aherne, Paul Lukas—Did not draw as Ann Harding should and many did not like it and said so. Maybe they'll learn to give this star some story material to work on before they kill her altogether. Running time, 84 minutes. Played September 25.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

KEEP 'EM ROLLING: Walter Huston, Frances Dee—A very fine picture; clean and entertaining. The star fine, also the whole cast. Wonderful background to this picture, and if you have not played it, get it and the picture will please any audience. Running time, 72 minutes. Played September 25-26.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LIFE OF VERGIE WINTERS, THE: John Boles, Ann Harding.—Excellent picture. Pleased women 100 per cent. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—A characterization of the Naval Academy at Annapolis. Bruce Cabot was the leading player and boy! did he put this play over with a bang. Another hit for Bruce. Running time, 76 minutes. Played September 15-16.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

OF HUMAN BONDAGE: Leslie Howard, Bette Davis—A deep-dyed sex picture that should not be forced upon any exhibitor on his family night. First was "Finishing School"; then came "Life of Vergie Winters"; then "Of Human Bondage"—all from one exchange. Babies and babies and still more babies. Married men and single girls with babies and more babies. Oh! What a blessed event! On the second night of the showing of "Of Human Bondage" I had exactly three adults and eight children! That is what the picture did for me! Running time, 82 minutes. Played September 30, October 1.—A. H. Edwards, Orpheum Theatre, Orwingsburg, Pa. Small town and rural patronage.

STINGAREE: Irene Dunne, Richard Dix—First class entertainment for anyone. Action, comedy, singing and good acting made this picture most acceptable to our patrons. Played Sept. 8.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez—Too much Durante to be funny. He's okay for several gags, but in Greek he's a large headache. Played Aug. 15-16.—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

TWO ALONE: Jean Parker, Tom Brown, Zasu Pitts, Arthur Byron, Beulah Bondi—A fine picture, splendid acting, will please anybody. Thoroughly enjoyed by everybody who saw it here. Fair business two days. Running time, 70 minutes. Played September 24-25.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke, Reginald Denny. This is supposed to be a comedy, but my audience just didn't get it. Most of the players, especially Marian Nixon, talk too fast, making it very difficult to understand them. It fell far below average drawing power and most of the comments were "silly" and "crazy." No one will ever miss it if you don't use it. Played Sept. 16-17.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

United Artists

BORN TO BE BAD: Loretta Young, Cary Grant—The idea of a story included herein is something different. But that "difference" just hits the "Legion of Decency" right in the middle. If you are in a "moral" community, chuck this one out. If you think that there might be a question of doubt, then you might as well play it. The story, action, direction sound and light are all okay. Business fair. Running time, 61 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

BOWERY, THE: Wallace Beery, Jackie Cooper, George Raft—At least this is different and the audience enjoyed this cast back in the robust days of the "nineties." The "beef-trust" girls are back on the screen in this one. Some sequences were a little too long. It dragged slightly when Brody did his jump from the Brooklyn Bridge. Raft as a dancing man in the sophisticated stuff is a pain in the neck to the small town audience, as Paramount has cast him in two pictures, but in this role he fitted better than any that he has had yet, that is, what we have run of him.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings—Good musical. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie, Constance Cummings—They don't come any better than this one for a small town. Plenty of action and Jack Oakie better than he has been in previous pictures, but, this Tracy boy has what it takes with the audience. He is a swell actor, given the right parts, and this one fitted him like an old shoe. The high tension trouble shooters is the theme of the story. It moves fast and is a logical story.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NANA: Anna Sten—Decidedly not a small town picture. May be good for big cities, but poison here. At that, I think Anna Sten has got Garbo, Dietrich or Bankhead beat a mile. Running time, 80 minutes. Played September 24-25-26.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

SORRELL AND SON: H. B. Warner—A mighty good picture. Story fine and acting great. Moves a little too slow for the gait people are taking nowadays and that was all the fault they found with the picture. Gave good satisfaction. Running time, 99 minutes.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

COUNSELLOR-AT-LAW: John Barrymore, Bebe Daniels—Very few people came to see this and still fewer liked it. It is entirely too "talky."—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HONOR OF THE RANGE: Ken Maynard—Nice little western. Played September 18-19.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HONOR OF THE RANGE: Ken Maynard—Good western. Recording fair. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HUMAN SIDE, THE: Adolphe Menjou, Doris Kenyon—One mighty nice picture for all-class trade; enjoyed by all; nothing to draw them in, but if they come, they'll like it fine. Running time, 63 minutes. Played September 27.—Joe Hewitt, Lincoln Theatre. Robinson, Ill. General patronage.

I GIVE MY LOVE: Paul Lukas, Wynne Gibson—Good program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan, Douglass Montgomery—I found this picture better than criticism in this department had led me to believe. While not as good as one might expect from the advertising in the press book, it is a very nice picture. Should draw, but for some reason it did not make a penny for me. I wish more of the exhibitors would let us know about the audience reaction instead of how much they lost on certain pictures. A

(*Continued on following page*)



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picture may lose money for me, but that is not a positive indication that it will lose money for every fellow that screens it. Another thing fellow exhibitors might do is pass along any small idea they may work out on any picture, which could be of any help to other showmen, but at the same time not taking up all the space in this department telling about it. I've just about used too much valuable space in this report and perhaps I should have said nothing.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LOVE BIRDS, THE: Summerville-Pitts—If your patrons like Pitts and Summerville they will enjoy this. Mickey Rooney is almost the star of the picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LOVE CAPTIVE, THE: Nils Asther, Gloria Stuart—A very good program picture. All seemed to like it. Both stars are good in any picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONE MORE RIVER: Diana Wynyard—Too bad that the river was not at flood height when they crossed it. Another one of those pictures of the high-class British families that the poor sap of an exhibitor tries to cram down his patrons' necks with not much success. "Love Captive," "I Give My Love," "Embarrassing Moments." What masterpieces the smart young producer has turned out this year! Universal is supposed to be a family affair in the producing end and it may be that accounts for the large number of poor ones they have turned out this year. It has been apparent that they don't know what it is all about. "One More River" will bore a small town audience, at least that is what it did to mine, what few sat it through.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ROCKY RHODES: Buck Jones, Sheila Terry—Was a bit disappointed in this, as I had expected his first from a new company would be outstanding. I'd class it as an average western and no more. Business, however, was slightly better than normal.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

SMOKING GUNS: Ken Maynard—Good Friday-Saturday show. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—Well, boys, Warners have done it again. "Dames" is just as good and in many ways better than "Gold Diggers," "42nd Street," "Twenty Million Sweethearts" and the other excellent musicals put out by Warners. This boy Powell and Miss Keeler, also Blondell, Kibbee, Herbert and the rest, are all excellent. Of course, Zasu Pitts is in a class by herself and keeps the audience in laughter every time she speaks. It's a sweet picture, with a good story, beautiful sets and costumes, good sound, good photography and in every way a great picture. This Warner bunch know how, and do make the best musicals on the market. Date this picture and tell your patrons you have a worthy successor to the other Warner musicals.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—Plenty of action in this one. Not much to the story except the usual gobs and girls. Of course it is all Cagney as might be expected. Shots at the Navy, the action of the fleet and the guns.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—Big. Here is a great show for any house.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

I'VE GOT YOUR NUMBER: Joan Blondell—Nice little comedy that was produced before the "cleanies." Okay for comedy and action dates. Played September 22.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

JIMMIE, THE GENT: James Cagney, Bette Davis—This one is about the fastest and snappiest picture we have used in some time; all about a lost heir racket that keeps Cagney on his toes all the time and keeps the customers on the ends of the seats. We used this one on a special midnight show and it drew to a good average business and all the cash customers seemed perfectly satisfied. Played September 1.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

SMARTY: Joan Blondell, Warren William—There was no excuse for making such a picture. It isn't clever, funny, smart or entertaining and it is a shame to put a good cast in such a story. Running time, 64 minutes. Played September 23-24.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

Short Features

Columbia

BUSY BUS: Krazy Kat—Pretty good cartoon. Running time, 6 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MASQUERADE PARTY: Krazy Kat—Good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SOUTHERN EXPOSURE: Krazy Kat Kartoons—Fine cartoon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STABLE MATES: Broadway Comedies—One of the funniest two-reel comedies we have played this year. Audience laughing continuously. Give us more like it. Running time, 18 minutes.—P. G. New Strand Theatre, Griswold, Iowa. General patronage.

TECHNORACKET: Scrappy Cartoons—Good cartoon. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Educational

HOTEL ANCHOVY: Coronet Comedies—I didn't hear much laughing on this. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IRISH SWEEPSTAGES: Terry Toon Series—Extra good cartoon.—Running time, seven minutes.—A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

NATURE'S GANGSTERS: Battle for Life Series—Showing the dodder, a parasitic plant, that is particularly troublesome to Cespedeza farmers. Very interesting.—A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHE'S MY LILLY (I'M HER WILLIE): Will Mahoney—Haven't sent in a report in a long time, but have decided to start again. However, this time it's only on a two-reel comedy, but boy! "it's a comedy." I don't remember when any comedy (or feature, for that matter) brought the avalanche of laughs that Will Mahoney and his gang did in this. It's Mahoney's first, to my knowledge, but I understand he's making more comedies, and maybe he will yet give us his great feat (feet) of dancing on a xylophone. For the love of Mike, play this up on a preferred date and watch 'em laugh. Running time, 19 minutes. Played October 1.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

Fox

RURAL ENGLAND: Magic Carpet Series—Not so interesting as some others in this series. Running time, one reel.—A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MGM

THE BIG IDEA: Ted Healy and Stooges—Not up to the entertainment of some of the other Ted Healy, but will entertain. Running time, 2 reels.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HONKY-DONKEY: Our Gang—Pleasing Our Gang comedy. Running time, 2 reels.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

JUNGLE JITTERS: Willie Whopper—Another Willie Whopper. Running time, one reel.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LITTLE FELLER: Oddities Series—This is one reel of very poor entertainment and my patrons didn't hesitate to tell me so. We had more walkouts on this than on any short or feature before. Wake up, Metro, and let the exhibitors have what their public like. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TRICK GOLF: Oddities—This is a good one-reeler presenting some good trick shots in golf. The shots are good and the remarks by Pete Smith add much to the entertainment of the show. Our patrons enjoyed this very much. Come on, Pete, let's have more of these. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

BETTY IN BLUNDERLAND: Betty Boop Cartoons, Good cartoon. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GOLD NUGGETS: Walter Catlett—Good two-reeler.—A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOLLYWOOD ON PARADE NO. 6: This is one of the best issues of this series, showing many beautiful and interesting scenes of Hollywood, the movie stars and their homes. My patrons all enjoyed this one and we hope the others will be as good. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOLLYWOOD ON PARADE, NO. 9: Not so good.—A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LOVE THY NEIGHBOR: Screen Songs Series—Part of this is good, but I have yet to find anyone in this town who likes to hear Mary Small sing.—A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RADIO ROUNDUP, A: Headliner Series—Very good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO

CENTURY OF PROGRESS: Very good; educational; actual scenes from World's Fair. Well worth running and advertising. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

DERBY DECADE: Ruth Etting—A comedy of the Bowery in the "gay nineties." Ruth Etting never sang to better advantage than in the three old songs she sings in this. They are "Bird in a Gilded Cage," "After the Ball" and I Love You As I Never Loved Before." Give your patrons a treat and show this one. Running time, 22 minutes.—A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Universal

FINANCIAL JITTERS: Eddie Nugent—Good weekend comedy.—A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WORLD'S GREATEST THRILL, THE: Special—This is a very exciting subject. Should please any audience. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Warner Vitaphone

AT THE RACES: Pepper Pot Series—Good, but not as good as "Pure Feud." Running time, 10 minutes.—A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BUILD UP, THE: Jack Haley—Poor. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DARLING ENEMY: Broadway Brevity—One of the best in this series. One number, "The Girl Behind the Man in the Moon" is particularly good. Running time, 19 minutes.—A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

JOLLY GOOD FELLOW, A: Melody Masters Series—This is a great one-reeler and is good entertainment for the entire family. It is a musical with B. A. Rolphe and his orchestra furnishing the music. The photographic effects are also good and this entire series are good shorts. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RUN AROUND, THE: Jack Haley—These Haley two-reel comedies are the bunk. We haven't had a one our patrons liked. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

Universal

VANISHING SHADOW, THE: Onslow Stevens, Ada Ince—The serial patrons seem to like it, so what else matters.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ENJOYS WHAT EXHIBITORS SAY

"This is my first comment as my theatre has not been going long," writes Gene Michael of the Freeburn theatre, Freeburn, Ky. *"Hope to write often. I enjoy what the exhibitors have to say."*

Film Timing for Track

A film timing system, similar to that in use in track meets, will be used in horse racing for the first time when the fall racing season begins at the Los Angeles Turf Club near the city shortly. A contract was signed between Erpi and Charles H. Strub, vice-president and general manager of the club, of which Hal Roach is president.

Joins CTR Sound Equipment

Emmett Weakley, former partner in the discontinued Ace exchange at Buffalo, N. Y., has become Buffalo representative of CTR Sound Equipment Company.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

FRANKENSTEIN

In its review of "The Count of Monte Cristo" at the New York Rivoli, the Daily News chose to give that production, in the opinion of the United Artists' executives, a less than satisfactory number of those stars with which the newspaper has identified itself in rating pictures.

In a hasty endeavor to combat the not-so-hot sendoff, United Artists took large space the next day with copy reading as follows:

> *"You Be Your Own Judge Today. If, after you see 'The Count of Monte Cristo' at the Rivoli Theatre today, you honestly feel that this picture should be awarded less than four stars, step up to the Manager's Office and get your money back"*

And as a follow-up on the ad, a money box was displayed prominently upon a table in the lobby for the convenience of those who might desire to accept the offer.

The effect of the unsatisfactory star rating, the unnecessary expense of the extra newspaper lineage and the negative thought created by the lobby money-back stunt are all further proof of the viciousness of this disastrous method of reviewing.

Despite the accepted belief that patrons have been smartened up considerably, there are still millions whose opinions are formed by professional critical opinion in newspapers and magazines. And many of these, unfortunately, will be influenced by the arbitrary News rating.

Thus a feature expensively produced, skilfully directed and admirably acted is unjustly penalized by a procedure that has no counterpart in any other legitimate business.

But the newspapers are not to blame so much as the producers who by their short-sightedness and seeming impotence have encouraged and fostered this Frankenstein, allowing the strangling noose of the star-rating system to tighten its grip upon the motion picture.

Every time an over-zealous exhibitor broadcasts a three or four star rating in his advertising, he is abetting an evil that if not immediately checked must eventually destroy him.

▽ ▽ ▽

According to Round Tabler Jack Stodel, of African Theatres, a medical conference took place in Cape Town some months ago, and as part of the program, the doctors reserved a block of seats at the Alhambra Theatre for a certain performance. Jack says it was a cold night, but the house warmed up when the assembled medicos blushed at the title of the picture which happened to be—"The Man I Killed."

FINE SPORTSMANSHIP

Although we have touched editorially upon various angles in commenting on the Quigley Awards project, it is refreshing to note the fine sportsmanship of many of our members who contribute campaigns from month to month not so much from the desire of winning, but to cooperate in advancing a project that has helped concretely to advance the fortunes of some of the winners and has turned the spotlight of favorable publicity upon capable showmen everywhere.

We are also pleased to report few, in fact very few criticisms of the selections of the honorable judges, and especially from those who time and again, miss the Big Prize by less than the proverbial whisper. In fact, the general atwords of Sig Solomon, of the Regent Theatre, Newark.

" . . . But after all, it is the all competitive spirit that prompts one to conscientiously strive for honest recognition through the Quigley Awards."

The persistence of Manager Jimmy Totman, winner of the Quigley Award for September exemplifies fittingly the competitive spirit of which Solomon speaks so aptly, for not a whit deterred by his three previous failures to land an Award, Totman, on "Dames," entered a campaign that could not be denied.

That famous line—"A man who won't be licked, can't be licked"—well describes the splendid sportsmanship of the newest addition to the roster of Quigley champions.

▽ ▽ ▽

THE IDEA CLEARING HOUSE

Speaking before the managers attending the monthly meeting of the Warner Theatres Newark Division last week, we took the opportunity of again emphasizing the main purpose of the Managers' Round Table Club section and that is to function primarily as a clearing house, a medium for box office slants which members exchange in these pages for mutual benefit.

That these endeavors are looked upon with favor by the men on the firing line is indicated by the Jersey Warnerites who contribute regularly to these pages and in turn study the section for suitable ideas forwarded by other progressive members.

A. Mike Rose

SHOWMEN'S LOBBY LAFFS!



WHAT ARE THE TWO GLADIATORS ON THE RIGHT SAYING ABOUT THE BIRD ON THE LEFT? Milt Rosenfeld offers his original drawing of the above cartoon, framed and autographed, to the member sending in the best gag caption to fit. Contest is now wide open, and closes on Monday, Oct. 22. Send in as many answers as you please. Quite a few were received the last time we ran the stunt when Johnny McManus, Loew's Midland, Kansas City, copped the original Rosenfeld. Who'll be the witty showman to take the bows on this one?

Rittenberg's Press Book

Much commendable effort has been expended by Round Tabler Arnold Rittenberg of Mentone Productions in compiling a press book on "The World in Revolt" that contains a lot of meat. Arnold with a background of years in the theatre has endeavored to fashion material of practical use in the field, and has made a number of helpful changes not found in the usual press book. He rates a bow.

Work For a Quigley Award!

Makes Police Tie-Up On "Last Gentleman"

E. V. Dinerman, RKO divisional advertising and publicity manager, tied up with one of the newspapers for his "Last Gentleman" date at the Albee in Cincinnati, Ohio, by having a police "courtesy car" cruise congested streets. Car was equipped with loud speakers and officer seated at mike.

As car neared street intersections, a polite caution was given to observe traffic regulations. In this tie-up a "George Arliss" dollar was given to five motorists each day whom officers in the cruiser considered unusually careful in traffic.

Work For a Quigley Award!

Mayer Stresses Action On "Bread" Campaign

For the New York opening of "Our Daily Bread" at the Rialto, Arthur Mayer centered his campaign on the he-man angle of the picture, action and color being stressed in the front and lobby display, with Director King Vidor receiving a buildup through reference to his former successes.

Previews were held for leading local clergymen and editors, chain bakery tieup returned window displays and contest was arranged over one of New York's better radio stations.

Work For a Quigley Award!

Kane Runs "Mr. Sweeney" For County Office

Nicely handled was Tom Kane's campaign to elect to the office of county pest exterminator, "Mr. Sweeney," as part of the clever advance on "Friends of Mr. Sweeney," which Tom had dated in during election time at the Fox Sequoia, Redwood City, Cal.

Spotted among the newspaper ads taken by many of the candidates for the various offices, Kane ran ads similarly composed and illustrated by small cuts of Charlie Ruggles, and in the corner of each of these was the line, "This ad paid for by 'Friends of Mr. Sweeney.'" The same idea was carried out in the regulation election calling cards and day before picture opened, Tom ran a "Thank You" ad on behalf of Ruggles.



PICKELL DRESSES STAFF. For his "Operator 13" date C. D. Pickell, State Theatre, Oroville, Cal., dressed his staff in period costumes similar to those worn in picture.

Grosses Titled On Cow Milking Stunt

Although it may sound like a gag to showmen in the larger spots, a cow milking contest has been reported by more than one showman to have brought in heavy grosses, and for members in the small communities who are interested, the following information is offered:

The contest usually is put on as part of the national "Use More Milk" movement, tieup being made with newspaper for county milking championship both for men and women, if possible. Dairy is also hooked in to supply cows, stalls, bottles, attendants, etc., and also to contribute co-op advertisement, as well as prizes for essay contests on such questions as "Why I drink milk" and "Best uses of milk in cooking," etc.

Contest usually is run three nights, two for elimination and one for finals, or less as the occasion demands. Contestants are asked to milk with one hand for one minute into quart milk bottles, with cow standing at angle to audience so patrons can see progress being made by entrants.

Length of time stunt runs each night is suggested to be no longer than 20 minutes, allowing time for about 12 milkers. Clever master of ceremonies is more or less essential, and stooges who try and milk cow from wrong side have also been used for laughs. Some theatres have worked local rube act into the show for good returns.

Work For a Quigley Award!

"Maine" Survivor Relates Experiences for "Navy" Date

For his date on "Here Comes the Navy" at the Elks, Middletown, Pa., Manager Douglas Carpenter secured the valuable aid of Mr. Andrew H. Lang, one of the nine living survivors of the battleship Maine, who is locally resident and well known. Mr. Lang, wearing his uniform, greeted patrons and displayed his decorations. He also made interesting comments on the picture, and related his experiences in Cuban waters during the Spanish war.

As an advance, Carpenter had his sound truck cruise the streets, and distributed programs covering a radius of six towns. The P. A. apparatus was planted on the marquee, over which announcements were made, alternating these with records playing the song hits.

Work For a Quigley Award!



ATTRACTS ATTENTION. Hazel Flynn and Jim MacFarland take bows for this ace Fifth Avenue window on "One Night of Love" at the Music Hall.



CHINESE PARADE. In honor of Anna May Wong in "Chu Chin Chow" at the New York Roxy, members of Wong club paraded to theatre. A. P. Waxman and Arnold Van Leer arranged gag for British-Gaumont.

Work For a Quigley Award!

Fine Spirit Among Jersey Warnerites

Accepting the long-standing invitation of those friendly Warnerites of Don Jacocks' New Jersey zone, your Chairman finally managed to shake off the cares of duties for a day and popped over to the 12th floor of the Academy Building in Newark in time to catch the finale of the regular monthly zone meeting.

Awaiting us was Publicity Director Jules Curley, who made the introductions and gave us an opportunity to say hello to the members *en masse*. For a few moments we took up with the assemblage the Round Table Club activities and also discussed the splendid progress of the Quigley competitions to which quite a few of the managers present are enthusiastic contributors.

Among those, we noted Sig Solomon, Jules Fields, Rudy Kuehn, Louis Stein, and our eye also caught the friendly faces of Jack Stein, Sam Goldman, Bob Paskow, George Steinman and many others whose names we apologize for not being able to recall at the moment.

Members Discuss Round Table Section

Mr. Jacocks was kind enough to indicate that in his opinion, managers who studied the exploitation pages in the trade press and press books were in most cases more effective in their operation.

After adjournment, we had time to chat with the managers, many of whom are long-time Round Tablers. Various ideas and criticisms to improve the services of the Round Table Club pages were discussed and plans made for closer cooperation.

Then lunch with Jules Curley during which we learned quite a bit about the advertising operations necessary in publicizing the 51 theatres in the zone. The balance of the day was given over to meeting up with and discussing theatre problems with Mr. Jacocks, his assistant, Frank Damis, and district managers C. L. Dooley, Tony Williams, Dick Hill and Eddie Batlin.

All in all, it was a swell day, and if the Warnerites do not mind a pat on the back, we were pleased to note the excellent spirit of friendly cooperation and sincerity existing between executives and managers. Nice crowd, and we look forward to another visit with those lads soon.—MIKE.

JIM TOTMAN WINS SEPTEMBER AWARD

Warner Theatre Manager, Erie, Pa., Clicks With "Dames"; Succeeds After Four Entries

by A-MIKE VOGEL

For the second time since the inception of the Quigley Awards, the judges have been unanimous in their selection of a winner, Messrs. P. D. Cochrane, of Universal Pictures; C. C. Moskowitz, of Loew Theatres, and Edward A. Finney of Monogram, all agreeing that the Quigley Award for September should go to Manager James M. Totman, of the Warner Theatre, Erie, Pa., for his outstanding campaign on "Dames."

The September competitions are also distinguished by the fact that for the first time in many months three First Mentions have been awarded, those rating that honor being Sig Solomon, Regent, Newark, N. J.; R. E. "Fuzzy" Knight, Fairmount, Fairmount, W. Va., and J. Remi Crasto, RKO Radio Pictures, Ltd., Calcutta, India.

These three entrants distinguished themselves nobly, and it may be of interest to note that the First Mention to Mr. Crasto is the second to go to a showman from Calcutta, which is quite an accomplishment.

The battle for Honorable Mentions was also spirited, 21 theatremen representing 17 campaigns landing this rating from the scores of entries received this month. Among these some seven or eight are newcomers to the Quigley competitions, in addition to the Calcutta showman who copped the First. This indicates ever-spreading interest in the Awards project, which promises still wider cooperation during the three ramaining months of the year.

Totman, with one First Mention and two Honorables already to his credit, crashed through to the Big Prize on his fourth attempt. Jimmy was right in the thick of the fight since the beginning and though he was not successful previously, kept everlastingly at it, proving conclusively that you "can't keep a man down who won't stay down."

Every preparation is being made for a whirlwind finish as the Quigley Awards sweep in to the stretch. At this writing, October campaigns are beginning to trickle in and it is expected that new records will be chalked up in the number of entries received for the rest of the contest period.

To these showmen who have not as yet entered any campaigns in the Quigley Awards, we extend a further invitation for their participation. The rules are few and simple (see page 59, issue Sept. 1) and every theatreman anywhere in the world is eligible to forward a campaign on any product, domestic or foreign.

Work For a Quigley Award!

First Mentions

J. Remi Crasto
RKO Radio Pictures
Calcutta, India

▽

R. E. Knight
Fairmont, Fairmont, W. Va.

▽

S. S. Solomon
Regent, Newark, N. J.

Lynn Makes Wire Tieup on "Chained"

Nevins Lynn, World Theatre, Kearney, Neb., made a tieup with Western Union to deliver day letters to all teachers and presidents of sororities and fraternities selling Crawford and Gable in "Chained."

Six sheet was posted on lobby floor, treated with water-glass solution, ten days ahead and Saturday night prior a boys' band paraded with banners to theatre, where band mounted marquee and gave a fifteen minute performance.

Nevins also arranged a window display of hunting equipment with stills of Gable and a men's haberdasher's window with fall fashions.

Work For a Quigley Award!

HONORABLE MENTIONS WERE AWARDED TO:

W. W. ADAMS
Colonial, Brocton, Mass.

▽

PAUL BINSTOCK
Republic, Brooklyn, N. Y.

▽

HARRY BROWN, JR.
MARTIN GLAZER
Paramount, Boston, Mass.

▽

CHARLES CURRAN
Strand, New York City

▽

JULES FIELDS
De Witt, Bayonne, N. J.

▽

ARNOLD GATES
Park, Cleveland, Ohio

HARRY GOLDBERG
Stanley, Philadelphia, Pa.

▽

WILLIAM HARTNETT
Embassy, Waltham, Mass.

▽

LEO HENDERSON
Idaho, Twin Falls, Idaho

▽

GEORGE HUNT, JR.
Loew's, Louisville, Ky.

▽

GEORGE KANN
HERMAN ADDISON
Willard, Woodhaven, N. Y.

▽

GEORGE LABY
Victory, Holyoke, Mass.

WALTER MORRIS
GEORGE BROWNING
Stanley, Baltimore, Md.

▽

JIMMY REED
Fruitdale, Oakland, Cal.

▽

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

▽

BURGESS WALTMON
Orpheum, Fulton, Ky.

▽

DON WERMUTH
BILL SCOTT
Stanley, Pittsburgh, Pa.

Rotsky Promotes Display On Myrna Loy Tieup

The possibilities in tieup stills are illustrated by George Rotsky's recent campaign on "Stamboul Quest" at the Capitol, Montreal, wherein this member secured a still of Myrna Loy posing with one of the new Dodge models, with which he obtained over 1,000 lines of free display advertising in three papers, paid for by the local distributor. Similar tieup was made with leading furrier who also went for generous lineage. Perfume hookin clicked for some of the best windows in town.

Noting an article in Cosmopolitan on famous war spies, George sold the local news distributors on a special insert in that issue stressing the similarity of the magazine story and the plot of the picture, thus securing an unlooked-for further plug for the date.

In numerous ways, Rotsky has been obtaining a plenitude of newspaper breaks, among which were on Janet Gaynor's embarkation to Europe from Montreal and frequent sport page mention on a "Capitol Theatre Handicap," one of the featured races at a popular local track.

Work For a Quigley Award!

Sid Plugs "Dames" With Beach Bally

The possibilities of beach advertising in Atlantic City are fully exploited by Sid Blumenstock, Warner ad head in that district, under Herb Copelan, as illustrated by Sid's unique gag for "Dames" at the Warner Theatre in which 20 boys in old fashioned bathing suits ballied the date (see photo) up and down the beach.

Twenty is evidently one of Sid's favorite numbers, for he used that many girls in a rolling chair stunt wherein each of the first five carried a letter of the title, the rest carrying shields with theatre plug.

Work For a Quigley Award!

"Bam" Plugs Dance Steps

Recently Leon J. Bamberger, as part of his promotion on RKO's "La Cucaracha," sent out a letter and bulletin to dancing teachers and ballrooms, as part of the campaign to stimulate the popularity of the dance featured in the picture. The same was done on a new ballroom step created by Fred Astaire and Ginger Rogers in "Gay Divorcee," and Leon reports receiving many letters from dance instructors who are cooperating with theatres on these new steps.

Work For a Quigley Award!

Old-Fashioned Display Helps "Old-Fashioned" Date

Thoroughly old-fashioned did go Manager Walter Morris and Publicist George Browning on "Old-Fashioned Way" at the Stanley, Baltimore, Md., what with many click angles strongly selling the theme of the attraction.

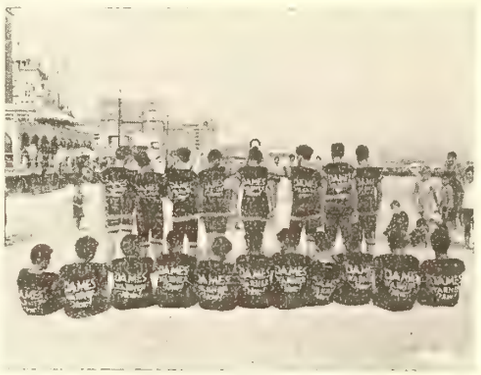
For instance, the interesting window display in a leading men's store in which old-fashioned costumes and models (see photo) was promoted locally with fitting copy illustrated by stills. Derbies, fashionable in the time of the picture, were used for another window tieup.

Lobby display also was in keeping with an exhibit of theatre programs dating back to 1884, two movie machines popular in the day of the penny arcade, and a 1908 model auto, copy on all tying into the date.

Heralds printed in type fashionable in former days were also used and a neat touch was added by the distribution of promoted fans with copy to the effect that this was the old-fashioned way of keeping cool, and that patrons needed no fans at the air-cooled Stanley, etc., etc.



Binstock's Animated "Baby" Display



Blumenstock's Unique Beach Gag



Volk's Enlarged "Belle" Flash



Morris-Browning Window Display

Paul Binstock Conducts Shirley Temple Contest

Paul Binstock, Republic Theatre, Brooklyn, N. Y., conducted a Shirley Temple contest in connection with his "Baby Take a Bow" showing in which twenty-eight competitors vied with one another for the silver loving cup that was presented. A tie-up was made with a local photographer who took free pictures of the contestants.

For his lobby display (see photo) Paul used animation. The curtain was made of beaver board and built to give stage effect, overall measure, 12 feet wide by seven high. Shirley's arm, from the three sheet cut-out, was attached to a motor and moved up and down as though the figure were bowing. Song sheets of hits from picture and stills with lights behind were used at base of display.

Work For a Quigley Award!

Morrison Gets Coverage On "Happened" Drive

Manager Mel Morrison, Maine, Portland, Me., covered plenty of ground on his advance drive for "It Happened One Night," having his cashiers phone to patrons outside the city as well as local numbers, besides posting towns in the nearby area.

Newspaper tieups were helpful, local daily using scene cut of Gable and Colbert looking at newspaper for institutional want ad display. Market tiein whereby star stills were given away on soap sale also brought special four column ads, market also giving full window to the tieup.

Work For a Quigley Award!

Personnel of 46 in Steel Pier Ad Crew

World premieres are not unusual at the Atlantic City Steel Pier, according to publicity director Harry C. Volk, who heads an organization of 46, aided by assistant Sam Stratton. Accompanying photo shows advance flash, 17 feet by 14, on "Belle of the Nineties," one of the many displays used for this attraction.

There are four theatres operating at the Pier, in addition to a circus, water carnival and ballroom playing many name orchestras. Forty boards, ranging from one's to 24's, are on the front entrance facing the Boardwalk, with a total of 200 on the Pier.

Work For a Quigley Award!

Touring Baseball Diamond Bally Used by Caldwell

Wally Caldwell, Loew's Valentine, Toledo, Ohio, used a street bally for "Death on the Diamond," consisting of a large truck bannered on all sides with framed oilcloth signs 16x10 feet high. Baseball diamonds on both long sides had 20-inch cutout openings at pitcher's plate in which ushers dressed in baseball outfits distributed life savers in glassine bags with copy "On everybody's tongue, etc."

On "Chained," Wally tied up for store toiletry display, tinted photos of Crawford spotted in window and photos of Joan and Gable given away with each purchase made. Men's fall style windows arranged with mounted fashion stills of Gable and theatre credit cards, sports store carried still of Otto Kruger in golfing attire and compo board flash front were other stunts put over by Caldwell.

Yovin and His Staff Build a "Schnozzometer"

Here's one for the books, boys. Joe Yovin, with the aid of his staff at the Crescent Theatre, Astoria, L. I., built a "schnozzometer" for a laff gag on "Strictly Dynamite," in which patrons were invited to walk up to board (see photo) and measure "schnozzles" with Jimmy Durante's. Those of equal length won pass to see the picture. We'll wager two to one that Joe didn't have to issue many ducats!

When "Elmer and Elsie" played his house Joe had small slips of ordinary yellow copy paper put under door sills in homes with copy in pencil reading, "Sorry you were not at home when we called. Will see you Wednesday evening at the Crescent. Signed, 'Elmer and Elsie.'"

Work For a Quigley Award!

Braunagle Plugs War Angle on "Men" Date

Two weeks prior to his "Forgotten Men" date, Jack D. Braunagel, Granada Theatre, Boise, Idaho, plugged the showing by using a flash bomb in the footlights and exploding it as slide flashed on screen "Have you the nerve to see, etc."

From a local vet, Jack borrowed war pictures which were hung on black velour with explanatory captions and note that the pictures had been taken by Capt. Malcolm Stevens, recently become famous through his stratosphere flight.

Front was dressed with sand bags, flags, bugler blowing taps, etc. Tie up with boy scouts admitted them at reduced rate.

Work For a Quigley Award!

LaFalce Sponsors School Essay Contests on "Glory"

Frank LaFalce, Washington zone Warner Theatres' ad head and second prize winner in the Columbia exploitation contest on "No Greater Glory," featured his campaign for the date at the Metropolitan, with several effective tieups with the Board of Education, women's clubs, Boy Scouts, etc. In addition to a series of previews for club officers and prominent educators, Frank induced teachers to talk on the picture before classes and promoted essay contests among the pupils on the subject of peace.

Outside merchant cooperation was also obtained from A. & P. stores, Baby Ruth candies and other chain organizations which distributed heralds and used window strips and displays. Frank further arranged for concerts in front of the theatre by local Boy Scouts and American Legion band.

Work For a Quigley Award!

Pival Proves Worth Of "Last Half" Campaign

To prove that "last half" attractions rate stronger campaigns in his sector, Manager John S. Pival, Senate, Detroit, Mich., recently put on a test campaign for the week-end date on "Registered Nurse," the results reported to have been very encouraging at this prominent neighborhood house.

John concentrated on pushing the title and with it promoted a noted woman doctor to make health talks from the stage of the theatre, the lectures including a plug for the comfort and safety of the house, especially in the interests of the neighborhood children.



Kuehn's Ship Model Display



Yovin's "Durante Schnozzometer"



Bamberger's "Navy" Cutout Display



Pival's Police Department Cooperation

Also commendable was the safety campaign inaugurated around the slogan "No need of a 'Registered Nurse' if you drive safely." Started as a stunt, the idea went over so well that John secured further cooperation from the police heads, by being allowed to stencil police scout cars (see photo) with the safety slogan.

Model of U. S. Warship Features Kuehn's Display

Although given very short notice on his "Here Comes the Navy" date, Manager Rudy Kuehn, of the Fabian, Hoboken, N. J., managed to whip across a campaign that was reported to have clicked strongly. Included among the highlights was a miniature ship model of the USS Creston, constructed by a Hoboken resident. Placed on a specially built stand (see photo) carrying selling copy on all sides, the stunt attracted much attention, stories on it being carried in the local press.

Commendable was the rest of the front showing in which compo board was used with blue velour paper facing. Art heads of the stars were featured, and Rudy further carried out the marine atmosphere by promoting actual life preservers which were enameled and lettered with framed stills of the stars placed within circles. Made over from the front on another attraction, the flash was costless and attractive. Battleship tower and turret with guns were constructed atop marquee.

Kuehn also used a stiltwalker dressed in gob costume, who carried naval flags and wig-wag signals on various corners. House staff was costumed in character and as a last minute stunt a parade of naval reserves unit was put on, marchers carrying theatre banners, as they trooped to the theatre.

Work For a Quigley Award!

Orlove's Good-Will Builder

Public-spirited Louis Orlove, Uptown Theatre, Milwaukee, Wis., created considerable good-will for his house by suggesting to city officials the idea of altering an old closed school and converting it into a civic center. Officials went for it and the attendant newspaper publicity netted Louis plenty of theatre mention.

Work For a Quigley Award!

Louie Offers Cash In "Gang" Contest

Louis Charninsky, Capitol Theatre, Dallas, Texas, recently put on a "Gang Contest," offering cash prizes and tickets for photographs of local juvenile "gangs" most typical of American youth, similar to the comedies so named. Prize-winning photograph was presented to the casting director at the Hal Roach studios. Louis stressed in his advertising the fact that "Spanky" and "Bouncy" of the "Our Gang" comedies are both Texas born.

Work For a Quigley Award!

Cracks Ace Window For First Time

Herman Bamberger made a battleship cutout do double duty, for in advance it was planted in the lobby of the Paramount, North Adams, Mass., on "Navy" and then switched to a department store window, the latter display reported to have been the first theatre tieup ever used by the merchant. Background was a water and sky effect with battleship (see photo) in black, grey and steel blue. All merchandise was in shades of navy blue.

The front was dressed in keeping with an added naval touch in which Herman had the theatre flag lowered at sundown in regulation fashion. Many of the press book tieups were made and paper sailor hats to which were attached date stickers proved very popular with the children.

ENGLAND AND FILM PUBLICITY

Dignity and Originality Must Be Used To Put Over Campaigns in England, Says Visiting Publicist

by JOHN B. MYERS

Publicity Director, London Films

America has always led the world in the art of publicity, and while this national preeminence is admitted and respected by English publicists, it has been found that the most successful publicity methods on the American side have not always proved suitable in England.

Particularly do we admire the effectiveness of publicity in America, which is in a measure due to the average American's receptiveness to a good campaign. Unfortunately, powerful and spectacular publicity frequently leaves the Englishman in the street cold; if not a little suspicious. From the English publicist's point of view it is a misfortune that his countrymen refuse to be "ballyhoed" and he must look to more difficult and far more subtle methods to coax pounds, shillings and pence into the box office. I was particularly impressed in New York with the fine publicity organizations handling films. Campaigns were being planned over vast American territory with a statistical thoroughness which seems almost dehumanized when compared to the close personal contact work which comprises the main bulwark of English publicity.

The English publicist's job is easier in one respect. England is a small country and has great papers of 2,000,000 circulation. The critics of these papers wield enormous power and they can all be covered by the publicist personally in one day. The publicity man who has had a good day in Fleet Street knows that on the morrow at least 10,000,000 people will be reading his message all over the British Isles. He is not overshadowed by the card index and statistical problems as is his American cousin. His job is one of service plus personality, and if he is good the newspaper man not only relies on him for copy, but works hand in glove with him along constructive lines.

The English critics' reviews of films are absolutely unbiased by advertising appropriation. On the whole, they do not show any favoritism toward British films, rather the reverse, though the widely read English newspaper, *The Daily Mail,* has long sponsored British films to the great benefit of the industry.

Royalty Attends Premieres

Publicity campaigns for films in England must be dignified, subtle and original. The public refuse to believe that every picture is "colossal," "epoch making," and the "film of the century," and it is no use saying so in screaming propaganda. Alexander Korda inaugurated the Hollywood premiere in London and it has proved an immense success as a publicity builder, but it is interesting to note that where in Hollywood the main attraction is the arrival of film stars who speak a few words on the radio, in England the premiere audiences are comprised of celebrities in other walks of life. The list reads like a court circular and is frequently headed by royalty. There were two European Kings at the premiere of "Catherine."

It is not very often that we have the opportunity to meet up with overseas members of the Round Table and upon the occasion of the visit to these shores of the author of this article, it is fitting that his findings on American theatre publicity and exploitation methods as compared to English procedure be set down in these pages. Mr. Myers is a keen student of the motion picture and what he has to say makes highly interesting reading.—MIKE.



JOHN B. MYERS

Lobby displays and theatre exploitation is conducted along more sober lines in England and I think in better taste. Fortunately in the West End the cinemas and theatres are not all together as on Broadway, and each individual display stands out and is not merged in a uniform glare as on Broadway, where every building, even if it is not a cinema, uses powerful electric lights. This gives a uniformity from which no particular display, however clever, stands out. The English showman is waking up to the value of clever foyer display and good American ideas which they first read of in Managers' Round Table Club section of MOTION PICTURE HERALD are quickly copied and adapted for English consumption and with excellent results.

We have our original ideas, too. On one of our films, a comedy dealing with the gay nineties, we had the theatre front with the huge name sign not in electric lights, but made out of gas piping punched with holes from which the blue gas flames flickered. All the old hansom cabs were commanded and used to give free rides to patrons to the theatre. They carried a card display on the back. In the foyer were photos of living English celebrities, but taken 30 years ago. Such a campaign I should imagine might prove successful for such American films as "The Bowery."



London "Don Juan" Electric Front

English Posters Bad

Our film posters are very bad and here the Americans are way ahead of us in every respect, though in some cases the wording is a little too flamboyant for English consumption and has to be changed. I have always advised every one in England to study and try to copy the excellent layouts and color work of your posters. The same goes for trade paper advertising where some of the English displays look pathetic against that of American companies.

The advertising displays and posters of such American companies as United Artists, Metro-Goldwyn-Mayer and Paramount are magnificent. England is suffering from a deficiency of good layout men and English film companies lose because they are not wise enough to outbid the commercial advertising agencies for the best men. The exhibitor suffers because he cannot get good material for foyer display. Here the American scores. He has tasteful display material in abundance, thus American pictures automatically get better exploitation for this very reason.

American Methods Unsuccessful

Like the Americans, only very late in the day, we send film publicists out in the field to help the exhibitor put over a campaign, and have had many hectic but interesting days helping to duplicate successful London campaigns in big provincial towns and in European capitals. The English are eager to learn from the Americans, but what they learn must be adapted for the English mentality. It is a curious fact that the most brilliant American publicists have flopped when working in England. The methods are excellent, but they are apt to stress the entirely wrong psychological angles with disastrous results.

I can honestly and gratefully say that I have learned more in New York about publicity in two weeks than I have in any European capital. I learned much, too, in Berlin, where publicity is a science.

In New York every one is a good publicist, if only potentially, but some of the fine campaigns here are weakened by the insistent demands of rival campaigns. Every one publicizes and the overcrowding deadens the receptive faculties. In England it is a comparatively new art and a good idea stands out, and even gets credit quite apart from the product it boosts.



England's Street Car Bally

Promotes Street Car To Bally "Dames"

As a change from the usual sound truck and other street ballys, Manager R. E. England, Virginian, Charleston, W. Va., promoted the use of street car which was bannered (see photo) and sent out to cover all local and interurban runs. Records of song hits were played over P. A. system.

England's newspaper publicity was quite complete, two of the press book copies being put on which netted pages of co-op advertising in addition to the usual stories.

In Johnstown, Pa.—

Manager Bill Decker, at the Cambria, featured his campaign with a parade of new



Decker's Parade of Ford Cars

Ford cars, each of which carried a giant size cutout letter of the title (see photo) illustrated by lithos of girls in picture. Bill also used sky projector or buildings and nearby hills, also hooking in Mayor to campaign by having that official accept jumbo invitation to picture on steps of City Hall carried by group of local "dames."

For a different twist in his newspaper ad, Decker featured an enthusiastic review on the picture written by a well known Pittsburgh critic where the attraction had played a few weeks previous. Attractive float in firemen's parade also commanded attention.

In Portsmouth, Ohio—

J. Knox Strachan, at Columbia Theatre, had calling cards printed—"If you're interested in 'Dames,' call, etc., etc.," the theatre number only being given. These cards were distributed all over town by a number of local girls.

Strachan also made press book stocking and style tieups and landed a number of fine windows. Mimeographed wires signed by the stars were delivered by Postal, imprinted bags distributed and many good windows secured.

KUNZE'S "MANAGERS WEEK"

Massachusetts Member Obtains Excellent Results With Voting Campaign for Coming Pictures

Some time ago Paul Kunze, Old Colony and Plymouth theatres, Plymouth, Mass., put over a very excellent Manager's Week which he recommends for almost any situation except a first run full week stand. Paul built his Week around the angle of having patrons vote for the pictures they preferred seeing during that period and although the idea is not new, he got plenty out of it by adding stage features every night.

Advance interest was created with a trailer announcing the dates and this was followed by a strong newspaper campaign in which ads carried ballots containing names of 24 pictures all booked for future showing. Readers were requested to check six of these pictures to be run during the week and as an incentive guest tickets were offered to the first bringing or mailing their signed ballots to either theatre.

Paul's newspaper relations being very sound, he had little difficulty in promoting page one stories completely explaining the idea, and in fact all during the advance campaign obtained splendid cooperation from the dailies.

Returns Better 25%

The mailing list was reached with a four-page folder which was also distributed throughout the entire circulation area and enclosed in the regular house organ. The folder carried all the necessary information on the Week and requested patrons to fill in the enclosed ballots. A return of better than 25 per cent in all was received.

These returns were catalogued and following the showing of the pictures selected for the Week, postcards were sent to everyone who had voted for any of the attractions listed on the ballot which had not played during the week, the cards indicating when these features were to be played. Thus, although the stunt was built up around a single Week, it nevertheless publicized all the attractions which were to be shown in the following three weeks.

When the results were announced the papers carried banner headlines giving the exact number of votes obtained, and Paul followed this up with his regular ad in which he featured the winning attractions and the number of votes each received. Publicity also carried names of guest ticket winners.

Stage Shows Cost Little

The stage attractions were also publicized, and these Kunze promoted at little cost, they being local orchestras, hill-billy troupes, etc., who were satisfied with the publicity and advertising given them in exchange. An amateur night was also put on at a reported cost of $15 in prize money.

Every effort was made to keep interest high with frequent lobby changes and new trailer copy during the actual week and continued newspaper publicity was also sought and obtained.

Paul states that the entire campaign received the greatest amount of publicity he had secured on any single activity, which included editorial mention rarely given and thus especially valuable. There was no merchant tieup and thus the theatres received all the benefits, including worthy additions to the mailing list.

From the increased grosses, the idea was effective at the box office and spread over three weeks the increased cost was little.

Work For a Quigley Award!

"Sale" Features Attractions

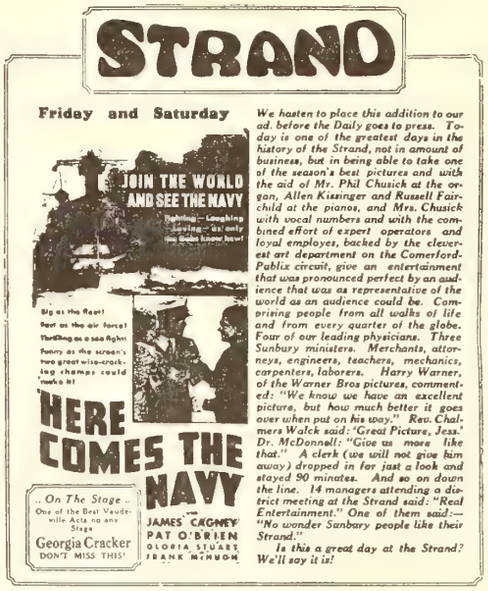
To insure perusal of one of his recent programs, Manager Mort Greene, Blenheim Theatre, Bronx, N. Y., printed on the cover page in large, bold letters "Special August Sale—The pick of the season's outstanding double feature programs—Look inside for real values." Inside, the coming attractions well presented plugged each picture.

ROUND TABLE BIRTHDAY GREETINGS

Robert Anthony
Al Beckerich
Tan Boon Bee
Celas Camerlin
M. J. Carroll
Adolfo Caruso
Charles O. Clark
Edward J. Cline
Maurice A. Cohen
A. Jerry Cooper
Frank Dancer
C. W. Doctor
R. L. Daniels
Lewis A. Doran
Bill Fally
Ken Finlay
Jack Fieman
H. M. Francisco
E. O. Gabriel
Paul H. Garns
George Gemming
Frank C. Goldquist
I. Goldstein
E. V. Harris
Joseph Herman
Sterling Jermstad
Tom Johnson
Morris Kaufman
William Kobler
B. L. Kearney
Joe Kendall
A. G. La Shelle
Frank La Bar
Sol J. Le Voy
W. Y. Louis
R. H. Lundgren
Ray McLain
Sidney Magen
Don C. Malloy
Fred Meyer, Sr.
E. R. Mosteller
Edward Murtagh
Laurel Nelson
R. W. O'Donohue
R. D. Olson
Howard L. Parker
Leonard Pearce
Harry Pickett
B. H. Powers
Merritt Pragg
Burleigh Rose
Henry G. Santos
William S. Samuels
J. B. Schotborgh
Theodore Schlosser
L. W. Scott
R. W. Sharrock
C. Don Sheedy
Harry Shulman
Cresson E. Smith
Al Stevens
R. M. Thomason
G. N. Turner
Johnnie Turner
Dave Unger
K. E. Ward
Louie Williams
Fred Weimar
Walter Wodman

AWAY FROM THE STEREOTYPED







To left is illustrated Earle Holden's one-column ad on woman's pages for the date at the Capitol, Atlanta. Note clever use of "warning" angle. Above, J. M. Blanchard, of Sunbury, Pa., to a two-column press book ad, added two extra columns with his own buildup. At right, Nevin McCord puts the pup in the picture to work in a two-column for the Orpheum, Twin Falls, Idaho.

Work's "If" Ad

Recent effective use of the "if" ad is reported from San Francisco, where Cliff Work used this slant on "Richest Girl in the World." The display was headed "If I Were a Dictator," and finished with a guarantee of refund to any patron not agreeing that the picture was beaucoup entertainment.

Work For a Quigley Award!

Newspaper Ties In On "Drummond" Dog Contest

Jim Furman pepped up the advance on "Bulldog Drummond" at the State, Newark, N. J., with a dog contest in cooperation with a local daily which broke a lot of space and pictures of entrants for five days ahead.

Contest was not confined to bulldogs, canines of all species being eligible. Money prizes were given for the ugliest, best trained, biggest and littlest doggie with a flock of tickets for the also-rans. Finals were decided at Newark's Military Park, which of course meant a large turnout of the curious and a three-column cut in the paper.

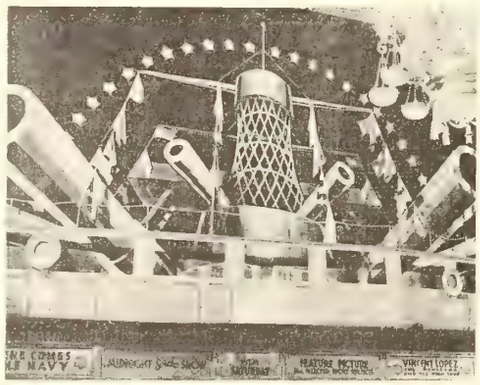
Work For a Quigley Award!

Ableson Uses Fingerprint Gag on "Harold Teen"

Before leaving the World, Omaha, Neb., Art Ableson, now at the Roxy, Glasgow, Mont., used the fingerprint gag for "Harold Teen" sending out mimeographed letters to a selected group. Fingerprint appeared at top of letter which informed recipients they had been "analyzed by a recognized authority and possessed of a keen sense and appreciative disposition toward the art of motion picture production. You like good screen attractions and therefore would be interested in seeing 'Harold Teen,' etc, etc."

Another box-office stimulant was an "old favorite week" that Art put on. Ballots with past picture successes were listed and all theatregoers were invited to check those films they wished to see at the World. Conforming with his double feature policy, a different screen favorite was shown each night along with the first run attraction.

Work For a Quigley Award!



BATTLESHIP DISPLAY. Jerry DeRosa and Bill Sontheim take the bows for this giant display on "Navy" at the Paradise, New York. The flash occupied an entire side of lobby and commanded plenty of attention.

Ed's Circus Experience Helps on "Clown" Date

His experience as a circus agent came in very handy when Manager Ed Dowling, Palace, Pittsfield, Mass., played "Circus Clown," for Ed transformed the front and ticket office to carry out the authentic big top atmosphere, the cashier's booth being made over into a circus ticket wagon, etc.

The side show idea was also utilized with real circus banners, and Dowling also tied in with a small kid circus to give free shows in front of the theatre in return for free admissions, the excellence of the youngsters being noted in the local press.

Work For a Quigley Award!

Finders of "Cellini" Letters Win Tickets

Different slant to make purchasers read stuffers in packages was Manager M. McCarthy's gag in Hartford, Conn., for the date on "Cellini" at the Strand. Mac made tieup with department store and three days ahead had cards spotted in store, headed "Lost! Rewards Offered!" with copy telling of the loss in the store of a collection of love letters dealing with "Cellini."

Customers were requested to look inside of packages purchased on two designated days for the purpose of finding one of the letters, and to the lucky finders were awarded free tickets. Store also carried newspaper ads on the stunt and plugged it in prominent window.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtain Falls, The	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 13	75	Sept. 29

Coming Attractions

Title	Star	Rel. Date
Little People	Dickie Moore-Cora Sue Collins	Nov. 12

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	72	Sept. 15
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Title	Star	Rel. Date
Against the Law	John Mack Brown-Sally Blane	
(See "Police Ambulance") "In the Cutting Room," Sept. 22.)		
Broadway Bill	Warner Baxter-Myrna Loy	
(See "In the Cutting Room," July 14.)		
Burnt Ranch	Tim McCoy-Marian Shilling	
Captain Hates the Sea	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 22
(See "In the Cutting Room," July 7.)		
Carnival	Jimmy Durante-Lee Tracy	
China Roars		
Feud	Tim McCoy	
Fugitive Lady	Neil Hamilton-Florence Rice	Oct. 25
Georgiana	Ann Sothern	
Girl Friend, The	Lupe Velez-Jack Haley	
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie	Oct. 13
I'll Love You Always		
Jail Breaker	Edward G. Robinson	
Lady Beware	Sally Eilers	
Lady by Choice	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15
Spring 3100	Nancy Carroll-Donald Cook	
(See "In the Cutting Room," Sept. 22.)		
Stake Out	Bruce Cabot-Judith Allen	
Sure Fire	Gene Raymond Ann Sothern	
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Oct. 13
White Lies	Victor Jory-Fay Wray	
Wolves of Catclaw	Tim McCoy-Sheila Manners	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Death of L'Aiglon		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		60	
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

Coming Attractions

Title	Star	Rel. Date
Blue Light	Leni Riefenstahl	Oct. 15
Old Pill	Anatole France story	Nov. 1

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Fog Over Frisco	Donald Wood-Bette Davis-Lyle			
Lost Lady, A	Barbara Stanwyck - Talbot-Margaret Lindsay	Sept. 29	61	Sept. 8
Man with Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Title	Star	Rel. Date
Babbitt	Aline MacMahon-Guy Kibbee	
(See "In the Cutting Room," Sept. 15.)		
Casino De Paree	Al Jolson-Ruby Keeler	
Flirtation Walk	Dick Powell - Ruby Keeler - Pat O'Brien	Dec. 1
(See "In the Cutting Room," June 30.)		
Gentlemen Are Born	Franchot Tone-Jean Muir	Nov. 17
(See "In the Cutting Room," Sept. 15.)		
Gold Diggers of 1935	Dick Powell-Gloria Stuart	
Happiness Ahead	Dick Powell-Josephine Hutchinson	Oct. 27
I Sell Anything	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20
In Caliente	Dolores Del Rio-Franchot Tone	
Maybe It's Love	Gloria Stuart-Ross Alexander	
(See "In the Cutting Room," Sept. 29.)		
Murder in the Clouds	Lyle Talbot-Ann Dvorak	
Singer of Naples	Enrico Caruso, Jr.	
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 20
(See "In the Cutting Room," Aug. 18.)		
What New York Wants	Joe E. Brown	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8
Cats-Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan in London	Warner Oland-Drue Leyton	Sept. 14	77	Sept. 22
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
Dude Ranger	George O Brien	Sept. 21	65	Sept. 22
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Judge Priest	Will Rogers	Sept. 28	79	Aug. 11
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles-Claire Trevor	June 8	77	May 26

Coming Attractions

Title	Star	Rel. Date
Bachelor of Arts	Tom Brown-Anita Louise	
Bright Eyes	Shirley Temple - James Dunn - Judith Allen	Dec. 28
East River	Edmund Lowe-Victor McLaglen	Dec. 7
Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams-G. Roland	Nov. 9
(See "In the Cutting Room," Aug. 25, "The State vs. Elinor Norton.")		
Gambling	George M. Cohan	Nov. 2
Hell in the Heavens	Warner Baxter-C. Montenegro	Nov. 16
(See "In the Cutting Room," Oct. 6.)		
Helldorado	Richard Arlen-Madge Evans	Dec. 14
Lottery Lover	"Pat" Paterson - Lew Ayres	Nov. 30
Love Time	"Pat" Patterson-Nils Asther	Sept. 21
(See "Serenade," "In the Cutting Room," July 28.)		
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26
(See "In the Cutting Room," Sept. 15.)		
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomery	Nov. 2
(See "In the Cutting Room," Sept. 15.)		
365 Nights in Hollywood	Alice Faye-James Dunn	Oct. 12
(See "In the Cutting Room," Sept. 1.)		
24 Hours a Day	Rosemary Ames	Nov. 23
When a Man's a Man	George O'Brien	
White Parade, The	John Boles-Loretta Young	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arson Ring, The	Leslie Banks		68	
Chu Chin Chow	George Robey-Ann May Wong	Oct. 15	95	Sept. 29
Dick Turpin	Victor McLaglen	June 15	72	
Evergreen	Jessie Matthews-Sonnie Hale			June 23
Friday the 13th	Jessie Matthews	May 1	73	May 26
Just Smith	Tom Walls		69	May 5
My Old Dutch	Betty Balfour	Oct. 6		
Power	Conrad Veidt, Benita Hume	Oct.	103	
Prince of Wales, The			57	
Princess Charming	Evelyn Laye			July 21
Strike!	Leslie Banks-Carol Goodner		63	
Wings Over Everest				June 16
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May 25	70	June 9

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Erie Von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson-C. Starrett	Sept. 15	66	
Port of Lost Dreams	Wm. Boyd-Lola Lane	Oct. 15		

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-			
No Ransom	Leila Hyams-Phillips Holmes-June Collyer	Oct. 8 / June 1	70 / 68	July 21 / May 19
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Oct. 2		
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Without Children	Marguerite Churchill - Bruce Cabot	May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Lives	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
(Reviewed under the title "Unknown Blonde.")				
Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept. 22	*65	Sept. 22
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	*65	Aug. 11
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Romance	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
Lost Jungle, The	Clyde Beatty	June 13	68	
Young and Beautiful	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

In Old Santa Fe	Ken Maynard			
Marines Have Landed, The	William Haines			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4
Chained	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
Death on the Diamond	Robert Young-Madge Evans	Sept. 14	72	Sept. 29
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	
(See "In the Cutting Room," Aug. 4.)				
Hideout	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes in Toyland	Laurel and Hardy-C. Henry			
Biography of a Bachelor Girl	Robert Montgomery-Ann Harding	Oct. 26		
(See "In the Cutting Room," Sept. 8.)				
David Copperfield	Frank Lawton - Freddie Bartholomew - Charles Laughton - Lionel Barrymore - Edna May Oliver			
Evelyn Prentice	William Powell-Myrna Loy			
(See "In the Cutting Room," Sept. 29.)				
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald		100	Sept. 8
Night Is Young, The	Ramon Novarro-Evelyn Laye			
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent			
(See "In the Cutting Room," Sept. 15.)				
Repeal	Carole Lombard-Chester Morris			
Sequoia	Jean Parker-Russell Hardie			
(See "In the Cutting Room," Sept. 1.)				
Student Tour	Charles Butterworth-J. Durante	Oct. 12		
(See "In the Cutting Room," June 23.)				
What Every Woman Knows	Helen Hayes - Brian Aherne	Oct. 19		
(See "In the Cutting Room," Sept. 1.)				
Wicked Woman	Mady Christians-Chas. Bickford			
(See "In the Cutting Room," Oct. 6.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
House of Mystery, The	Verna Hillie - Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15
Loudspeaker, The	Ray Walker-Jaqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee - Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Randy Rides Alone	John Wayne	June 5	54	June 23
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	

Coming Attractions

Flirting With Danger	Robert Armstrong-Marion Burns			
(See "In the Cutting Room," Sept. 22.)				
Girl of My Dreams	Mary Carlisle-Creighton Chaney			
(See "In the Cutting Room," Sept. 22.)				
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Lawless Frontier	John Wayne-Shelia Terry			
Mysterious Mr. Wong, The	Bela Lugosi-Wallace Ford			
'Neath Arizona Skies	John Wayne-Shelia Terry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Sing Sing Nights	Mary Doran-Hardie Albright			
Redhead	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Stratosphere	June Collyer-William Cagney			
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 6
Trail Beyond, The	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28	*68	Sept. 29
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	80	May 5
Wagon Wheels	Randolph Scott-Gail Patrick	Sept. 21	57	Sept. 8
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
You Belong to Me	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22

Coming Attractions

Behold My Wife	Sylvia Sidney-Gene Raymond			
College Rhythm	Joe Penner-Lanny Ross	Nov. 23		
(See "In the Cutting Room," Sept. 8.)				
Code of the West	Jackie Coogan-Randolph Scott	Nov. 16		
Enter Madame	Elissa Landi-Cary Grant	Nov. 2		
(See "In the Cutting Room," Sept. 8.)				
Father Brown, Detective	Paul Lukas-Gertrude Michael			
Kids on the Cuff	Max Baer			
Here Is My Heart	Bing Crosby-Kitty Carlisle			
(See "In the Cutting Room," Sept. 22.)				
It's a Gift	W. C. Fields-Baby LeRoy	Nov. 30		
(See "Back Porch," "In the Cutting Room," Sept. 15.)				
Laugh Little Clown (Tent.)	J. Savo-Michael Dalmatoff			
Limehouse Blues	George Raft-Jean Parker	Nov. 9		
(See "In the Cutting Room," Sept. 8.)				
Lives of A Bengal Lancer	Gary Cooper-Franchot Tone			
(See "In the Cutting Room," Oct. 6.)				
Menace	Paul Cavanagh	Oct. 26		
(See "In the Cutting Room," Sept. 1.)				
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 25
One Hour Late	Joe Morrison-Helen Twelvetrees			
President Vanishes	Lewis Stone-Janet Beecher			
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Nov. 16	72	Sept. 15
Ready for Love	Richard Arlen, Ida Lupino	Oct. 12	*65	Oct. 6
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles			

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson - O. P. Heggie - Jackie Searl	Oct. 19	70	Sept. 8

Coming Attractions

Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox	Aug. 31	64	Sept. 29
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray - Reginald Denny	Sept. 21	76	Sept. 15
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28

Coming Attractions

Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables (See "In the Cutting Room," Aug. 18.)	Anne Shirley-Tom Brown	Oct. 26		
By Your Leave	Genevieve Tobin-Frank Morgan	Nov. 9	*80	Oct. 6
Dangerous Corner (See "In the Cutting Room," Aug. 18.)	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5		
Enchanted April, The	Ann Harding-Frank Morgan			
Gay Divorcee, The (See "In the Cutting Room," July 7.)	Fred Astaire-Ginger Rogers	Oct. 12		
Girl of the Islands (See "In the Cutting Room," Sept. 29.)	Steffi Duna-Regis Toomey			
Gridiron Flash (See "The Kick Off," "In the Cutting Room," Sept. 8.)	Eddie Quillan-Betty Furness	Oct. 19		
Kentucky Kernels (See "In the Cutting Room," Sept. 1.)	Wheeler & Woolsey	Nov. 2		
Lightning Strikes Twice (See "In the Cutting Room," Oct. 6.)	Ben Lyon-Pert Kelton			
Little Minister	Katharine Hepburn-John Beal	Nov. 30		
Portrait of Laura Bales	May Robson-Hale Hamilton			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
Silver Streak, The		Nov. 30		
Wednesday's Child	Karen Morley-Edward Arnold	Oct. 26	*72	Sept. 29
West of the Pecos (See "In the Cutting Room," Oct. 6.)	Richard Dix-Martha Sleeper			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head	
Souls in Pawn	
Special Duty	
Unlimited	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Bride of the Lake	Gina Malo-John Garrick	AmerAnglo	Sept. 10	69	Sept. 29
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Not Against Flesh	Julian West	General Foreign Sales Corp.		Aug.	25
Petersburg Nights	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Thunderstorm	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop.	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	
World in Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	*113	Sept. 8
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita
Broken Soil	Anna Sten-Gary Cooper
Call of the Wild, The	Fredric March-Edward Arnold
Cardinal Richelieu	George Arliss
Clive of India	Ronald Colman-Loretta Young
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney
Folies Bergere de Paris	Maurice Chevalier-Merle Oberon
It Had To Happen	Clark Gable
Kid Millions (See "In the Cutting Room," Aug. 25.)	Eddie Cantor - Ann Sothern - Ethel Merman
Les Miserables	Fredric March
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce
Nell Gwyn	Anna Neagle-Cedric Hardwicke
100 Years From Now	
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon
Queen's Affair, The	Anna Neagle-Fernand Graavey
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon
Transatlantic Merry-Go-Round (See "In the Cutting Room," Aug. 18.)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny
We Live Again	Anna Sten-Fredric March

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	Oct. 6
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Ken Maynard	Apr. 16	61	May 5
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	Sept. 29
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
There's Always Tomorrow (See "In the Cutting Room," June 9.)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Cheating Cheaters (See "In the Cutting Room," Sept. 29.)	Cesar Romero-Fay Wray
Good Fairy, The	Margaret Sullavan - Herbert Marshall-Frank Morgan
Great Expectations (See "In the Cutting Room," Aug. 25.)	Henry Hull-Jane Wyatt-Phillips Holmes
Great Ziegfeld, The	William Powell
Imitation of Life (See "In the Cutting Room," Sept. 15.)	Claudette Colbert-W. William
I've Been Around	Chester Morris
Man Who Reclaimed His Head (See "In the Cutting Room," Oct. 6.)	Claude Rains-Joan Bennett
Night Life of the Gods (See "In the Cutting Room, Sept. 8.)	Alan Mowbray
One Exciting Adventure	Binnie Barnes-Neil Hamilton-Paul Cavanagh
Rocky Rhodes	Buck Jones-Sheila Terry
Secret of the Chateau	Claire Dodd-Clark Williams
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor
When A Man Sees Red	Buck Jones

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed
Bordertown (See "In the Cutting Room," Sept. 29.)	Paul Muni - Bette Davis - Margaret Lindsay
Concealment	Barbara Stanwyck - Warren William
Devil Dogs of the Air	James Cagney - Pat O'Brien - Margaret Lindsay
Earthworm Tractor	Joe E. Brown
Firebird, The (See "In the Cutting Room," Sept. 1.)	Verree Teasdale-Ricardo Cortez
I Am A Thief (See "In the Cutting Room," Sept. 29.)	Mary Astor-Ricardo Cortez
Irish In Us, The	James Cagney-Pat O'Brien
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong
Madame Du Barry	Dolores Del Rio-Victor Jory
Perfect Week-end, A (See "In the Cutting Room," Sept. 15.)	James Cagney
Racing Luck	Lyle Talbot-Mary Astor
Right To Live	George Brent-J. Hutchinson
Sweet Adeline	Irene Dunne-Donald Woods
Sweet Music	Rudy Vallee-Helen Morgan
White Cockatoo	Jean Muir-Ricardo Cortez

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
Gay Love	Florence Desmond-Sophie Tucker	British Lion			Sept. 15
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Secret of the Loch, The	Seymour Hicks - Frederick Peisley	Associated British Films			June 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 26	1 rl.
Jack Frost	Dec. 24	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby...Jane Withers	June 15	2 rls.
Hollywood Here We Come		
Plumbing for Gold...Sidney and Murray	June 29	2 rls.
Punch Drunk (3 Stooges)	July 13	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?...Sidney and Murray 1934-35	Mar. 19	2 rls.
Counsel on Defense...Harry Langdon		
It's the Cat's...Andy Clyde		
Men in Black (3 Stooges)		
COLOR RHAPSODIES 1934-35		
Holiday Land	Nov. 30	
Shoemaker and the Elves	Oct. 26	
KRAZY KAT KARTOONS		
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party 1934-35	May 11	1 rl.
1. The Trapeze Artist	Sept. 1	
2. Catnips of 1940	Oct. 13	
3. Krazy's Waterloo	Nov. 16	
4. Birdman		
5. Hotcha Melody		
LAUGHING WITH MEDURY		
5—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins 1934-35	Aug. 3	1 rl.
Laughing With Medbury in the Arctics	Sept. 15	
Among the Silkworms		
LIFE'S LOST LAUGHS 1934-35		
No. 1—	Sept. 15	
No. 2—	Oct. 12	
MARCH OF THE YEARS		
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop 1934-35	Apr. 13	1 rl.
Concert Kid	Nov. 2	
SCREEN SNAPSHOTS		
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
SPICE OF LIFE 1934-35		
No. 1—	Sept. 10	
No. 2—	Sept. 29	
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox 1934-35	June 20	1 rl.
Good Golfers Start Young	Sept. 20	
Polo Thrills		

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Hal Skelly		
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Sarl		
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Rural Romeos	Nov. 16	2 rls.
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
FROLICS OF YOUTH		
Campus Hoofer, The	Nov. 9	2 rls.
Educating Papa	Dec. 7	2 rls.
MARRIAGE WOWS SERIES		
Domestic Bliss-ters	Oct. 5	2 rls.
MERMAID COMEDIES		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Nov. 2	2 rls.
Girl from Paradise, The	Nov. 23	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
House Where I Was Born The	Oct. 19	1 rl.
If I Forgot You	Nov. 23	1 rl.
Mountain Melody	Aug. 31	10
Time on Their Hands	Sept. 14	11
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
STAR PERSONALITY COMEDIES		
His Lucky Day	Sept. 21	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	1 rl.
Busted Blossoms	Aug. 10	6
Hot Sands	Nov. 2	1 rl.
Irish Sweepstakes	July 27	6
Jack's Shack	Nov. 30	
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Magic Fish, The	Oct. 19	
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
See the World	June 29	6
Slow But Sure	June 15	6
Tom Tom the Piper's Son	Nov. 16	
Why Mules Leave Home	Sept. 7	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hollywood Gadabout	Oct. 5	1 rl.
Hollywood Movie Parade, The	Nov. 2	1 rl.
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 26	1 rl.
YOUNG ROMANCE		
Three Cheers for Love	Nov. 30	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
18 MUSICAL MOODS (Technicolor)		
1. In a Monastery Garden		7
2. Mexican Idyl		
3. Fingal's Cave		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Chasing the Champions	May 18	9
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
MOVIE TINTYPE SERIES		
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Elli Elli		1 rl.
What's in a Name		1 rl.
SPECIAL		
She Whoops to Conquer...ZaSu Pitts-Billy Bevan-Daphne Pollard		2 rls.
Take a Letter Please...Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. COBB		
Ballad of Paducah Jail		19
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising In the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland In Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		9
No. 9		10
HAPPY HARMONIES (Technicolor)		
1—The Discontented Canary		9
2—Old Pioneer		8
3—A Tale of the Vienna Woods		9
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music In Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Grandfather's Clock		17
Spectacle Maker, The		20
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pinhigan Troupe		1 rl.
Pro Football		9
Rugby		10
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Rounding, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
Wash-ee Iron-ee		
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid In Hollywood	May 19	20
One Horse Farmers		
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty's Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Dancing on the Moon	July 13	1 rl.
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Little Dutch Mill	Oct. 26	
Poor Cinderella	Aug. 3	7
HEADLINERS		
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
Club Continental Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry	Oct. 5	
International Cafe (T.) Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Little Jack Little Revue Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game Alexander Woollcott	June 8	10
New Deal Rhythm "Buddy" Rogers	Apr. 13	8
Radio Announcer's Review The	Sept. 14	1 rl.
Rhythm on a Roof Anson Weeks & Orchestra	Oct. 26	
Society Notes	Aug. 3	10
Underneath the Broadway Moon Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	10
No. 3—Bear Facts — The Valley of Silence—Irving Mills		
PARAMOUNT VARIETIES		
Baby Blues (Technicolor)	Oct. 5	
Madhouse Movies No. 1	Aug. 24	1 rl.
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
Superstition of Three on on a Match	Oct. 19	1 rl.
Two Alarm Fire	Oct. 26	
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
Man on the Flying Trapeze, The	Mar. 30	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Lazybones Borrah Minnevitch	Apr. 13	7
Love Thy Neighbor Mary Small	July 29	7
She Reminds Me of You Eton Boys	June 22	7
This Little Pig Went to Market Sing'n' Sam	May 25	7
Tune Up and Sing Lanny Ross	Mar. 9	7
SCREEN SOUVENIRS		
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 21	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	1 rl.
No. 4—Keeping Time	Oct. 26	
TWO-REEL COMEDIES		
Circus Hoodoo (Harry Langdon)	Feb. 16	21
Gold Nuggets (Walter Catlett)	Feb. 2	18
Just an Echo (Bing Crosby)	Jan. 19	20
Making the Rounds (Pallette-Catlett)	July 6	21
New Dealers, The (Pallette-Catlett)	Apr. 6	20
News Hounds (Pallette-Catlett)	June 1	20
No More Bridge (Leon Errol)	Mar. 16	21
Oil's Well (Chic Sale)	May 4	22
Old Bugler, The (Chic Sale)	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down (Franklyn Pangborn)	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	8
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	20
No. 2—Ferry Go Round	Nov. 23	
No. 3—This Land Age	Feb. 1,'35	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over (Ethel Waters)	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape (Bert Lahr)	Jan. 26	2 rls.
No More West (Bert Lahr)	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
RAINBOW PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14	
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha (Steffi Duna-Don Alvarado (Technicolor))		20½
TODDLE TALE CARTOONS		
Along Came A Duck	Aug. 10	
Grandfather's Clock	June 29	9½
VAGA OND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Madeira, Land of Wine	Mar. 30	9

STATE RIGHTS

Title	Rel. Date	Min.
FILM EXCHANGE		
Desert Dangers		16
FEVERLY HILLS EXCHANGE		
What A Man Thinks		25

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroiler	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa		
SILLY SYMPHONIES		
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculier Penguins	Sept. 6	1 rl.
9. Goddess of Spring, The		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	9
Dizzie Dwarf	Aug. 6	1 rl.
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Park In the Spring	Oct. 29	1 rl.
Robinson Cruso, Jr.	Oct. 15	1 rl.
Sky Larks	Oct. 8	
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	2 rls.
Beau Bashful (Herbert Corthell)	June 6	21
Ceiling Whacks (Henry Armetta)	Mar. 28	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters (Eddie Nugent-Gray Sutton)	July 3	2 rls.
Good Time Henry (Henry Armetta)	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	18
Heartburn (Sterling Holloway)	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
Night in a Night Club, A (Mentone No. 1-A)	Sept. 2	18
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils (Sterling Holloway)	July 18	21
Pleasing Grandpa (Sterling Holloway)	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice (Corthell and Hurst)	May 23	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) (Georgie Price)	Oct. 31	2 rls.
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 14—Corn on the Cop (Harry Gribbon)	Apr. 28	20
No. 15—I Scream (Gus Shy)	May 19	20
No. 16—Salted Seanuts (Chas. Judels-George Givot)	June 2	20
No. 17—The Prize Sap (Ben Blue)	June 23	20
No. 18—Art Trouble (Harry Gribbon)	June 23	20
No. 19—My Mummy's Arms (Harry Gribbon)	July 28	19
No. 20—Daredevil O'Dare (Ben Blue 1934-35)	Aug. 11	19
All Sealed Up (Ben Blue)	Sept. 15	19
Oh Sailor Behave (El Brendel)	Sept. 29	17
Smoked Hams (Shemp Howard-Daphne Pollard)	Oct. 20	18
So You Won't T-T-T-Talk (Roscoe Ates)	Nov. 3	20
Out of Order (Ben Blue)	Nov. 17	19
BROADWAY BREVITIES		
No. 19—Let's Play Post Office (Jean Sargent)	Mar. 31	21
No. 20—Story Conference (Lillian Roth)	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons (Hal LeRoy)	May 5	22
No. 23—Masks and Memories (Lillian Roth)	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile (Leon Errol (Technicolor))	July 28	21
No. 26—Darling Enemy (Gertrude Niesen)	June 9	19
No. 27—Who Is That Girl? (Bernice Claire-J. Harold Murray)	June 16	20
No. 28—King for a Day (Bill Robinson)	June 30	19
No. 29—The Song of Fame (Ruth Etting)	July 7	19
No. 30—The Winnah (Arthur and Florence Lake)	July 21	20
No. 31—The Mysterious Kiss (Jeanne Aubert)	Aug. 4	19
No. 32—The Policy Girl (Mitzi Mayfair-Roscoe Ails 1934-1935)	Aug. 11	20
Syncopated City (Hal LeRoy-Dorothy Dare)	Sept. 1	20
Paree, Paree (Dorothy Stone-Bob Hope)	Sept. 8	21
Good Morning Eve (Leon Errol (Technicolor))	Sept. 22	19
No. Contest (Ruth Etting)	Oct. 6	21
Off the Beat (Morton Downey)	Oct. 18	20
The Flame Song (Bernice Claire-J. Harold Murray)	Oct. 27	19
Gem of the Ocean (Jeane Aubert)	Nov. 19	20
What, No Men? (El Brendel-Phil Regan)	Nov. 24	21
Nothing But (Vera Van and the Yacht Club Boys)		2 rls.
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy (1934-35)		1 rl.
No. 1—Buddy's Adventures		1 rl.
MELODY MASTERS		
A Big City Fantasy (Phil Spitalny)	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony (Abe Lyman)	June 6	10
A Jolly Good Fellow (B. A. Rolfe)	July 9	10
Ben Pollock and Band (1934-35)	Aug. 4	10
Mirrors (Freddy Rich & Orchestra)	Sept. 8	11
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 28	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those... Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow (1934-35)		1 rl.
No. 1—Those Beautiful Dames		1 rl.
No. 2—Pop Goes My Heart		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	11
2. Boston Tea Party	Oct. 27	11
3. Hail Columbia		10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 16—A Cabinet Meeting (Radio Ramblers)	Apr. 7	10
No. 17—Just Concentrate (Lulu McConnell)	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 (Jessel-Van)	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races (Edgar Bergen)	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks... (1934-35)	Aug. 11	9
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs that Live (Gus Edwards)	Nov. 10	9

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Lost Jungle, The (Clyde Beatty)	Apr. 1	20 (each)
Wolf Dog, The (Rin Tin Tin, Jr.-Frankie Darro - Boots Mallory)	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The (Bela Lugosi-Maria Alba (8 episodes))	Sept.	2 rls.
UNIVERSAL		
Red Rider, The (Buck Jones (15 episodes))	July 16	20 (each)
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INSIDE of the PATENTS

The situation created by the Tri-Ergon Decision and Fox strategies

by TERRY RAMSAYE

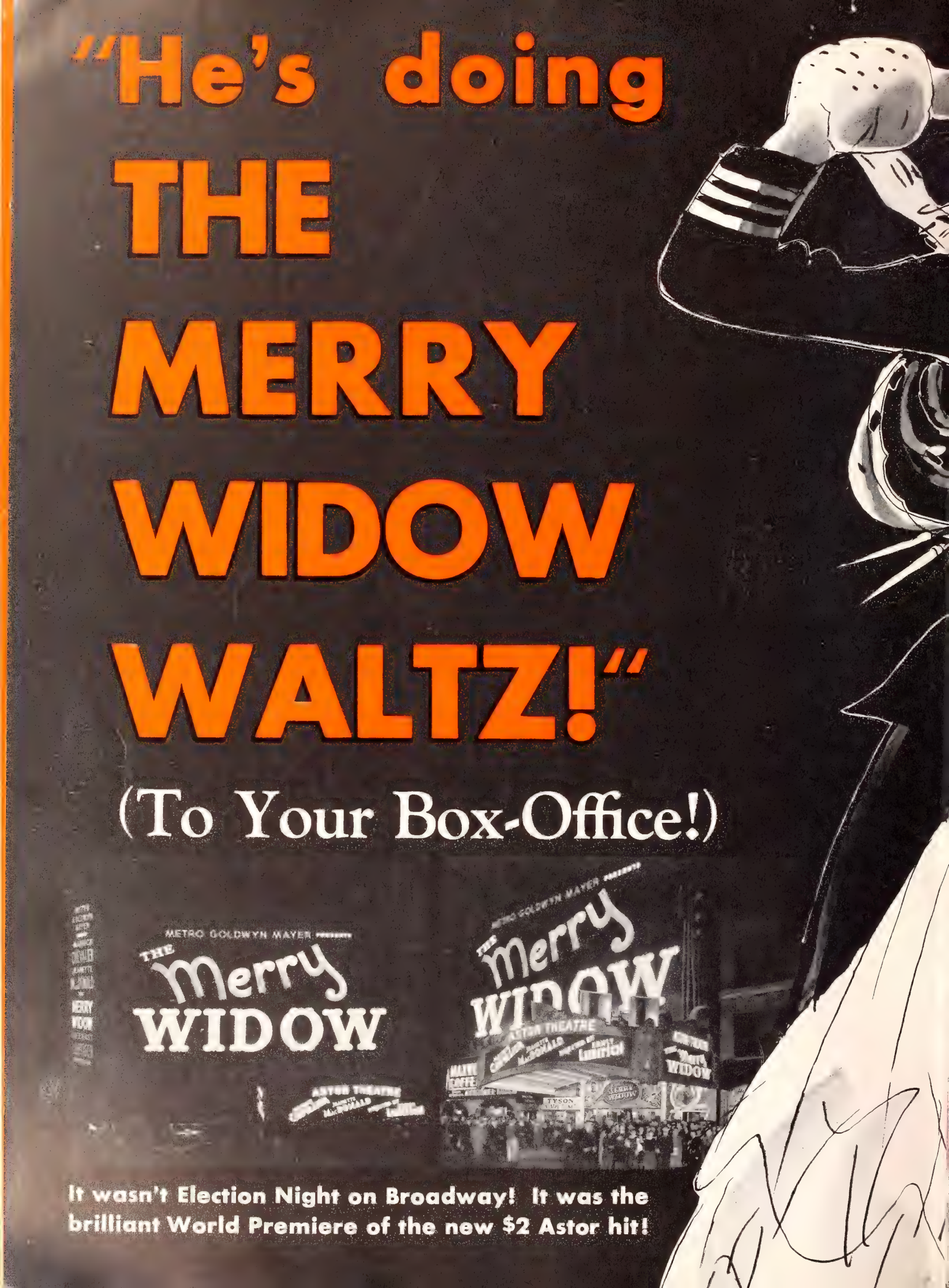


In Two Sections—Section One

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"He's doing THE MERRY WIDOW WALTZ!"

(To Your Box-Office!)



It wasn't Election Night on Broadway! It was the brilliant World Premiere of the new $2 Astor hit!



FOUR STARS —NEW YORK DAILY NEWS

THE CRITICS WALTZED
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★★★★ (Four Stars). A new "MERRY WIDOW" emerges at the Astor. Ernst Lubitsch has devised something delightfully fresh and thoroughly entertaining. —*Kate Cameron, Daily News*

Debonair and witty photoplay that reveals the master of cinema high comedy in his brightest mood. The incomparable Lubitsch proves once more his vast skill at genuine cinema wit. A thousand of those superb "Lubitsch touches". You will probably be picking your favorite ones for yourself.
—*Richard Watts, Jr., Herald-Tribune*

"MERRY WIDOW" opened at super-gala premiere with huge crowds jamming sidewalks. Lubitsch comedy deftly put over.
—*Rose Pelswick, Eve. Journal*

Witty and incandescent in the excellent Lubitsch manner, heady as the foam on champagne, fragile as mist and delicately gay. Ensemble numbers are breath-taking. Mr. Chevalier has never been better in voice nor charm. Miss MacDonald—a captivating personality and a lyric voice. The Winter season has been royally crowned.
—*Andre Sennwald, Times*

Audience applauded each song, each actor. All the lovely Franz Lehar score is there, sung delightfully. Romantic music, lilting gracious waltzes that live on in memory. There are enough laughs to keep an audience giggling most of the time. —*Eileen Creelman, Sun*

Gaily abandoned! A grand show. It makes the original seem stodgy. A "MERRY WIDOW" which we are sure is the merriest of them all.
—*Martin Dickstein, B'klyn Eagle*

The exquisite, haunting melodies stir to thrilling, sparkling life. Lubitsch triumph glows in all its glory. A delight alike for eye and ear and heart and soul. Lubitsch's sly, chuckling humor is pointed with impish precision. Film leaves audience bemused by its beauty, thrilling to its songs. Truly Metro's masterpiece.
—*Regina Crewe, N.Y. American*

Nothing but the touch of Lubitsch could transmute the love pulsations of Count Danilo and the beauteous Sonia into the wickedly irreverent spasms which pour forth. Continuously stimulating. An utterly enchanting picture.
—*Thornton Delehanty, Post*

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—N. Y. World-Telegram

WARNER BROS. *Again!*


Ketti Gallian
who appears with Spencer Tracy
in "Marie Galante," a FOX picture

MOTION PICTURE HERALD

Vol. 117, No. 3 October 20, 1934

COURTS AND MACHINERY

THROUGHOUT the career of the motion picture and the patent issues incident to its technological development there have been evidences that the judges of the United States courts do not rate highly in scientific lore and understanding. The errors, conflicts and contradictions of the Patent Office have been compounded and complexed in the courts in a manner not especially reassuring to this or any other industry.

The subject is renewed just now that the motion picture is again beset by a controversy based on some foreign patent claims of decidedly attenuated industrial importance.

In writing motion picture history the editor has found it necessary on occasion to dispute the United States courts in the record. So it is with special interest one discovers a letter from the celebrated Michael Pupin, discussing the Armstrong-DeForest litigation, to the New York *Times*, in which he remarks:

"This conflict now brings out into the open the question whether the courts as now constituted can reach correct conclusions in matters involving the determination of novel and scientific truths. The answer has been demonstrated by this case to be emphatically no. Germany and France have long ago reached that conclusion and provided unbiased scientific aid to the courts in all patent litigations."

△ △ △

THE STOCK PROBLEM

MANY an exhibitor and his patrons will be in sympathetic agreement with a pronouncement of this week from Mr. Darryl Zanuck against the motion picture stock company method in production. Mr. Zanuck holds that the audience eventually gets weary of the same array of faces in cast after cast, picture after picture. He also charges that the possession of a stock company exerts a pressure toward finding a place to charge the overhead instead of casting the roles of the picture.

One who sees as many pictures as a good patron of the screen should, can scarcely escape finding the dramatic illusion of many a show invaded by the reiterative appearances of subordinate figures in the cast. It is not precisely a weariness but rather an annoyance. The patron presumably goes to see the show, perhaps also the star, but certainly not "the whole gang."

Unhappily, the more special the character and abilities of these secondary and supporting personages, the more invasive of the story their repeated appearances become. We shall never see the perfect actor, the player completely submerged in his role.

LOST HER HAT

THE souvenir program book on "The Merry Widow" credits the American advent of the operetta to Joe Weber and Lulu Glaser's appearance in the piece at Weber's Theatre. That was, we are advised, a burlesque version, while the original Merry Widow of the American stage was Ethel Jackson, with Donald Brian, opening at the Amsterdam. But while we are remembering it seems that the original production put the costume accent on the Merry Widow hat—rather than the panties and scanties of the current cinema version.

△ △ △

"FREAKISH ABILITY"

IN one of his several recent books, entitled "New Careers for Youth," Mr. Walter B. Pitkin, psychologist, writer, professor, journalist, radio star, farmer, devotes just one bitter paragraph to the motion picture, remarking: "A study of careers brings out the painful fact that nobody has ever advanced far through the maze of Hollywood except through some freakish ability, be it that of Charlie Chaplin or Walt Disney, or some strong personal pull." Mr. Pitkin would perhaps have been more nearly correct if he had said just "some ability." Ability in the show world is very likely to partake of what the psychologist might call "freakish."

The number of persons—both with and without strong personal pull—who are earning on a basis which compares favorably with other industries is proportionately very high. Meanwhile, whether Mr. Pitkin admits it or not, personal pull has not been eliminated entirely from several other lines of endeavor which he considers more highly.

△ △ △

WANTED: A HORSESHOE

THE New York *Times* seems editorially to think that there is important portent for the recovery of the opera in the fact that the musty old Metropolitan is getting a $250,000 refurbishing, including lazy back seats, murals and whatnot.

May we not observe that when it comes to luring the public with luxury and ornate theatrical housekeeping a number of motion picture projects, reaching their apogee in the Rockefeller Music Hall, appear to have set a considerable pace.

The real drawing power of the Metropolitan was in the millionaire audiences rather than on the stage. Opera as an art is of a piece with society with a capital "S", aristocracies, class consciousnesses and the sort of success that says it with sables. What the Metropolitan needs is to find a horseshoe—another "Diamond Horseshoe."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - -

NEW FACES

Accumulation of numerous contract players, in screen "stock companies," is a bad studio policy, last week in effect declared 20th Century producer Darryl Zanuck, in Hollywood. The public becomes tired of repetitious teams, he said. New casts and new combinations in each picture will be the aim of his company, the producer declared, even though the method be more expensive. . . .

CHILD CONDUCT

Already 300 theatres over the country have agreed to open their screens to the experimental educational subjects, taken from regular releases, and compiled by a group of educators, which will present to children, at special juvenile matinees, certain moral issues of conduct for their rumination. The first subject is to be shown at the General Episcopal Convention in Atlantic City this week. . . .

DELAWARE BENEFIT

Concerted action looking to the repeal or modification of Delaware's blue laws anent Sunday films, is expected as a result of the banning, by Mayor William Speer, of a hospital benefit Sunday performance at Loew's Parkway in Wilmington. More than 700 who had donated to the charitable venture were turned away at the theatre. . . .

MIDWEST POOL

The position of Fox Midwest has been strengthened by completion of a pooling arrangement with Commonwealth Theatres in Kansas City, Mo., and Grubel Brothers, Kansas City, Kan., which in effect gives Midwest virtual operating control of six houses involved. Managements will remain intact, with an equal profit split the arrangement. . . .

"PICTURE NO. 5"

Late last week began actual camera work on Charles Chaplin's "Picture No. 5," designation of his untitled latest. Two years are said to have been spent on the script, with every detail worked out prior to shooting, and a three-month shooting schedule planned. Chaplin will be star, author, director, of the United Artists-released film. . . .

ANIMATEDS' HOME

At the Bijou theatre in New York's Times Square, the newly incorporated Cartoon Exhibitors, lessee, are now showing only cartoons, of various producers, daily. Officers of the company: Robert Schirmer, president; J. Markham, vice-president and treasurer; C. S. Cook, secretary. It is a local theatre innovation. . . .

GUILD TO FILMS

The Theatre Guild eventually will have to go into motion pictures, was the prediction made last week during a stop in Dayton by Guild director Lawrence Langner. Unwillingness of players to tour, conversion of legitimate houses to films, are the reasons. His solution: Guild stage productions, adaptation to the screen with the same casts, and Guild release. . . .

ALL WET

Promoter B. Rask's chief difficulty with the open air "theatre" he has been operating for two years outside Tampa, Fla., despite tropical rain and chill winter, has been his daily uncertainty as he cocked a weather eye at the sky. Too often he has been "all wet," and now he is pulling in his fences, stretching a canvas "roof," hoping to outwit the weather. . . .

RADIO'S WONDER

The wonder which is radio photography was demonstrated recently at the Music Hall, where the premiere of the Gaumont-British film "Power," was shown. The audience there saw Prince George attending the London opening of the film same day. The picture, radioed from London to New York, was rushed to the Music Hall in time for that showing. . . .

In This Issue

Inside of the Patents—by Terry Ramsaye Page 9

Twenty-two civic groups deny intimated commitments to program of Motion Picture Research Council Page 15

A land where two empty bottles admits patron to theatre Page 21

DeCasseres comments on the current output of the New York stage Page 17

The Box Office Champions for September Page 18

FEATURES

Editorial Page 7

The Camera Reports Page 13

J. C. Jenkins—His Colyum Page 70

The Hollywood Scene Page 53

The Cutting Room Page 54

Asides and Interludes Page 31

DEPARTMENTS

What the Picture Did for Me Page 65

Showmen's Reviews Page 45

Managers' Round Table Page 75

Technological Page 72

The Release Chart Page 83

Short Features on Broadway Page 74

Chicago Page 74

Box Office Receipts Page 58

Classified Advertising Page 88

"LISTEN IN"

When MGM opened "The Merry Widow" at the Astor on Broadway last Thursday evening, with a swank premiere of the Hollywood spotlight and milling throng type, Major Edward Bowes of the Capitol up the street handled a radio broadcast of proceedings from the lobby via Loew's Station WHN. Interesting was the admonition in the newspaper ads of the day which said: "If you do not attend opening night, listen in. . . ." In other words, if you can't come to this theatre, don't go to any other. . . .

THEATRES NEEDED

With business much improved in industrial and farming communities, there is a need for film theatres in several towns, last week in Richmond, Va., declared chief state censor Edwin S. Reid, following a tour of the state. Existing theatres are benefiting by improved conditions, he said. . . .

STANDARDIZATION

Pressing for a movement to standardize practices in the film industry, Ed Kuykendall, president of the Motion Picture Theatre Owners of America and Code Authority member, addressed a meeting in New Orleans last week. Also a speaker was Dave Palfreyman, of the MPPDA office, New York. . . .

BUILDING PROGRAM

Assisting materially in local unemployment relief is Benjamin T. Pitts, owner of a Virginia theatre circuit, who plans construction of 25 homes in Fredericksburg, with an expenditure of $100,000, of which $50,000 will go to labor. . . .

BUDDING WRITERS

Calling upon Dr. Gorlan Grewer, University of Southern California, English professor, to head the campaign, MGM has begun a search for writing talent. Established are committees in 60 university cities, where initial efforts are tested. If warranted, studio tryouts follow, then studio contracts—again if warranted. . . .

KERN TO MGM

For MGM, Jerome Kern, noted composer, will do complete musical scores, designed for untitled future productions, probably to be produced during the current season. Stage musical shows for several years have boasted "hit" songs from the pen of Mr. Kern. . . .

63 PICTURES

Last week completing direction of Fox's "Hell in the Heavens," Director John Blystone wrote finis to the manufacture of his 63rd motion picture for Fox. . . .

INSIDE of the PATENTS

The situation created in the industry by the Tri-Ergon Decision and the William Fox strategies

By TERRY RAMSAYE

For ten days the motion picture industry of the United States has been in a state of perturbed speculation over the significances and probable consequences of the latest curtain in the complex serial drama entitled Mr. William Fox and The Patents.

It is a scenario—a story of very very human ambitions that is being set down in the dusty language of the lawyers and the courts.

Like all scripts it purveys here and there endeavors at suspense, here and there a punch and minor climax. The opening sequences always develop the complications, plot building as they go. But for those of us who have read many scripts, have seen many dramas, on stage and off, there is ever the conviction, supported by experience, that what happens in the end is not in the hero's speech in the third reel.

We shall, if we survive years enough to see the end of the sound picture patents litigations pending and impending, find once again that something did not happen.

The motion picture was born into, grew up, thrived and became a great industry right through nearly twenty years of a better and bigger patent war than this one can be.

The exhibitor prospered and built the industry that the patentees and infringers were fighting over, while they were fighting. The menaces were many but they never importantly reached the screen.

The unfevered view of today's situation discovers no indication that anything devastatingly important is on the way.

The most immediate prospect is that nothing will happen but more stories in the papers. The most that can happen for a preponderance of the theatres is that maybe at some remote day a minor gadget will be removed from the projection machines and another gadget installed in its place—with business going on as usual. And in such an eventuation the accompanying studio disturbance would amount to a mere change of routine in existing recording processes—also business as usual.

That in sum is the opinion to be reached by examination into the interminable intricacies of the patent records, the suits at law and the corporate and individual factors in the situation.

The picture which has been held up, and no doubt enjoyed the while by Mr. Fox, is that of the motion picture industry of the United States paying to him some millions a year in royalties, millions superimposed on current operating costs.

The millions might constitute motivation enough, but there are the incidental values, all colored by human emotion, that would be had in a return to power, an attainment of the Napoleonic position that seemed in sight a few years ago, a dramatic triumph against the mighty, as represented by the electrical interests, those Titans, the Telephone Company, the Radio Corporation, Westinghouse, General Electric, international publicity and fame—and perhaps dearest of all the joy of winning a big longshot, $45,000 against the grand prize of mastery of the industry.

In the years that have intervened, Woodmere in Long Island has been the

(Continued on following page)

Film Business Going On As Usual As William Fox Files New Suits

This week's developments in the situation created in the motion picture industry by the refusal October 8 of the United States supreme court to review two lower court decisions upholding the validity of William Fox's Tri-Ergon patents, were as follows:

William Fox filed suit, through his American Tri-Ergon Corporation, late Wednesday in United States district court, New York, against Columbia Pictures, First Division, Metro-Goldwyn-Mayer, Universal and Consolidated Film Industries for an injunction and damages alleging infringement of his two Tri-Ergon patents.

Executives and attorneys of the large film corporations and of Electrical Research Products, Inc., and Radio Corporation of America were participating in a series of conferences, "behind locked doors," to establish the extent to which last week's supreme court action might involve normal operations of the present system of sound recording and reproduction.

Electrical Research Products, as the sound equipment licensor, publicly reiterated its contractual pledge to protect licensees against patent infringement suits involving its equipment. RCA was silent on this matter, meanwhile preparing to replace fly-wheels on reproducing equipments with a substitute device.

The smoke of Broadway speculation over the possible effects of the supreme court's action began to clear, revealing these established facts:

(1) The United States supreme court had refused to review two lower court decisions which had upheld the validity of the patents in only two cases. (2) This action does not mean that the supreme court cannot consider the issue in the future if and when similar suits against others should take a different turn en route through the lower courts to the supreme court. (3) The supreme court definitely did not say that the Tri-Ergon patents had been infringed, nor that William Fox had been damaged, nor that Mr. Fox owned the patents.

There were indications that Mr. Fox might have to defend his ownership rights to the patents on two fronts.

Contrary to all grossly exaggerated reports, Mr. Fox and the industry had not even approached a common meeting ground for an adjustment. The industry was conducting its usual business in the usual manner.

FIRST ROUND OF PRELIMINARY BOUT

(*Continued from preceding page*)

Elba from which Mr. Fox has looked afar at the lights of empire over Broadway, busy the while with his strategy, forgetting not for a moment the vision of dominance which rose before him in the optimisms of the beckoning days when the Fox-Case sound pictures were born of research and adventure. That book "Upton Sinclair Presents William Fox" published some two years ago was a message from Elba, a fighting document, not the memoirs of a retired warrior.

The hasty zeal of headline hunting journalism has seen in the appearance of a decision from the United States Supreme Court, refusing a writ of certiorari to require a review of a Circuit Court of Appeals judgment which supported two patents of German origin for which Mr. Fox was contending, as the end of the line of litigation, an abrupt and final victory. Subsequent developments are more likely to show this decision as a victory in one round of a preliminary bout.

If the issues and moves ahead were concerned only with matters of law and moves in the courts, which they are not, the decision concerned could not properly be considered a final adjudication of the patents involved. The actions concerned involve two defendants only and carry the judgments somewhat narrowly reached and with reference to restricted jurisdictions. Enforcement of patent claims against other infringers elsewhere would involve new parallel litigations with no assurance of an identical line of judgments in the lower courts and with considerable prospect of divergences which would bring the conflicting decisions again before the Supreme Court for new action. Whatever may have been the reasons for the institution of these actions in Pennsylvania, there is no warrant for the positive assumption that the Pennsylvania opinion would become ruling precedent. Hence the first battle is not over.

DIVERGENT LINE OF CONTROVERSY LOOMS

Meanwhile there looms ahead a divergent line of controversy and litigations which may make the entire issue of the validity of the patents concerned an issue of no importance, even if the patents were conceded to be important—another subject to be approached presently.

First, in this secondary angle of issues, is the question of ownership of the patents. They are at the time held by the American Tri-Ergon Corporation, of which ninety per cent of the stock is held by Mr. Fox while ten per cent of it reposes with the parent organization of the German inventors, the Swiss Tri-Ergon concern—Swiss because many European enterprises with international interests like neutral territory for their corporate home.

There are two contesting claimants against Mr. Fox for that ninety per cent of American Tri-Ergon, the Fox Film Corporation which contends that the $45,000 he spent for the patents was spent from the corporation's funds and in behalf of the corporation, and the Swiss concern which contends—or is minded to contend—that Mr. Fox has lost ownership of his nine-tenths of the American rights by alleged failure to execute his agreement to exploit the patents as to picture production and sale of licenses in the United States.

PATENTS LAWFULLY HIS, FOX CONTENDS

Mr. Fox makes on his side the contention that the patents are lawfully his by sale executed between him and the corporation he then controlled, and that further his agreement to license the Fox concern under the Tri-Ergon patents is rendered null and void by the corporation's failure or refusal to continue payments to him of some $500,000 a year in execution of the terms by which he sold his interests to Mr. Harley Clarke at the end of that stirring battle for control some years ago.

Should the Fox corporation prevail and prove or regain ownership of the control of American Tri-Ergon the existing cross-licensing agreements would wipe out the issue as to Erpi licensees, but no others. The Fox corporation is bound by a cross-licensing agreement with Electric Research Products, Inc., which in turn is covered by the cross-licensing agreement between the Radio Corporation of America, with its RCA Photophone, Inc., and the Telephone Company, but certain complicated conditions imposed prevent the cross-licensing by Erpi of RCA Photophone on Fox patents because of RCA's interest in the home movie field.

If, however, the Swiss concern prevailed and regained the ninety per cent of its American rights now held by Mr. Fox, it would be confronted with all of the problems of litigation which stand ahead of him, and perhaps without the drive of his personal zeal, certainly with considerably less of a war chest. A victory for Swiss Tri-Ergon would tend inevitably toward an early settlement, it would seem, and it appears the more probable because of current conversations addressed at the objective of setting up a mutuality of interest between the Fox Film Corporation and the Swiss concern. Should they join interests there obviously would need to be a profit of some sort in sight for each, and that obviously would involve some sort of settlement.

If one is to lay aside the question of ownership and cross-licensing arrangements and assumes or has had ultimately and finally adjudicated the validity of the patents, there yet remains the question of their importance to the art of making and exhibiting pictures. No very profound research is necessary to discover that pictures may be made and in fact are being made, and projected, by instruments and processes which can hardly be held to infringe the claims of the patents at issue.

FLY-WHEEL MERELY AN INERTIA DEVICE

The Tri-Ergon fly-wheel patent may be summarized as one covering the use of the weighted wheel to insure or create a steady, continuous motion for the film, while receiving the sound record or transmitting it. No matter what the courts hold, any reasonably competent technician would view this on a par with an attempt to patent a wheelbarrow or a grindstone. That, however, is not the immediate point. The point is that the fly-wheel is merely an inertia device, purposely introduced into the system, but meanwhile all of the other rotating parts of the mechanism, having mass and substance *also have incidentally inertia.* So it is found that the fly-wheel is not essential. **To reduce the matter to practical figures it is probably a fair estimate to say that it would cost something less than a half million dollars to eliminate all the ten thousand Erpi fly-wheels in theatres in the U. S.—an item indeed but a slight one to weigh against a control of the industry by Tri-Ergon leverage.**

It chances, incidentally, and should be recorded in passing, that the same condition does not precisely apply to the RCA Photophone mechanisms which appear to be so constructed as to be in their present form more dependent on fly-wheel control. It seems that 'way back then when the Tri-Ergon patents were being offered for sale and both the Radio and Telephone experts were considering them, all agreed they were of no value, but that the ensuing designs by the Telephone-Western-Erpi engineers retained a consciousness of the existence of the German claim while RCA Photophone manufacturers seemed to take the fly-wheel patent more lightly.

This is perhaps indicated by the fact that Mr. Fox's attorneys and patent experts elected to institute their fly-wheel patent litigation against RCA, with the more obvious reel.

INDUSTRY CAN'T BE BROKEN ON FLY-WHEEL

But in this connection it must be borne in mind that under the cross-licensing agreement Photophone may on option make a Chinese copy of the Erpi mechanism if it is so desired. It is esti-

WILLIAM FOX SUES 5 MORE COMPANIES

(*Continued from preceding page*)

mated that about 3,000 to 3,500 Photophone reproducer installations are in use.

Apparently the industry can not be broken on the fly-wheel.

The Tri-Ergon printing patent is set up to deal with a combination and sequence of processes: the simultaneous recording of picture and sound on separate films; their separate development and finally the printing of a positive from both the sound and picture negatives.

It is pointed out by the studio and laboratory technicians, and argued by the supporting patent authorities, that the breaking of this sequence of processes at any point results in a non-infringing process. This leads to the apparently well warranted assumption that primary recording on disc with rerecording on film—the process used in quest of better quality for "One Night of Love" and "Enter Madame"—would escape; and that the use of the newsreel type of camera, recording both picture and sound on a single negative, instead of the two specified by the patent, would stand free and clear of control.

Also quite obviously dubbing and scoring, being recorded subsequent to the picture making, would escape because of the specification involving the term "simultaneous." The printing patent appears to have been made extremely vulnerable by taking in too much territory. Some men do that, too.

In any event, there are no indications that there is a remote possibility that exhibitors will need to re-equip for discs. Pictures will continue to be delivered with both sound and pictures on the film.

It is well to set down here now the fact that there are involved in the art of the talking picture somewhere in the neighborhood of 2,500 patents. The issues of today concern two patents. And one is to be reminded, also, that the Tri-Ergon patents at issue would not empower the making of talking pictures which involve the use of various vacuum tubes, photo-electric cells and related electrical components controlled by the Telephone - Radio pooling arrangement.

NEWSREEL FRANCHISE MIGHT SHARE IN PEACE

Were the industry to render the Tri-Ergon patents irrelevant by any of the devices indicated and yet find them sustained firmly and finally, the owner or owners of them could then hope to recover for such damages as they might prove they had sustained for the period of infringement. In the face of evidence of their non-essential character their past value would then seem to approximate that of a left-handed monkey wrench. In any event the accounting problem would become intricate.

Broadway has been entertaining itself the while with reports and conjectures about the terms that Mr. Fox would seek to impose upon the industry, if, as and when he might. A much quoted price has been $8,000,000, which is obviously an inadequate measure of what Mr. Fox knows about the industry and thinks of it. It is much more likely that he had considered an annual royalty return in excess of any such figure.

As a bit of the whimsy of the situation it has become known that Mr. Fox holds yet a special interest in newsreels and might consider making an exclusive newsreel franchise to him a part of the price of peace. This is the more to be enjoyed in that, as has been indicated, the patents at issue do not cover newsreel recording and printing. Remember, the newsreel camera had a fly-wheel, too, before sound was born.

Meanwhile, the players are looking at the chess board. There may be a lot more lawsuits—and there might be a settlement, any time, not in astronomical figures but mayhap for enough to save money in the law departments.

The situation is louder than it is large.

Over the entrance of a theatre in Chicago's Michigan Avenue, graven in stone, is: "All passes, art alone endures."

Columbia, Universal, MGM, 1st Division Sued

Actions Mark Initial Step in Applying Decision of Court; Consolidated Film also Named

William Fox's first step toward applying the recent refusal of the United States supreme court to review lower court decisions upholding the validity of the Tri-Ergon patents was made late Wednesday, when the American Tri-Ergon Corporation moved to involve five additional motion picture corporations in litigation.

Mr. Fox's Tri-Ergon company filed individual suits in the United States district court in New York against Columbia Pictures, First Division, Metro-Goldwyn-Mayer, Universal and Consolidated Film Industries asking for separate injunctions against these defendants from further use of the double-printing process and the "fly-wheel" mechanism in sound, on the ground that they allegedly infringe his two Tri-Ergon patents. The defendants are given 20 days in which to reply. In addition to the injunction, Mr. Fox asked for the usual accounting of profits as the basis of estimating possible damages.

Another Battery of Atttorneys

Tri-Ergon won its case against Paramount and has pending similar actions against Radio-Keith-Orpheum, Radio Corporation of America and Electrical Research Products. Fox, Monogram and United Artists are the only three large companies that have not been served to date.

In filing the new suits on Wednesday Mr. Fox added another battery of attorneys to his already lengthy list of counsel. Handling the case to date was the New York law firm of Hirsh, Reass, Newman and Becker. Representing American Tri-Ergon in the new litigation is the firm of Ward, Crosby and Neal. Former Judge Thomas Thacher is also of Fox counsel.

Exhibitors received over the weekend further assurance from Electrical Research Products, Inc., that it would protect them "in strict compliance with the provisions of our contractual agreement with you in the event of a patent infringement suit based upon our reproducing equipment being brought against you, provided, of course, that you are not in default under your agreement with us."

The Radio Corporation of America was silent in this connection.

However, RCA was preparing during the week to replace the fly-wheel mechanism in its reproducers in theatres with a substitute.

Since producing and exhibiting licensees of both Erpi and RCA are contractually assured of protection by the two licensors against patent infringement suits, it appears that the cost of adjusting the Tri-Ergon problem will fall ultimately on these two companies.

Nothing Further Established

In any event, the supreme court's action, which refused a review of lower decisions upholding the validity of the Tri-Ergon patents in two cases, was explained by motion picture attorneys Monday as having established nothing beyond that. The supreme court did not say that the patents had been infringed, nor that Mr. Fox had been damaged, nor that he is the owner of the patents.

Under ordinary legal procedure, it was further explained, if Fox-Tri-Ergon and the motion picture industry did not effect a settlement, Mr. Fox in all probability would seek injunctions against licensees charging infringement. This would involve long and complicated legal procedure.

If the court did grant a temporary injunction, the defendants would be required to post a bond and the controversy would then rest until trial. However, the court could refuse to grant a temporary injunction and at the same time order the case to trial.

Newspaper headlines claiming that Mr.

(*Continued on following page*)

SUITS AND MORE SUITS

(Continued from preceding page)

Fox has come into control of the motion picture industry were obviously gross inaccuracies.

Some highly important and rather significant reports were heard from the downtown business districts of New York on Tuesday which indicated that Mr. Fox may soon be asked to defend his ownership rights to the patents on two fronts.

One story said that Tri-Ergon, Ltd., of St. Gall, Switzerland, which in 1924 acquired the rights to the two patents from the three German inventors, and which, in turn, disposed of 90 per cent of these rights to William Fox in 1928, was entertaining the idea of filing a suit to retrieve these rights from Fox on the grounds that he is no longer entitled to the patents because he has failed to commercially exploit them. It was even reported that the action already had been filed.

While declaring that his New York law firm represented Swiss Tri-Ergon in this country, Milton Diamond, an attorney of 745 Fifth avenue, denied that any such suit had been instigated against Mr. Fox up to this time. In answer to the specific question whether his client contemplated taking any such action, he said, "We have not arrived at any decision."

"We are compelled to decline participation in any discussion of the future plans of Swiss Tri-Ergon for the present," Mr. Diamond added.

The Fox attorney, Daniel Rosenblatt, was somewhat surprised to hear of the report.

Suit Against Fox Pending

Of equal importance with any action that Swiss Tri-Ergon might institute to recover the patents from Mr. Fox is a suit now pending in the courts, filed on or about July 1, 1933, by Fox Film Corporation against William Fox, in which Fox Film asked for the return of the patents and also for a sum ranging between $10,000,000 and $15,000,000 charging irregularity in a series of alleged stock manipulations.

After several legal skirmishes over various technical points in the case, with honors divided about evenly, the matter now stands on the calendar of the court at Mineola, Long Island, and, according to Fox Film counsel, it could be brought to trial at any time.

Three Courses for Electrics

While the situation was said on Broadway to be one of some importance because of its possibilities, it is by no means critical, according to the consensus of motion picture leaders.

From confidential sources it was learned that Mr. Fox is not averse to talking about a settlement, the nature of which, while not established, was variously reported in the press to range between $8,000,000 and $100,000,000. The last estimate obviously is tremendously exaggerated.

On the other hand, the electrics appeared to have one of three courses open: Effect a complete settlement with Mr. Fox, arrange to pay him moderate royalty patents, or evade the Tri-Ergon patents in sound systems and let the courts decide whether Mr. Fox is entitled to any payment.

The situation was the subject of several meetings during the week of the generals of the large corporations and John E. Otterson, president of Erpi. It is assumed that RCA had a representative on hand. First of these conferences was one held Monday in the New York headquarters of the Motion Picture Producers and Distributors of America. All sessions were held behind locked doors.

The future action of the industry depends upon Mr. Fox's next move, and, according to the Fox attorney, the American Tri-Ergon Corporation has not decided upon the next step. Quietude about the Fox camp gave some support to the Broadway report that William Fox is sitting back awaiting overtures from the industry—which were considered unlikely.

Allied to Revise Its 1928 By-Laws

Allied States is planning a complete revision of its 1928 by-laws to conform to present-day conditions. A vote by mail is to be made before any amendments officially are recorded.

Coincidentally Allied announced in Washington its three-point legislative program for submission to congress in January.

These points are:

"To secure a Congressional investigation of the negotiation, writing and administration of the motion picture code.

"To secure a modification of the copyright laws which will curb the monopolistic power of the American Society of Composers, Authors and Publishers.

"To secure enactment of an anti-block booking law similar to the so-called Brookhart bill."

A special meeting of Allied directors was being held in New York Wednesday and Thursday following the meeting of eastern unit heads in Boston Monday in advance of the regular directors' meeting in December. Expected to attend in New York were Abram F. Myers, Sidney E. Samuelson, Aaron Saperstein, Walter B. Littlefield and H. M. Richey. Annual election of officers is expected in December.

Northwest Allied Meet Will Discuss Taxation

State and federal taxation will be discussed at the annual convention of Allied Amusements of the Northwest, to be held at the Washington Hotel in Seattle beginning October 24. Sales contracts, the code, the music tax will also be discussed.

Church Talks End

The Reverend Hugh C. Boyle, bishop of the Pittsburgh diocese of the Catholic Church, spoke last Friday evening over the radio, concluding a series of talks explaining the attitude of the Legion of Decency.

Rosenblatt Against Federal Censors

Strong opposition to any form of government censorship of films was voiced Tuesday by Sol A. Rosenblatt, NRA division administrator, speaking before the motion picture division of the State Federation of Pennsylvania Women, at Harrisburg.

"Self regulation in the industry is the answer to clean pictures," Mr. Rosenblatt declared.

"It was evident in March, 1934, that the place to do any cleaning up was at the source of the trouble—where the pictures were made and at the time they were made," the Division Administrator said. "It is interesting to note that, even at this time of emphasized interest in pictures, every proponent of some corrective step is quick to declare against government censorship. I myself do not believe in such a remedy, because I know that you cannot legislate morality. Self-regulation and education, under powerful and virile leadership, are the only effective mediums."

No Change in Pathe's Plan

Pathe Exchange, Inc., will institute no changes in its plan of reorganization, it was decided this week following a study of several changes suggested by a group of stockholders. Officers of Pathe, after several weeks of consideration, concluded that the proposals contributed no further advantages to the reorganization plan, it was said.

Pathe still has several days in which to file affidavits in reply to those stockholders opposing the holding of an extraordinary meeting at which the reorganization plan could be adopted by two-thirds of the stockholders present.

Stuart W. Webb, Pathe president, said Tuesday it was expected the court would approve the holding of the meeting within two weeks, after which 90 days must elapse for notice to all stockholders.

Jordon Loses Last Appeal In Alabama Bribe Sentence

Elmer D. Jordon, former Alabama state senator from Gadsden, convicted in 1932 on a charge of soliciting a $250 bribe from Lee Castleberry, local theatre manager, last week lost his final appeal before the state supreme court, and must begin serving his two to two and one-half year prison term within 15 days.

Ed Berry, a Fox Unit Manager, Killed in Crash

Ed Berry, 43, unit business manager for Fox, and a half-brother of Al and Ray Rockett, died at the Cedars of Lebanon Hospital, Hollywood, early this week, of injuries sustained in an automobile accident at Bridgeport, Cal., last Saturday night. He is survived by his widow.

Ward Robertson Dead

Ward C. Robertson, 60, in the theatre business in the Kansas City territory for 27 years, and former manager for Fox Midwest in Kansas, died last week in Kansas City.

THE CAMERA REPORTS



HEAD DISTRIBUTING COMPANY. New associates and executives of First Division. The associates are William Fiske III (front, left) and Nicholas Ludington (rear, left), shown with John Curtis (front, right) and Harry H. Thomas, president.





REWARDED. For success in recent roles: Bette Davis (above), assigned feminine lead in Warners' "Bordertown"; and Anita Louise (below), given long-term Warner contract.



WANNA BUY A DUCK? That silly citizen, Joe Penner, as he arrived the other day in New York from Hollywood, accompanied by Mrs. Penner, following completion of his role in Paramount's "College Rhythm," in which he is starred.



EXPLOITATION PLAQUE. As James M. Totman, manager of the Warner theatre in Erie, Pa., was presented the Quigley Award for September at ceremony before annual banquet of Pittsburgh Variety Club. Left to right: Regis Toomey, RKO star; Tom Fordham, Warner district manager; Louis Nizer, Bert Wheeler, RKO star; Totman, Harry M. Kalmine, director Pittsburgh zone for Warners; Joe E. Brown, Warner star, who made the presentation; Joseph Bernhard, Warner general manager; "Rip" Collins of St. Louis Cardinals; William Rogers, of the MGM sales staff. The winning campaign was on Warners' "Dames."



WITHHOLDING COMMENT. For the duration of a vacation thus begun by Pete Smith, commentator in MGM short subjects, upon his arrival in New York with Mrs. Smith. The latest Smith gag barrage is "Donkey Baseball."

FIGURED TO WIN. Was Madge Frazer (below), victor in tests conducted by Busby Berkeley for his dance numbers in Warner musical productions.





RETURN FROM EUROPE. John Cromwell, RKO Radio director (he did "The Fountain," new Ann Harding success), arriving in New York with Mrs. Cromwell (Kay Johnson, screen player), ending a vacation spent in Europe.



WOMAN NAMED PRODUCER. Dorothy Arzner, for many years a leading director, who has been placed under contract by Columbia as associate producer and director. Her first assignment is the supervision of "Maid of Honor," which will be a picturization of the Cosmopolitan story of the same title, later published in book firm, by Katharine Brush.



AT FILM GOLF TOURNEY. A few of filmdom's links enthusiasts who competed in the Philadelphia Exhibitors' Annual Golf Tourney. Shown are (front) S. Charles Einfeld, Warner advertising director; Joe Hazen, Mitchell May, H. M. Warner, head of Warner Brothers; (rear) Sam Sax, Al Levy, Al Manheimer, Charles Segall, state MPTO head. (Photo courtesy Jay Emanuel)

22 CIVIC GROUPS DENY INTIMATED COMMITMENT TO SHORT'S PROGRAM

Delegates Did Not "Agree Upon Statement of Policies" Calling for Legislative Drive Against Films, Executives Say

Crackling pyrotechnics this week burst about the crown of the Motion Picture Research Council's gray-haired executive director, Dr. William Harrison Short, as the heads of 22 organizations flatly denied that he had been given any authority to release, as he did ten days ago, a statement to New York's film trade and daily press so worded that it was widely construed as indicating that these national bodies had given their official sanction to the Council's "new" program and would actively support its congressional legislative campaign against the motion picture industry.

Says Statement Was "Agreed Upon"

The press had been given the following announcement through the Council's "bureau of public enlightenment," presided over by Herbert S. Houston, in connection with a conference held at the American Museum of Natural History in New York the last week in September, sponsored by the Council: "A statement of national policies in motion pictures *agreed upon by representatives of* 35 *national organizations* was made public yesterday (Oct. 3) by the Motion Picture Research Council of 366 Madison Avenue, New York, simultaneously with the mailing of them to the presidents of the associated organizations." The release also quoted Dr. Ben D. Wood, of Columbia University, who presided, as saying the 35 organizations in all probability would adopt the Council's "new" program, although this was not binding.

"The associated organizations" referred to in the Council's publicity release were, presumably, those 35 bodies represented by delegates of whom at least 22, it now appears, had no authority to commit their groups to any plan of the Council.

The 35 are:

Adult Education Association, American Association of University Women, American Jewish Congress, American Legion, American Museum of Natural History, Big Brothers and Big Sisters Foundation, Boy Scouts of America, B'nai B'rith, Catholic Boys Brigade of the United States, Catholic Daughters of America, Child Welfare League of America, Federal Council of Churches, Federal Motion Picture Council, General Federation of Women's Clubs, Girl Scouts, Institute of Geographical Exploration, International Association of Lions Clubs, International Dental Health Foundation, International Federation of Catholic Alumnae, Maryland Civic League for Motion Pictures, Massachusetts Civic League, National Association of Junior Leagues of America, National Congress of Parents and Teachers, National Council of Teachers of English, National Council of Women of the United States, National Council of Jewish Women, National Council of Young Women's Christian Association, National Education Association, National Federation of Business and Professional Women's Clubs, National Probation Association, National Women's Trade Union League of America, Russell Sage Foundation, Southern Women's Education Alliance, Women's League of the United Synagogues, National Board of the Young Women's Christian Association and the Motion Picture Research Council.

Most Deny Commitments

The Council's press release also stated bluntly that the delegates had sponsored a statement declaring against compulsory block booking and blind selling and had agreed to a provision for a legal committee to draft a bill for introduction into the next congress "forbidding these trade practices."

Most of the 35 organizations denied participation in the Council's conference in any way other than as interested observers. They declared that their delegates had been sent solely as individuals with no authority to make decisions for the groups they represented.

The following symposium conducted by the HERALD represents the carefully expressed opinion of executives of these organizations in respect to the impression created by the Council's announcement:

American Association for Adult Education:
(Morse A. Cartwright, Director)

"As far as this association is concerned there is no commitment one way or another to the Research Council's program. The conference in question included those persons who had been officially invited and those delegates who had been asked to come as interested observers. This association did not commit itself to the Council's program nor is it associated with the Council in any way."

▽

American Museum of Natural History:
(F. Trubee Davison, President)

"There were no official delegates of the Museum at the conference, although it was held, at our invitation, at the Museum itself. The Council should be very careful before sending out such publicity."

▽

American Jewish Congress:
(Bernard S. Deutsch, President)

"So far as we are aware we have never had anything to do with the Motion Picture Research Council nor with the industry itself. There were no delegates to the conference."

▽

Big Brother and Sister Federation, Inc.:
(Rowland Sheldon, Executive Secretary)

"We had no delegate at the conference mentioned. We do not believe this organization would take a stand on anything like this."

▽

Big Brother Movement:
(Jos. H. McCoy, General Secretary)

"No delegates from this organization attended the conference, nor have we any knowledge of Short other than hearsay."

▽

The Big Sisters (Protestant):
(Ethel Morrey, Executive Director)

"The Research Council is not known to this organization. . . ."

▽

Boy Scouts of America:
(James E. West, Chief Scout)

"We agreed to take over a number of questionnaires regarding the different types of motion pictures preferred. These were given to some Eagle Scouts to answer. That is the extent of our organized support of the Council to date."

▽

Federal Council of Churches of Christ in America:
(Dr. Samuel McC. Cavert, General Sec'y)

"As far as we are concerned in this matter we did send delegates to the conference but they did not commit the Federal Council of Churches to the Research Council's program. We are, however, supporting the general move-

(Continued on following page)

SHORT LAYS BLAME ON NEWSPAPER MEN

Following upon the Herald's inquiry into the extent of the 35 organizations' commitments to the Council's program, Dr. Short sought to put the burden of responsibility on newspaper rewrite men and headline writers by means of a statement issued to the organizations alleged to be supporting his program,—this despite the fact that the opening paragraph of the publicity release of October 4 definitely informed the public that **"a statement of national policies in motion pictures agreed upon by representatives of 35 national organizations was made public, ... simultaneously with the mailing of them to the presidents of the associated organizations."**

Dr. Short's cover-up letter of October 16 follows in part:

"The officers (of the Council) hope you have not been annoyed by publicity given to the conference of Sept. 28-29, in which organizations seemed to be committed to the program drawn up and recommended there before they had had opportunity to consider and pass upon it. . . . .

"The news story sent out by our committee on information quoted Dr. Wood as saying that 'this action was not binding on the organizations represented in the conference.' To our regret, the story as re-written by several papers omitted this vital statement. . . . .

"There is no need for us to say, however, that we hope the recommendations of the conference will commend themselves to you and receive your support. . . . ."

(Signed) William H. Short, Director

Socialites Join Research Council's Director in Fashion Show at Ritz-Carlton to Raise Funds for Block Booking Fight

DENY INDORSING RESEARCH PLANS

(Continued from preceding page)

ment against block booking and we have cooperated with the Legion of Decency in its campaign for public non-support of objectionable films."

▽

National Board of the YWCA:

(Anna Rice, General Secretary)

"We will work out our own legislative program with respect to the motion picture industry. It may coincide with that of the Council and it may not. Our delegate at the conference stated that the National Board of the YWCA approved the Council's program."

▽

International Federation of Catholic Alumnae:

(Mrs. Phillip A. Brennan, President)

"I know nothing of such a statement. The Federation has not committed itself to anything in respect to motion pictures."

▽

National Council, YMCA:

(George J. Zehrung, Director, Motion Picture Bureau)

"We had an unofficial observer at the meeting, but Dr. Short had no right to issue such a statement. Individual delegates of these various organizations had no authority to bind their groups to the Council's program. The thing that strikes us is that Dr. Short has no real program, and if he did, he does not appear to have any machinery to make it work."

▽

National Council of Jewish Women:

(Mrs. Mary G. Schonberg, Executive Sec'y)

"Mr. Short exceeded himself in this announcement. We considered it extremely meretricious publicity and so we informed the Council. We are definitely not one of the organizations allegedly endorsing this program. As a matter of fact, we do not even know whether the program is good or not."

▽

National Council of Women:

(Lena Madesin Phillips, President)

"The invitations, which were issued under the name of Mrs. Grace Coolidge, stated that no decisions were expected to be made by the delegates to the conference. This publicity is, therefore, very surprising. No delegate had authority to make decisions for the organization."

▽

Junior Leagues of America, Inc.:

(Mrs. DeF. Van Slyeck, Executive Director)

"None of our delegates voted on anything. We are an absolutely non-committal organization and we do not participate in legislative activities of any sort or description. The Research Council has no right to send out statements of this sort as official publicity."

▽

National Federation of Business & Professional Women's Clubs:

(Emily R. Kneubuhl, Executive Secretary)

"Our delegates did not take any official stand at the conference. We are not committed to the Council's program."

▽

National Education Association:

(J. W. Crabtree, Secretary)

"The matter has not been presented for specific action to the Association. I have personally encouraged the Research Council and its investigations, being anxious for any reform that would make the industry more safe for the children of America. My only regret is that the industry itself is not taking the lead in investigations and research in this field. There has been no activity on our part to destroy."

▽

National Probation Association:

(Charles L. Chute, Executive Director)

"We were voting to get a consensus of opinion, but we were voting as individuals, after which reports were to be made to the executive board of the organization. We did not, however, express ourselves officially with respect to the Council's program."

▽

National Congress of Parents and Teachers:

(Mrs. B. F. Langworthy, President)

"The action taken by the Motion Picture Research Council should be construed as not being against the motion picture industry, but as an aid to their own avowed wish to improve the films. We believe the abolishment of blind and block booking will go far toward helping attain that goal."

▽

General Federation of Women's Clubs:

(Mrs. Grace Morrison Poole, President)

"The Federation has not given indorsement to the plan of the Motion Picture Research Council and does not participate in initiating legislation on any question."

▽

Institute of Geographical Exploration, Harvard University:

(Weld Arnold, Executive Director)

"Any use of my name or that of my organization by Dr. William Short is entirely unauthorized in any connection. I am perfectly able to speak for myself. I have nothing against the motion picture industry, which I regard as having great educational possibilities."

▽

International Dental Health Foundation for Children:

(Dr. Louise C. Ball, President)

"The Foundation's delegate was not there when the final vote was taken. Being present at the conference did not mean we were committing our organizations."

▽

Russell Sage Foundation:

(Lee F. Hanmer, Director)

"It is untrue as far as we are concerned. If this is representative of the Council's tactics, it is too bad. It is dangerous to go to such meetings."

▽

Southern Woman's Educational Alliance:

(Miss Orie Latham Hatcher, President, Richmond, Va.)

"We understood that the conference, while inviting representatives' individual expressions, did not commit the organizations represented. The Alliance has never participated in any legislative campaigns and any change of general policy would have to depend upon the decision of our national board."

AN INVITATION THAT A DEB DIDN'T WRITE

Although there appeared to be considerable mention of tea in the invitation to the fund-raising fashion show for the Motion Picture Research Council, held in the Ritz-Carlton last week, the HERALD *reporter who attended saw few cups but many glasses of every type and size, the refreshments being chiefly of a light amber tint. The invitations read:*

DIARY OF A DEBUTANTE

"Dear Diary—

"What do you think! Mother has set the date for my Coming-Out party! ! ! And it's going to be broadcast over the Columbia Network from the Grand Ballroom of the Ritz-Carlton Hotel, Wednesday, October the tenth, at three o'clock. We're going to have a Radio Fashion Show (including my ***entire*** wardrobe from morn 'til midnight—and some of mama's dashing new clothes) and Tea.

"The new things are too—too divine—all selected by Tobé, and from Macy's Little Shop.

"Dad says it will be for the benefit of the Motion Picture Research Council (instead of me!) and that's why tickets (including tea) are $2. Members of the Council are:

"Mrs. Calvin Coolidge, Mrs. James Roosevelt, Mrs. August Belmont, Mrs. Walter McNab Miller, Mrs. William Blair Niles, Mrs. Kermit Roosevelt, Miss Kate Ogleby, Mrs. Charles H. Sabin and Mrs. William Barclay Parsons, Jr.

"Isn't it exciting? And, dear diary, I know everyone will take the gentle hint and tear off this little scrap of paper and send it in with a check."

Most Others Outside City

Of the organization officials who could not be reached for statements, most have headquarters outside New York City.

"The recent meeting of the Motion Picture Research Council was not only interesting but should prove of value in the promotion of the objectives of the Council's work," Kathryn McHale, director of the American Association of University Women, wrote to Dr. Short Thursday.

The National Congress of Parents and Teachers is sponsoring plans to ask that a federal commissioner be appointed to represent the consumer public at the point of production and to seek governmental supervision of motion picture distribution. A plea to this effect was made this week at Columbus as delegates to the Ohio convention of the Congress met in convention.

"We have organized in the past and helped the movies while they have exploited our children, and the time has come to quit," declared Mrs. Robbins Gilman, permanent chairman of the organization.

And the Fashion Show

In New York, Dr. Short, aided and abetted by a seemingly limitless number of New York's glittering socialites, was holding a fashion show, "The Diary of a Deb," to raise money for the Council. The show was put on in the ballroom of the Ritz-Carlton and was attended by a fashionable throng eagerly bent upon moral uplift of the motion picture and study of backless evening gowns.

Invitations to the Council's social function were couched in a language obviously peculiar to New York's "debbies." Whether James G.

(Continued on page 20, column 1)

'CALLS FOR BIGGEST ALL-STAR CAST'

But "Merrily We Roll Along" Will Require 3 A. M. Huddles, Says DeCasseres; Other Plays Discussed

By BENJAMIN DE CASSERES

MERRILY WE ROLL ALONG

The new play by George S. Kaufman and Moss Hart (Sam H. Harris, producing), "Merrily We Roll Along," is the big sensation of the new season.

As a picture, it will call for the biggest all-star cast ever assembled in Hollywood. But to make it a tremendous success (like "Grand Hotel" and "Dinner at Eight"—and "Merrily We Roll Along" is a better play than either of these) from a box-office angle will require a lot of head-scratching, conferring and 3 a. m. huddles.

For this play is played backward—from 1934 to 1916. Just how far will the picture audiences stand for this new technique? It is not a series of "flash-backs," as we had in the old silent days. It is, literally, a bitterly humorous and tragically ironic play that begins with the climax and ends with the banal, quiet beginning.

Psychologically, "Merrily We Roll Along" is true. For our memories and the explanation of why things happen to anybody naturally run to what happened in our yesterdays. Still, the night I was present, people walked out, muttering, "I don't understand it."

If the picture producer who buys this work plays it straight it will be a somewhat commonplace story. Played as is, it is a fine, original piece of work: a paradox, but a fact.

"Merrily We Roll Along" is a great play just because the whole tragedy is looked at from a standpoint of Why am I what I am?

The story is laid around Richard Niles (Kenneth McKenna), a successful, fashionable, very wealthy American playwright.

The first scene (there are nine) is in his home on Long Island. He is 40. It's a birthday party, with a great crowd of fashionable and artistic rotters. The scene ends by Richard's wife (Jessie Royce Landis), an actress who made him, throwing acid in the face of the leading lady in his play. This is in 1934.

Thence forward we go down the years—1927, 1926, 1925, 1924, 1923, 1922, 1918, 1916, and we see how these characters rose and rotted. It is a master story of broken ideals, marital infidelities, rum-parties, divorces, obsequious spine-curving in order to "get there," smeared and shattered romances.

The last scene is laid in a college chapel in 1916. Richard Niles, at 22, is expounding the Glory of the Ideal in his valedictory. The audience has just sat through two hours of how this Ideal tobogganed into Success, Praise, Hero-Worship—and acid throwing.

Messrs. Kaufman and Hart have made every minute count: romance, comedy, tragedy, satire, biting dialogue—the pathos of what-you-are and what-you-once-hoped-to-be, and the dirty road Upward.

"Merrily We Roll Along" is an uptodate Morality Play.

Picture value (*if the public takes to the reverse-gear stunt*), 100 *per cent.*

DREAM CHILD

"Dream Child," written by the prolific J. C. Nugent (Abert Ingalls, Jr., and the Westport Country Playhouse, producing), is the sanest, most genuinely hilarious and best constructed comedy that we have had this season.

As a picture product it will register big because it is for the middle-class trade, the solid homespun brain, the forthright-laughter crowd.

That's not all. Here is a comedy of small-town people, with New York for environment in the second act, that is psychologically plausible. It is so exquisitely balanced and nuanced, so sensitive to everyday values, that the deep, hearty laughter that it causes is neighbor to the tear. And that is a rare feat, both on stage and screen: to make you laugh with a gulp in your throat.

A whole garden of flowers to J. C. Nugent. Here, in this play, this veteran trooper becomes the finest comedian of the home-brew type that Broadway has known in years.

He is a master craftsman at producing ludicrous and pathetic effects with a cough, a curious lurching angle of the body, the weighed reading of his lines, a crook of his pudgy finger.

Of course he builds his parts to suit himself, but even this is useless unless a man's gifts are greater than the role, which is the case in Nugent's "King Tut" Jones, of Eastville, N. J. It is a masterpiece of comic pathos.

"Tut," as he is called, is a well-to-do realtor who hates the whole routine business game.

But there is Bob Jones, his son (Alan Bunce). He, too—an architect—is becoming staid and is going to marry the local banker's dried-in-the-mazuma daughter.

Now "Tut" secretly dreams of living his lost rowdy life through Bob. So he lures the kid to a run-down but decent old *Pension* in Greenwich Village that once upon a time, in "King Tut's" youthful days, entertained Salvani, Booth, Irving, etc.

In this house Bob meets a "modern paintress," who wants a child but no husband. The very first week she and Bob have an affair.

The "paintress" skips out one day. She's trying her eugenics on Bob.

Four years after—back in Eastville. Bob is married to the banker's daughter. The "paintress" comes to see him—just in from Paris.

She reveals to the father *only* that there is a baby in Paris and that her ideas were all wrong. She should have married Bob.

Tut is secretly overjoyed. Bob has been the real old devil that *he* wanted to be—and so Tut is off to Paris.

This unusually fine comedy made a hit without the aid of the carriage trade or the proletariat from Union Square—hurrah!

Picture value, 90 *per cent.*

SMALL MIRACLE

Producers, line up for a big buy. Exhibitors, get your box-offices ready for a big smash.

"Small Miracle" is the first sure-fire crook melodrama offering of the season on the speaking stage.

This is no more open to dispute than Vic McLaglen's fist in a gamblers' dispute.

"Small Miracle" is by Norman Krasna. George Abbott—who should stick to putting on shows and not acting in them—did the staging, a corking job. Courtney Burr, of "Sailor Beware!" fame, did the producing.

The play is an oblique combination of "Grand Hotel" and "Broadway." It is laid in the spacious lobby—between the acts and during the progress of a musical show—in the Forty-third Street Theatre. The characters—and there are twenty-five of them—come and go between the lobby and the performance (which will of course appear in the picture). All of these characters have some slight story to tell, as in "Grand Hotel."

There is a slow beginning in the first act in order to plant all the characters and the budding dramatic situations. Beginning with the second act the speed is gradually accelerated, until from the third act on things happen so fast that eye and ear can hardly follow.

Tony Mako (played superbly by Joseph Spurin-Calleia, who has immediately become the Big Noise of Broadway) is being taken to Colorado to be hanged. He is handcuffed to an easy-going detective. They have four hours to train-time, so they see a show.

The character of Tony is sentimental, revengeful, desperate. He gives five hundred dollars to the detective for the latter's child ("why let a crooked warden get it?"), makes a getaway in the lavatory, returns to the lobby while they are hunting him outside, and kills the squealer he is after, whom he had lured with a fake phone call.

Tony is killed on the stairs by the detective under the blare and jazz of the show.

The second episode centers around a hat-check boy, who is being bilked for two hundred dollars by a coatroom girl, who makes him believe she must have an "operation."

This girl is the wife of the squealer that Tony is after. The boy steals a pin (to get the money) from a woman's coat. This woman is in the theatre with a man not her husband (third sub-plot).

Now, the boy is loved by a girl who is a file-clerk in the office of this husband whom the lady is cheating. He is sweet on her, and the poor girl lets him have his way at a neighboring hotel to get the two hundred dollars for the boy she loves.

When she returns to the lobby she discovers that her act had been unnecessary. Circumstances had freed her lover and the curtain goes down on her great grief.

It is grand entertainment—no more.

Picture value, 100 *per cent.*



BELLE OF THE NINETIES Paramount



CHAINED MGM

THE BOX OFFICE CHAMPIONS FOR SEPTEMBER



ONE NIGHT OF LOVE Columbia

(1) BELLE OF THE NINETIES: Producer, William LeBaron. Directed by Leo McCarey. Original story by Mae West. Screen play by Mae West. Music by Arthur Johnston. Lyrics by Sam Coslow. Art direction, Hans Dreier and Bernard Herzbrun. Photographer, Karl Struss. Cast: Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, John Miljan. Released September 21, 1934.

(2) CHAINED: Producer, Hunt Stromberg. Directed by Clarence Brown. Screen play by John Lee Mahin. From an original story by Edgar Selwyn. Musical score, Herbert Stothart. Recording, Douglas Shearer. Art director, Cedric Gibbons. Cameraman, George Foley. Cast: Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin, Una O'Connor, Marjorie Gateson, Akim Tamiroff. Released August 31, 1934.

(3) DAMES: Directed by Ray Enright. Numbers created and directed by Busby Berkeley. Story by Robert Lord and Delmer Daves. Adaptation and screen play by Delmer Daves. Photographers: Sid Hickox and George Barnes. Cast: Joan Blondell, Dick Powell, Ruby Keeler, Zasu Pitts, Guy Kibbee, Hugh Herbert, Arthur Winton, Sammy Fain, Phil Regan, Arthur Aylesworth, Leila Bennett. Released September 1, 1934.

(4) HIDEOUT: Producer, Hunt Stromberg. Directed by W. S. Van Dyke. Screen play by Frances Goodrich and Albert Hackett. From the story by Mauri Grashin. Musical score by Dr. William Axt. Associates, David Townsend and Edwin B. Willis. Photographed by Ray June and Sidney Wagner. Cast: Robert Montgomery, Maureen O'Sullivan, Edwin Arnold, Elizabeth Patterson. Released August 24, 1934.

(5) ONE NIGHT OF LOVE: Directed by Victor Schertzinger. Story by Dorothy Speare and Charles Beahan. Screen play by S. K. Lauren, James Gaw and Edmund North. Assistant director, Arthur Black. Cameraman, Joseph Walker. Sound engineer, Paul Neal. Associate producer, Everett J. Riskin. Cast: Grace Moore, Tullio Carminati, Lyle Talbot, Mona Barrie, Jessie Ralph. Released September 1, 1934.

(5) THE CAT'S PAW: Produced by Harold Lloyd. Directed by Sam Taylor. Story by Clarence Buddington Kelland. Screen play by Sam Taylor. Production manager, John Murphy. Photographed by Walter Lundin. Art director, Harry Oliver. Music and lyrics, Harry Akst and Roy Turk. William R. Fraser, general manager. Cast: Harold Lloyd, Una Merkel, George Barbier, Alan Dinehart. Released August 7, 1934.

(5) THE FOUNTAIN: A Pendro S. Berman production. Directed by John Cromwell. Adaptation by Jane Murfin. Dialogue by Samuel Hoffenstein. From the novel by Charles Morgan. Music by Max Steiner. Photographed by Henry W. Gerrard. Art directors, Van Nest Polglase and Carroll Clark. Cast: Ann Harding, Brian Aherne, Paul Lukas, Jean Hersholt, Ralph Forbes. Released August 31, 1934.

(6) THE AFFAIRS OF CELLINI: Produced by Twentieth Century. Directed by Gregory La Cava. Associate producers, William Goetz, Raymond Griffith. Screen play by Bess Meredyth. From the play by Edwin Justus Mayer. Photographed by Charles Rosher. Art director, Richard Day. Assistant director, Fred Fox. Cast: Constance Bennett, Fredric March, Frank Morgan, Fay Wray. Released Aug. 24, 1934.



DAMES — Warner Brothers



HIDEOUT — M G M



THE CAT'S PAW — Fox



THE FOUNTAIN — RKO Radio



AFFAIRS OF CELLINI — United Artists



BRITISH AGENT — First National

(6) BRITISH AGENT: Directed by Michael Curtiz. From H. Bruce Lockhart's novel. Dialogue director, Frank McDonald. Supervisor, Henry Blanke. Art director, Anton Grot. Screen play by Laird Doyle. Photographed by Ernest Haller. Cast: Leslie Howard, Kay Francis, William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Ivan Simpson. Released September 15, 1934.

(6) NOW AND FOREVER: Producer, Louis D. Lighton. Directed by Henry Hathaway. Original by Jack Kirkland and Melville Baker. Screen play, Vincent Lawrence and Sylvia Thalberg. Music by Harry Revel. Lyrics by Mack Gordon. Photographed by Harry Fischbeck. Cast: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing. Released August 31, 1934.



NOW AND FOREVER — Paramount

Deny Indorsing Dr. Short's Plan

(Continued from page 16)

Blaine, Research Council treasurer, was responsible for the creation of the invitation was not made known. His name, however, appeared in the lower left-hand corner of the second page in a coupon intended to be sent to the Council, together with a check for $2 as admission to the show.

The show, as stipulated in the invitations, was presented by the Research Council in conjunction with Tobé and Macy's, and promptly, on the dot of 3 p.m. Wednesday, a fanfare of trumpetry announced the commencement of the "exercises."

No Cameramen on Hand

Mrs. Tobé Coller Davis—who is Tobé—faced a battery of microphones and in dulcet tones began her description of milady's trousseau. There were no newsreel cameramen on hand.

The first number on the bill was described as a bright blue tweed suit with beaver collar—price $54.75. The second item proved more in keeping with the spirit of the occasion—a leopard coat with beaver tuxedo, possibly in honor of Miss Marlene Dietrich whose penchant for semi-male attire is well known. The beaver tuxedo was listed in the Council's program at $399.

In the balcony, the reporter was keeping tab on the customers. It appeared a strange crowd: no executives, no hurried whisperings in dark corners about what "Br'er Fox is gonna do when he cuts loose with American Tri-Ergon": nothing but women and a few unemployed-in-the-afternoon men.

In one corner of the crowded balcony sat a portly matron, well clad in silver fox, looking slightly morose, but nevertheless engrossed. Presently a slender, horsey-looking woman in tweeds approached her and the following conversation ensued:

"My dear," said the matron, "you're the last person I expected to see here."

"Well, you know really, that is I mean to say, I just had to come," replied the horsey woman. "You know I've just joined the Research Council and I just had to see what was going on."

"My dear, I've only just become a member, too. Of course I don't know what the Council's all about, but I think it's a very good thing, don't you?"

"Yes," said "horsey." "Yes, it is *nice,* isn't it?"

At this point a well-built young woman clad in a lamé blouse top double duty evening gown strolled down the runway, turning this way and that, and the reporter's attention to the conversation lagged slightly.

Smattering of Applause

The proceedings were interrupted and Mrs. Davis introduced Mrs. Joseph W. Burden, a member of the Council and a daughter of the English actor, Cyril Maude. Mrs. Burden spoke briefly on the work of the Council.

"The Council believes the world should be filled with beautiful manners, morals and conduct, as well as beautiful clothes," she said.

It was obvious from the smattering of applause which greeted these few remarks that New York's society was there to look and not to listen.

Again the fashion show got underway, with more "pretties" to soothe the eye. Afterwards a lucky number contest was held, and many valuable prizes were given away. For example, there were two dresses, a hat, lingerie, a brocade evening bag outfitted with makeup for formal evening use. Also some lucky number ticket-holder was the recipient of an undetermined quantity of champagne.

Ritchey Export Corp. To Distribute in U. S.

Norton V. Ritchey, director of Ritchey International Corporation, exporters of American films, including Monogram product, this week announced his company henceforth will distribute foreign films in the United States, in addition to exporting.

Contracts already have been closed with Leon Garganoff of Lianofilm, Paris, for distribution of "The Battle," with Charles Boyer and Merle Oberon. This is an English talking version, produced in Paris.

Houses under 800 To Pay Music Tax Of Nickel a Seat

Acceptance last week by both exhibitors and the American Society of Composers, Authors and Publishers of a modified schedule of rates to be paid by theatres for a license to reproduce copyrighted music of ASCAP members brought an almost immediate end to the verbal denunciations by exhibitors in the field of the Society's previous rate policy. The peacefulness spread further when it became known after the modification had been accepted that theatres seating less than 800 persons and operating three or less days a week will pay ASCAP only five cents a year for each seat. Other phases of the new schedule provide that:

Theatres seating 800 or less and operating more than three days will continue to pay the old rate of 10 cents a seat annually—a maximum of $80 for the largest theatre in this group.

Theatres seating between 801 and 1,599 will pay 15 cents a seat annually, or $120.15 for the smallest and $239.85 for the largest theatres in this group, the new rates representing a 50 per cent increase over the old rates of 10 cents.

Theatres seating 1,600 and more will pay 20 cents a seat annually, which is equivalent to $160 for the smallest theatre in this group and $550 for the structure seating 5,500, this rate representing a 100 per cent increase.

However, it remains for each exhibitor and each circuit to negotiate a new license under these terms on an individual basis. The Exhibitors' Emergency Committee which obtained the new schedule from ASCAP did not necessarily commit the individual theatre operators.

Dascomb, Paramount News Paris Executive, Dies

Edmond Brooks Dascomb, executive of Paramount News in Paris, died suddenly at his desk in his Paris office last week of a cerebral hemorrhage. When 33 years old he had joined Paramount News, in 1927, shortly after his graduation from the United States Naval Academy, and was transferred to Paris in 1930. He is survived by his wife, Anne Glavin Dascomb, and his mother, Mrs. Nellie Dascomb. The body is being returned to the States for burial at Mercer, Pa.

Frank Lloyd Now Academy President

Frank Lloyd was named last week to succeed J. T. Reed as president of the Academy of Motion Picture Arts and Sciences on the Coast at a continued meeting of the board of governors and executive committees. Warner Baxter was elected first vice-president, to succeed Howard J. Green, and Howard Estabrook was selected to succeed Lewis Stone as second vice-president. Nathan Levinson was elected secretary, as successor to Frank Capra. William Sistrom was reelected treasurer, and Don Gledhill was continued as executive secretary and William Conklin as chairman of the actor-producer relations committee.

A code for first assistant directors was adopted. Already ratified by seven major producers, it provides for the payment of a bonus of one week's pay between pictures for overtime on a preceding picture.

A note of optimism characterized the meeting, with the expression of opinion that the Academy is destined to resume its former recognized position. It was revealed that since the arbitration department of the Academy was established in 1931, a total of $112,000 has been paid by studios in claims handled through the Academy. Independents, as well as members of the Motion Picture Producers' Association, have made use of the producer-actor relations office in settling claims out of court.

Files Action on Color Processes

Leon F. Douglas, inventor, has brought a $20,000,000 suit in United States district court, San Francisco, claiming all present color films, including Technicolor, are infringements of patents he applied for in 1916 and obtained in 1918 and 1923.

The suit is indicated as preliminary to other suits to be filed against Technicolor, Paramount, Walt Disney Productions, and others, according to Charles E. Townsend and William A. Loftus, attorneys for Mr. Douglas.

According to the suit filed for Mr. Douglas, he began experimenting with color films in 1912, making his first patent application four years later. The processes now used by Paramount, Fox and Technicolor, he claims, are based on principles which he discovered. Mr. Douglas say he owns approximately 50 patents, some not involving color films. He was one of the organizers of Victor Talking Machine Company. His inventions include one making submarine pictures possible, he claims.

He contends that in 1917 he made color film with Douglas Fairbanks, Mary Pickford and Charlie Chaplin which was used in a Red Cross drive. His principle, he says, is based on the use of two prisms, one filtering red light rays onto film and the other green rays. From the two negatives thus obtained, a positive print is made on film treated with emulsion on both sides, one for the red and the other for the green tones.

Reels of Royal Slaying Banned; Flier Drowned

Tragedy rode the wings of a Fox Movietone News plane Wednesday when the craft crashed into the Atlantic 70 miles off New York while attempting to pick up from the SS Washington the films of the royal assassination in Marseilles. Harry W. Johnson, mechanic, was drowned. Others in the plane, who escaped unhurt, were Jack Kuhne, aviation editor of the newsreel, Marion Grevenberg, pilot, Edmund Reek of the Movietone staff, and Radio Operator Robinson.

With the sea too rough for a landing aboard the liner, a trailer buoy had been let out with the film container attached. The accident came when the plane tried to land on the water.

American newsreels had been confronted with sudden drastic censorship of films of the slaying of French Foreign Minister Louis Barthou and King Alexander of Jugoslavia.

There was clear and unmistakable evidence, as reported from London, where an uncensored reel was seen, that the French police protection afforded the country's foreign minister and the distinguished guest he met at the Marseilles dock, was wholly inadequate. Cabinet resignations further point to that fact, and that appears the outstanding reason for the sudden and, with newsreels, unprecedented action of the French authorities in banning the reels.

American companies vied with one another almost at the moment the assassination became known in this country, in releasing reels which carried shots pertinent to the place and victims of the assassination, with the largest display subtitles editors could quickly concoct. Executives were alike helpless as the French authorities pulled the films from the boats on which they were to be brought to America, and halted planes at Le Bourget airport, outside of Paris, as they were bound for London and transmission to the United States. The ban likewise in large measure extended to French theatres, and was adopted by other European governments.

Philadelphia Golf Tournament Held

With 70 golfers and 200 diners present, the *Philadelphia Exhibitor* last week in Philadelphia held its sixth annual golf tournament and dinner-dance.

Johnny Bachman was ace golfer of the tournament, for which 30 prizes were awarded. Winners from New York included Jules Levy, Ed McEvoy, Mitchell May, S. Charles Einfeld, Harvey Day and H. M. Warner.

Speakers at the dinner in the evening were Walter Vincent, Sam Saxe, Mr. Levy, Joseph Bernhard, Mr. McEvoy, Mr. Day and Mr. Warner. Louis Nizer was toastmaster.

NRA WRITES OWN ASSESSMENT PLAN

New Rates Scheduled To Be Effective October 30; Dropping Leasing Clause Voted

The NRA at Washington this week approved a new schedule of code assessments for the two main branches of the industry, producers-distributors, and exhibitors, and announced that objections to those schedules may be filed up to October 30, when they will become effective unless substantial opposition has been expressed from within the industry.

The new schedules were arrived at after several factions in the industry had raised objection to previous rates of assessment as determined by the Code Authority. These new schedules were approved by the NRA on Wednesday, and made public after conferences between William P. Farnsworth, deputy administrator, and Harold S. Bareford, of Warner Brothers, representing the industry.

The new schedule of assessments for the producer-distributor branch follows:

On all incomes below $12,000, the assessment will be $120; between $12,000 and $25,000, $142.50; between $25,000 and $50,000, $215; between $50,000 and $100,000, $350; $100,000 to $250,000, $700; $250,000 to $500,000, $1,000; $500,000 to $750,000, $1,500; $750,000 to $1,000,000, $2,000; $1,000,000 to $2,500,000, $3,200; $2,500,000 to $5,000,000, $6,250; $5,000,000 to $10,000,000, $12,000; $10,000,000 to $15,000,000, $17,500; $15,000,000 to $20,000,000, $20,000; over $20,000,000, $23,000. These assessments are based on the gross domestic revenue for the full calendar year.

The exhibitor schedule, which is based on the last half of the calendar year and on population, is charged, within each population classification, on run and capacity of the theatre. The schedule is as follows:

In cities with a population under 10,000, and capacity under 500, the assessment is $5; capacity over 500, $8; 10,000 to 25,000, $6 and $9; 25,000 to 100,000, $9 and $12; 100,000 to 300,000, $12 and $18; 300,000 to 500,000 $15 and $21; 500,000 to 700,000, $16, $18 and $24; 700,000 to 1,000,000, $20, $21, $36 and $52; over 1,000,000, $16, $18, $24, $48 and $60.

It was announced that 8,349 exhibitors are covered by the schedule, which, it is estimated, will bring in a revenue of $88,004.

Leasing Clause Removal Asked

The Code Authority this week voted to remove from the code Article V-E, Part 6, or the leasing clause. The resolution was sent to Division Administrator Sol A. Rosenblatt for approval, following which the code will be amended in accordance with its terms.

Major distributors for some time have maintained that decision on leases by the Code Authority could not be enforced by the NRA because the clause had not sufficient scope.

Independents, however, are of the opinion the clause was put into the code to protect the small exhibitor from "having his theatre taken away during the last few months of a lease." They plan to carry their case to Washington at a public hearing to be set by Mr. Rosenblatt.

Theatres not in competitive zones cannot have protection over one another, the Code Authority ruled last week, after considerable discussion. Some members held that theatres in zone "A," for example, could have clearance over theatres in zone "B" provided the proximity warranted it. This was vetoed, however, and the original plan remains.

The Chicago clearance and zoning schedule was turned back to the local board last week on the ground that it violated every known principle for setting up schedules.

Other Code Authority actions were:

Reversal of decision of the Boston grievance board dismissing an overbuying complaint brought by the Coolidge Corner Theatre, Brookline, Mass., against the Capitol and Allston theatres, Allston, ordering the Coolidge Corner in a zone separate from the Capitol, Allston and Egyptian.

Affirmation of Kansas City grievance board decisions ordering discontinuance of "bank nights" by the Colonial, Southtown, Roanoke and Westport theatres, on complaint of the Lindbert theatre.

Affirmation of an Atlanta grievance board ruling in dismissing an overbuying complaint filed by the American, Park, Ritz, Rivoli, Bijou, Benito and Cameo theatres against the Rivoli, State and Rialto theatres, all of Chattanooga.

The Code Authority reported a cash balance of $14,371 as of September 29 and receipts of $68,000 from producers and distributors and $82,419 from exhibitors.

The agency hearing was postponed at Washington until October 31. Edwin J. Loeb, Hollywood producers' representative, was in New York conferring with executives.

NRA announced that foreign films must follow American NRA film regulations.

Variety Club Has A Rousing Affair

In the atmosphere of a circus, with sawdust, sideshows, and all the rest the sixth annual Variety Club banquet was held last week at the William Penn Hotel in Pittsburgh, with more than 900 in attendance. The banquet honored Harry Goldstein, Paramount Cleveland district manager, and Harry M. Kalmine, Pittsburgh Warner Theatre zone manager, outgoing Chief Barkers. The incoming Chief Barker, Mike Cullen, was also among those honored.

More than 40 well known stage, screen and radio stars appeared on the entertainment program, with six bands supplying dance music, but fortunately not all at one time. John H. Harris, national Chief Barker, was general chairman of the banquet committee. Rosey Rowswell acted as master of ceremonies and Johnny Perkins served as ringmaster for the lengthy show.

Among the speakers were Joe E. Brown, Louis Nizer, John B. Kennedy, Bert Wheeler, Roy Atwill, Jock Sutherland, Regis Toomey, "Rip" Collins of the St. Louis Cardinals, Sol A. Rosenblatt.

In conjunction with the affair the Quigley Award for September was presented to James M. Totman, manager of the Warner theatre, Erie, Pa., by Joe E. Brown, Warner star. Details of the presentation appear in the Managers' Round Table department.

Quittner Settles; Other Actions Up

Charges that delay in handling claims filed against Paramount Publix were obstructing company reorganization brought assertion last week from Root, Clark, Buckner & Ballantine, attorneys for the trustees, that reorganization "at the earliest practicable date" would be to the best interests of all stockholders and creditors.

The charge of delays was made by Saul E. Rogers, attorney for a minority Paramount bondholders' group, and was embodied in a letter to the trustees requesting information as to the current status of creditors' claims.

The trustees, through their counsel, denied the charge, and declared that "notwithstanding the favorable operations of the company under the trusteeship the earliest possible reorganization is advisable and for that reason the trustees have treated the subject of claims as one of first importance."

Status of $297,000,000 Claims

Accompanying the letter to Mr. Rogers was a summary of the current status of the $297,000,000 of claims filed against Paramount in the bankruptcy and reorganization proceedings, the period for filing which expired September 15. Since then the claim of $178,000,000 of Paramount Broadway bondholders has been reduced to $44,000,000, and with eliminations of duplicate claims the total claims against the corporation have been further reduced to $154,000,000. Of this latter amount, the trustees' reply to Mr. Rogers said, only slightly more than $50,000,000 is regarded as being provable and filed in proper amount. More than $4,000,000 of claims in this category are those of Paramount subsidiaries filed against the parent company, and they with others of a similar type can be made part of a plan of reorganization.

The trustees' report stated that less than $3,000,000 of claims remain to be investigated by them and that $1,500,000 of this amount represents the claim of Stanley Company, which the report believed to be "without merit." In addition, more than $50,000,000 of claims are being negotiated under settlement plans that will greatly reduce their amount, it was said.

Quittner Case Settled

Paramount now is negotiating settlements of all anti-trust litigation pending against the company, the trustees' report revealed. Included among such negotiations are the action of A. B. Momand of Oklahoma for $4,960,000, and E. M. Loew, Boston, for $5,099,000.

The Joseph Quittner action for triple damages of $5,100,000, which has been drawn out over a period of many years, was settled Friday for $10,000, and contracts were exchanged the following day. The plaintiff, Joseph Quittner, does not consider the settlement satisfactory, it is reported, but approved the terms in order to end the litigation. His father, the late Edward Quittner, was the original plaintiff.

An examination of present and former executives and department heads of Paramount concerning the conduct of the company's business prior to bankruptcy, the causes of its financial difficulties and its dealings with creditors was begun in New York Tuesday before John E. Joyce, sitting as special commissioner for the federal district court. Those listed for examination are Ralph A. Kohn, Jesse L. Lasky, Sam Dembow, Jr., Neil F. Agnew, William S. Paley, George W. Trendle, John H. Kunsky, Elek J. Ludvigh, A. John Michel, Norman Collyer, Edward A. Brown, Joseph E. McDermott, Fred E. Mohrhardt, Marion Coles, Charles E. Hawthorne, Henry Anderson and Fred L. Metzler.



THOMAS B. COSTAIN

Costain in Fox Literary Bureau

Thomas B. Costain has been appointed head of Fox Film's new bureau of literary material, which will have its headquarters in the RCA Building, New York. The new bureau is now being organized by Mr. Costain, who was for seven years chief associate editor of the *Saturday Evening Post,* working directly with George Horace Lorimer, editor.

Mr. Costain, in his Fox post, will work closely with writers of fiction and drama, and with Winfield Sheehan, vice-president in charge of Fox production on the Coast. The present story department will form a nucleus for the organization. Associate offices will be established in London, Paris and Budapest.

Mr. Costain, born in Canada, worked on newspapers there before becoming connected with the MacLean Publishing Company, finally as editor of *MacLean's Magazine.* From that post he went to the Curtis Publishing Company, remaining a member of the *Post* editorial board for 14 years. He has recently handled author contact work for the *Ladies' Home Journal.*

Distributors Ban Spot Bookings in New York Deal

New York distributors this week ordered cessation of spot bookings for theatres involved in the Skouras-Seider-Schwartz buying pool on Long Island. General sales managers of all major companies, after two weeks of discussion on the pool, decided that unless the individual circuits sign contracts for product, they cannot spot book.

New York exchange managers met last week to discuss with Louis Nizer, Film Board of Trade secretary, the three-cornered pooling arrangements on Long Island. Sales managers of major companies had met at the MPPDA offices earlier to consider the same plan, it was reported. It was indicated that Springer & Cocalis might enter the pool, extending the plan to Brooklyn.

Fox Metropolitan Bid Is Rejected

The new bid of $4,500,000 made last week by Hayden, Stone & Co., New York banking house, for the assets of Fox Metropolitan Playhouses was rejected Tuesday by the circuit's bondholders' committee due to dissatisfaction with terms.

That the offer was to be an investment move and contemplated continued operation of the circuit by Skouras and Randforce was considered likely, in that the bondholders' committee had submitted the bid to Skouras and Randforce with a proposal that the two operators consent to the drafting of new short-term operating contracts carrying provisions for cancellation in the event the Hayden, Stone negotiations were not consummated within 60 days after circuit reorganization.

The committee believes the long-term operating contracts held by Skouras and Randforce have consistently discouraged other theatre operators from bidding.

It is believed the financial house's offer contemplated a foreclosure on Fox Metropolitan assets and a reorganization of the circuit by the bondholders' committee, rather than a purchase of the bonds by Hayden, Stone and reorganization under their direction. Subsequent to foreclosure and reorganization by the committee, Hayden, Stone would acquire Fox Metropolitan through an outright sale.

When the Loew-Warner joint bid for the circuit's assets was withdrawn late last summer the Fox Metropolitan bonds fell off from $46 to $30; after last week's developments they went up to $36.50 for the Saturday close.

An application for interim allowances aggregating $285,000 for services rendered during the Fox Metropolitan receivership was allowed in the amount of $40,000 by Judge Julian W. Mack in U. S. district court, New York, on Monday.

Irving Trust Co., as receiver, had applied for fees totaling $75,000; Walter Littlefield, receiver's counsel, $70,000; Beekman, Bogue & Clark, counsel for the Fox Metropolitan bondholders' committee, $80,000, and $60,000 for the Hanover Bank & Trust Co., trustee under the Fox Metropolitan indenture.

Following objections by independent Fox Metropolitan bondholders, Judge Mack disallowed the Beekman, Bogue & Clark and Central Hanover Bank petitions, and reduced the Irving Trust allowance to $25,000 and the Littlefield allowance to $15,000. The fees cover a 10-month period preceding the circuit's petition for reorganization last August.

Bruce Returns to New York

Robert C. Bruce arrived in New York this week with "Irish Melody," "Italian Caprice," "Mediterranean Songs" and "Barcarole," the new three-color Technicolor "Musical Moods" which he made in Europe for Audio Productions. These films will be part of the series of 18 subjects which are now being released by First Division Exchanges.

Marx Bros. Sign with MGM

The Marx brothers—now only three in number since Zeppo went into the agency business—this week signed a contract with Metro-Goldwyn-Mayer calling for one picture, with an option for more.

Jack Cohn Sails

Jack Cohn, vice-president of Columbia Pictures, sailed for Europe aboard the *Aquitania* Friday.

FOX FILM

PRESENTS

AMERICA'S FIRST ACTOR

IN A

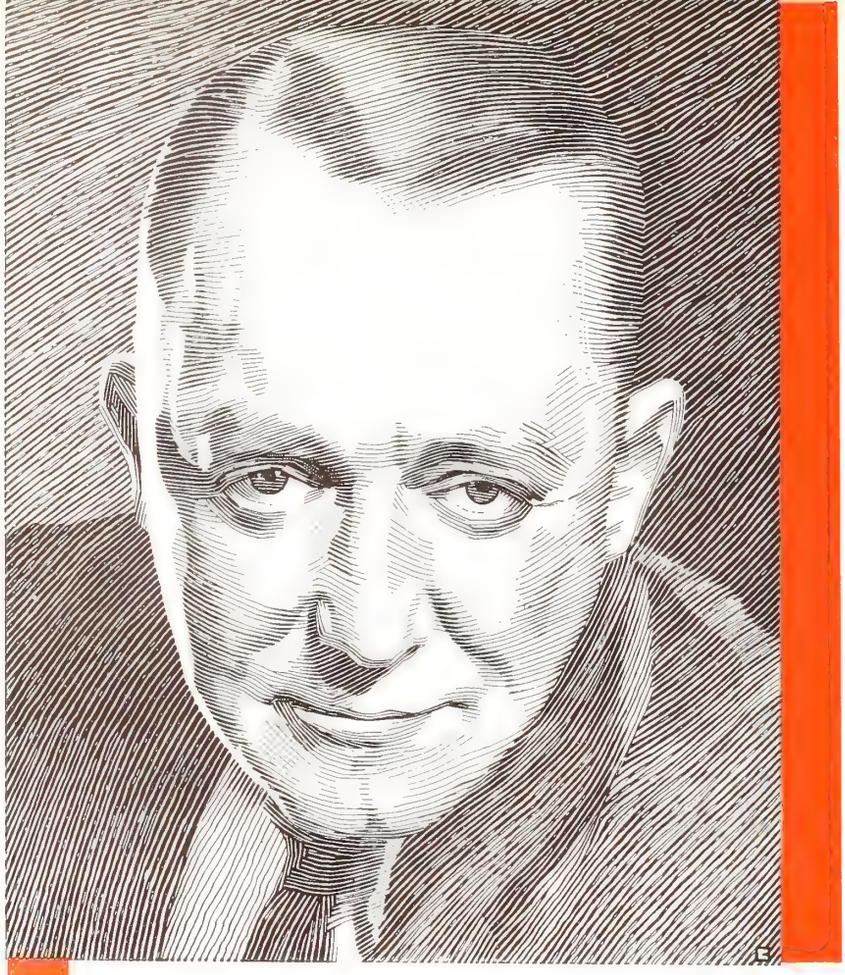
SHOWMAN'S SPECIAL

PRODUCED BY

SHOWMEN

FOR

SHOWMEN



GEORGE M. COHAN

The Man Who Knows What The Public Wants

George M. Cohan is America's first actor. And its most successful showman. Because he knows what the public wants.

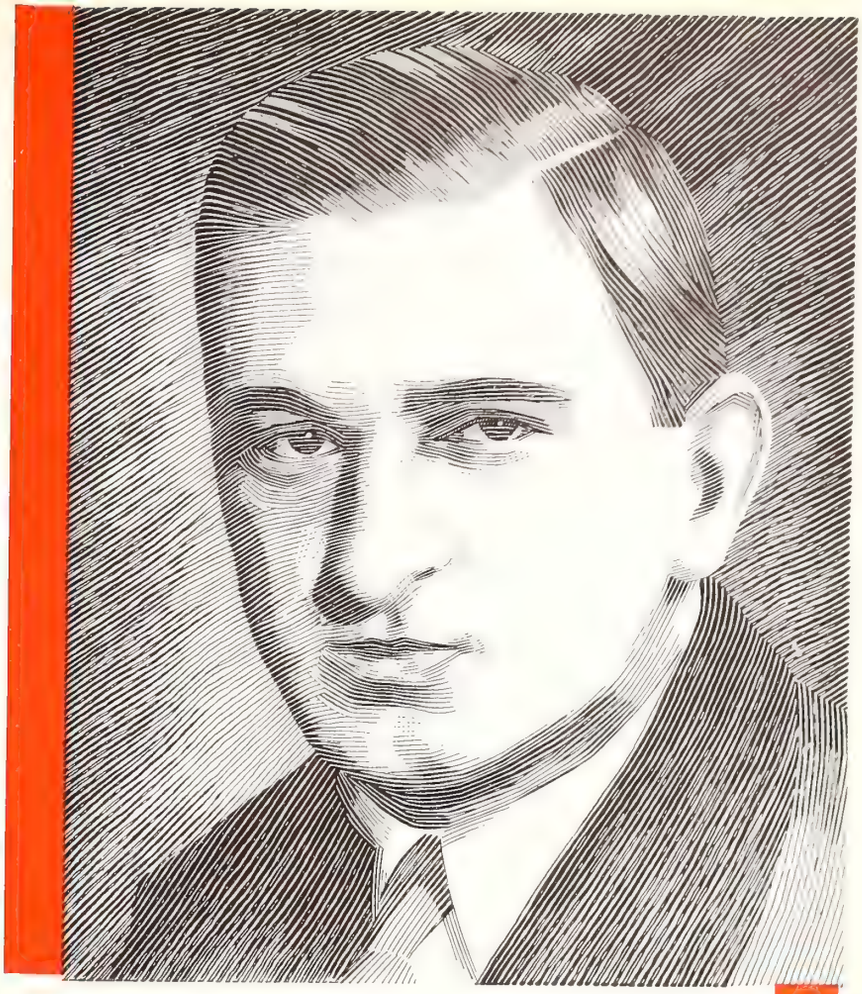
The public has paid exactly $93,824,762.75 to see his shows and whistle his songs; a staggering tribute to the genius of George M. Cohan, producer; playwright; song writer; director; actor; dancer; showman. But above all, in tribute to the Cohan personality

Last season he starred for the Theatre Guild In Eugene O'Neill's "Ah! Wilderness." For 36 consecutive weeks. The big outstanding success of New York. And for good measure. Every Sunday night on the radio. Coast to coast.

This season he goes on the road. With "Ah! Wilderness." And also returns to the radio.

He will also be seen in one big picture for Harold B. Franklin. "Gambling." Based on his great stage success. He will be seen as the public wants to see him. As himself

FOX



HAROLD B. FRANKLIN

The Man Who Knows What The Exhibitor Wants

The exhibitor knows what the exhibitor wants Nobody better And Harold B. Franklin is an exhibitor He has operated more theatres than any man living. Paramount Circuit Fox West Coast Circuit R. K O Circuit Coast to coast Shooting-galleries to Radio City

Franklin has also gone into production. Plays Pictures On the stage he will present—in association with Arch Selwyn, Charles B Cochran and Arthur Hopkins —these international stars: Elizabeth Bergner, Yvonne Printemps, Lucienne Boyer, Frances Starr, Eva La Gallienne

On the screen, his first production through Fox Films, will be George M Cohan in one of his greatest stage successes, "Gambling"

Cohan on the air, in drama, musical comedy, vaudeville, owes his success mainly to the Cohan personality It's that personality, pure and unadulterated, that Franklin will present.

Cohan is a showman. Franklin is a showman. They're combining their showmanship to make a showmen's production For showmen

FOX

Any Box Office in America is Home



COAST-TO-COAST

"AH! WILDERNESS"

"OVER THERE"

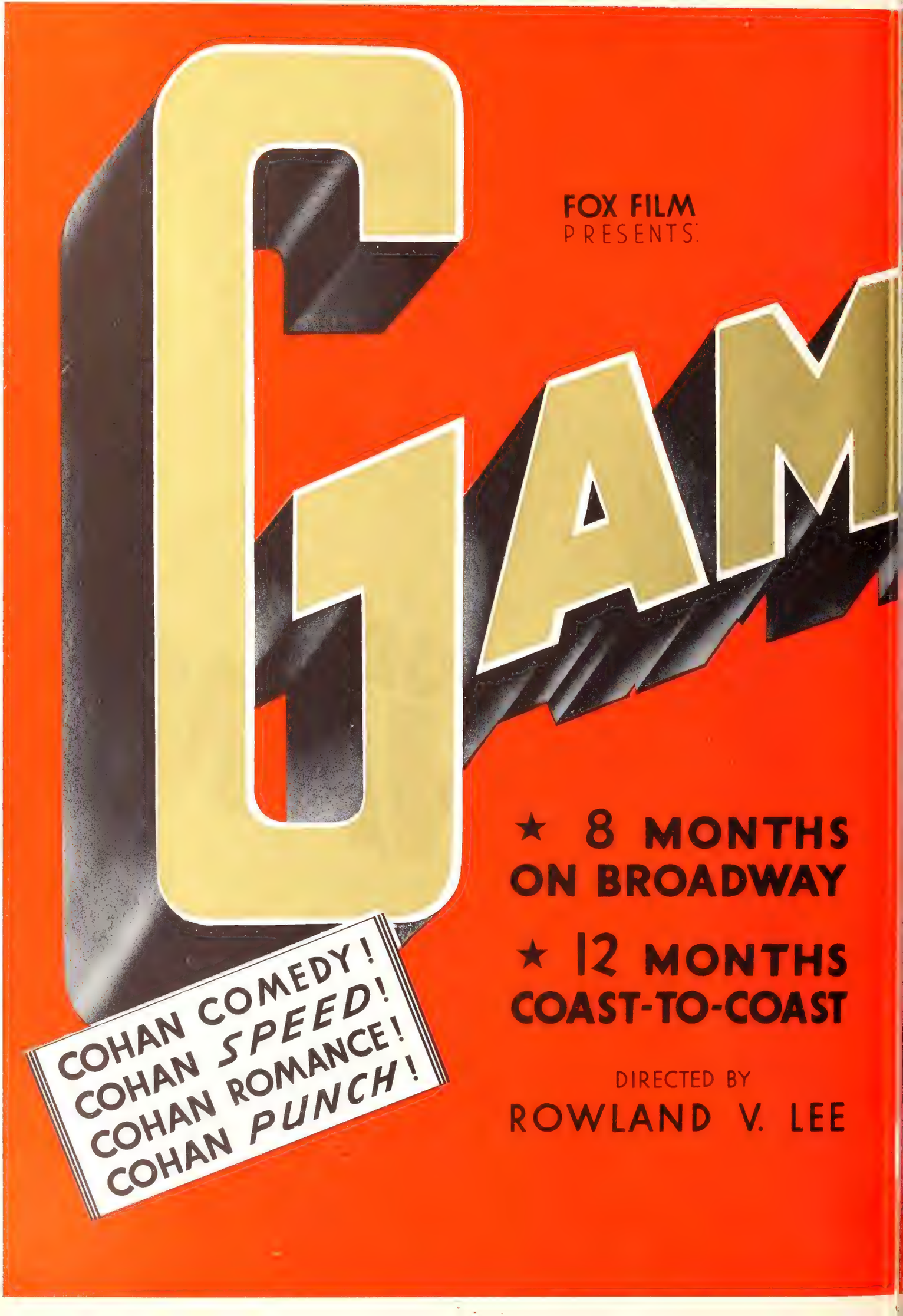
"SEVEN KEYS TO BALDPATE"

"GIVE MY REGARDS TO B'WAY"

"GET RICH QUICK WALLINGFORD"

Sweet Home to George M. Cohan




FOX FILM
PRESENTS
GAM
★ 8 MONTHS
ON BROADWAY
★ 12 MONTHS
COAST-TO-COAST
COHAN COMEDY!
COHAN SPEED!
COHAN ROMANCE!
COHAN PUNCH!
DIRECTED BY
ROWLAND V. LEE

GEORGE M. COHAN'S

MILE-A-MINUTE MYSTERY MELODRAMA!

BLING

AMERICA'S FIRST ACTOR

GEORGE M. COHAN

WITH

WYNNE GIBSON

DOROTHY BURGESS

AND A SUPERB SUPPORTING CAST

FOX

A **HAROLD B. FRANKLIN** *Production*

TO MY FELLOW EXHIBITORS

A lifetime of effort in the operation of theatres has gone into the presentation of George M. Cohan in "Gambling."

It's my belief that exhibitors know plenty about pictures — and I've tried to translate that belief into action.

George M. Cohan in "Gambling" is the result. Mr. Cohan is a showman. We've tried to make a showmen's picture for showmen. For you.

It was made to measure up to Sidney Kent's most exacting standards.

We have made it for the box-office. Because any box-office in America is home sweet home to George M. Cohan.

Yours for the box-office

Harold B. Franklin

Printed in U. S.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Cable dispatches from Peiping tell us that Metro's production unit, on location shooting atmosphere in China for Pearl Buck's "Good Earth," is daily experiencing the inconvenient and expensive reactions of horror that the Chinese authorities have for the sad economic realities in their country. Typical of how these realities are thrown on the ash-heap of ignored truths is the treatment by the Chinese of one of the large crowd scenes. China's people are the most poverty-stricken in the world. Only the few well-fed also are well shod. Most of China's 475,000,000 inhabitants, both young and old, go barefoot, many in rags. Yet, when the Metro cameraman from Hollywood wanted to film some huge crowds in Peiping the authorities, with that city pride of some of our own Chambers of Commerce, demanded that MGM buy shoes and new, clean clothes for everyone so that they would look well dressed.

Another striking example was given in the treatment of the book's scene in which bandits attack the town in which Wang Lung is working as a ricksha coolie, enabling his wife to steal the jewels which set them on the high road to land and wealth.

Under the tutelage of Chinese mentors this scene has been transformed into a triumphant entry by Generalissimo Chiang Kai-shek's army into the city to free the people of their many chains. But, then, maybe they were not trying to hide the stark realities in this instance. Someone may have remembered an earlier American motion picture in which the United States Marines arrived just in the nick of time to effect the rescue.

▽

Cats by the hundred swooped down on Carl Laemmle's motion picture plant at Universal City the other morning for a fish feast. Some $600 worth of denizens from the briny deep—five tons of 'em—had been hurled and tossed around on a "Night Life of the Gods" set a la Mack Sennett pie fashion by some 300 extras for a scene.

There were salmon and barracuda, sword fish and mackerel, bass and tuna, halibut and whatnot. When the sun finally hit them habitation became pretty difficult around the studio.

▽

Hollywood's newly acquired zest for the old-fashioned "treasure hunt," in which the players are assigned to bring back certain designated articles from different places, is proving to be a first-class thorn in the sides of the movie colony's best known picture folk. The nervy "hunters" balk at nothing. One gang of strangers stormed Joan Crawford's place the other two a. m. demanding her "left garter." Young Joan compromised. She gave them a handkerchief with her initials embroidered on it.

▽

The smooth-working Warner brothers were not always together in business. Once they were competitors, Major Albert working for Swift and Company, packers, Harry Morris Warner for Armour.

▽

Gertrude Merriam, assistant to A-Mike Vogel in the "Managers' Round Table" department of this publication, has a bright young son of 14 years who is already evidencing quite some interest in things cinematic.

"Say, mom, what ever happened to Mae West's 'It Ain't No Sin?'" asked Jimmy at dinner the other evening.

.."They changed it to 'Belle of the Nineties,'" she replied.

"Why?" queried the young lad, "because it is grammatically incorrect to say 'ain't?'"

PAGING SI SEADLER

Ted Schlosser writes us about the guessing contest that he staged during the week at his Vernon theatre at Mount Vernon in Kentucky. It was part of the exploitation for Metro's "Treasure Island." In the lobby stood a table holding a large sealed bottle full of pennies. Part of the copy on the card mentioned that "Free Tickets for Treasure Island" were among the awards.

Strolling leisurely through the lobby last Sunday afternoon, Ted approached a patron who appeared to be puzzled. "May I help you?" he inquired solicitously.

"Yes, thank you," replied the customer. "Tell me, please, where the h—— is this Treasure Island place, and if I win a prize what railroad will I take to get there?"

The Quaker City organization of exhibitors known as the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, and the comparatively new offshoot known as the Independent Exhibitors of Pennsylvania are at the moment engaged in a public exchange of most vitriolic correspondence, which is beginning to assume the proportions of an exhibitor organization battle of the kind we knew in the merry ol' days of Sydney Cohen and of "Fightin' Al" Steffes, who, by the way, has retired to the comparative quiet of exhibiting motion pictures in his native Minneapolis.

Charges and counter charges are being hurled, varying from claims of misconduct in office of those in charge to wholesale misrepresentations of the exhibitor's problems. The fight has been getting hotter by the hour. On the weekend it reached really serious proportions when David Barrist, president of the IEPA, sent to Charles Segall, president of the MPTO, a "private" letter—multigraphed for the press—in which, among other things, Mr. Barrist warned Mr. Segall that "people who live in glass houses should throw only rubber balls."

▽

Irving Hoffman tells the story on Papa Marx, the late daddy of Arthur, Julius, Leonard and Herbert (Harpo, Groucho, Chico, Zeppo) of the time, not long ago, when the elder Marx had been listening for hours to Gregory Ratoff and his pronounced accent at a party.

Finally he was able to corner Gregory alone and said:

"Mister Ratoff, I'd like to ask you a question, please."

"Go right ahad, my frand," encouraged Ratoff.

"You don't come from this country, eh?"

"No, I'm a foreigner."

"I see. Are you German?"

"No."

"Are you French?"

Another "No."

"Are you Austrian?"

"No."

"Then what nationality are you?"

"I'm Russian."

"Russian, heh?" said Marx, "that's what I thought!"

Thirteen years ago at this time there was a conference at a lawyer's office in the narrow street of Wall in New York's financial sector. Participating were the biggest guns of moviedom, who, near the close, named the late Lewis J. Selznick and Saul Rogers as ambassadors extraordinaire to the Capital on behalf of the motion picture industry and on an important mission. Arriving one chilly morning at Washington's Union Station the two proceeded directly to a suite in the Wardman Park hotel where they met for the first time the late Warren G. Harding's most efficient postmaster-general in the person of Will H. Hays. Mr. Hays had been injured in a train wreck and was recovering under treatment.

Mr. Selznick and Mr. Rogers, who is now practicing motion picture law on his own, bore with them a roundrobin inviting the "General" to the leadership of the industry. There were some touching phrases in that document. ". . . and are striving to have the industry accorded the consideration and dignity to which it is justly entitled, and proper representation before the people of this country. . . ." "We feel that our industry requires further careful upbuilding and a constructive policy of progress. . . ." One important passage read: "The compensation we are prepared to pay is one hundred thousand dollars a year under a commitment satisfactory to you, for a period of three years."

Signed on the document were the names of Adolph Zukor of Famous Players, William Fox, Samuel Goldwyn, W. E. Atkinson of Metro, Morris Kohn of Realart, Rufus S. Cole of Robertson-Cole, Lewis J. Selznick, P. L. Waters of Triangle, Carl Laemmle and Hiram Abrams of United Artists Corporation. There have been some changes since then.

Returning to that conference in Wall Street in 1921 we overhear the name of Herbert Hoover offered as a candidate. Had not the majority held out for Hays we probably never would have heard that now famous classic: "Two chickens in every pot, a car in every garage."

▽

The World Series baseball victory won by the St. Louis National League "Cardinals" gave Paramount-director Al Hall the right to toss six baseballs at the windows of the home of comedian Roscoe Karns, who had selected the Detroit American League "Tigers." It was a "Dizzy" bet.

▽

Headline in "Red" Kann's *Motion Picture Daily:*

NOT TO RESIGN NOW,
ASSERTS ROSENBLATT

Headline in Jack Alicoate's *Film Daily,* same day:

ROSENBLATT HINTS
RESIGNATION FROM NRA

▽

Paramount Publix Corporation has sent forth a notice to the press that Walter Wanger, their producer, has signed Peggy Conklin to a long-term contract which agreement contains nothing alluding to "morality, marriage, airplanes, horseback riding, swimming *or other events deemed risky by producers.*" The italics are ours, but the statement is Walter's that, "When a woman has brains enough to gain stardom on the stage, and to distinguish herself as one of the most promising players of today, it would be utter nonsense to suppose that she could be silly enough to risk her reputation and her future in some ill-advised prank, risk or action."

PROGRAM IS SET FOR ENGINEERS' MEETING

Forty Papers Will Be Read at S.M.P.E. Fall Convention in New York, Oct. 29-Nov. 1

Two hundred motion picture technicians, engineers and equipment manufacturers and their representatives will hear read at the fall convention of the Society of Motion Picture Engineers, this month, some 40 papers on the principal advancements made in the laboratory during the year in theatre and studio practices, photography and projection, lighting and developing and printing.

Election First Business

Convening at the Hotel Pennsylvania Monday morning, October 29, the members immediately will elect officers for 1935, following which there will be a general business and technical session to continue through to adjournment November 1.

Mrs. Frances Taylor Patterson, director of photoplay appreciation of Columbia University, will be the guest speaker at a luncheon on the opening day. Photography will be the topic on that afternoon, and in the evening there will be a lecture and an exhibition of recent outstanding motion pictures.

Sound in all of its newer phases will be discussed on the morning of October 30, and in the afternoon theatre and projection will be the subjects. The following morning there will be a second session on photography, followed by an apparatus symposium participated in by Weber Machine, Akeley Camera, Bell and Howell, Ampro, Moviola.

In the afternoon inspection trips will be made by buses to the plants and laboratories of International Projector, Weston Electrical Instrument, Museum of Science and Industry, Eastern Service Studios, De Luxe Laboratories, Biograph Studios and the Fort Lee, N. J. laboratory of Consolidated Film. The semi-annual banquet and ball will be held on the evening of October 31, when an address will be made by Dr. F. B. Jewett, vice-president of American Telephone and Telegraph and president of Bell Telephone Laboratories.

The Complete Program

On November 1, studio practices and lighting, followed by laboratory developments, will conclude the convention. The complete program follows:

Monday, October 29

9:00 a.m. Salle Moderne: Registration

10:00 a.m. Salle Moderne: Business and Technical Session.

Society Business; election of officers for 1935.

"The Theatregoer's Reaction to the Audible Picture as It Was and Now"; M. Hall, New York.

"Current Developments in Production Methods in Hollywood"; H. G. Tasker, United Research Corp., Long Island City.

"The Use of Motion Picture for Visual Education in the New York Schools"; Miss R. Hockheimer, Director of Visual Education, New York.

"The Production Situation in Russia"; V. I. Verlinsky, Amkino Corporation, New York.

Report of the Standards Committee; M. C. Batsel, chairman.

Report of the Historical and Museum Committee; W. E. Theisen, chairman.

1:00 p.m. Roof Garden: Informal Get-Together Luncheon.

For members, their families, and guests. Speaker: Mrs. Frances Taylor Patterson, Director of Photoplay Appreciation, Columbia University, New York.

2:30 p.m. Salle Moderne: Photographic Session.

"New Developments in Micro Motion Picture Technic"; H. Rosenberger, Sandy Hook, Conn.

"Some Technical Aspects of Wild Animal Photography"; Martin Johnson, New York.

"X-Ray Cinematography"; R. F. Mitchell, Bell & Howell Company, Chicago, and L. G. Cole, New York.

"Roentgen Cinematography"; R. F. James, Westinghouse Lamp Company, Bloomfield, N. J.

"Application of X-Ray Photography in Industrial Development Work"; J. R. Townsend and L. E. Abbott, Bell Telephone Laboratories, New York.

"Applications of High-Speed Motion Picture Photography in Industrial Development Work"; H. I. Day, Electrical Research Products, New York.

"Some Factors in Photographic Sensitivity"; S. E. Sheppard, Eastman Kodak Company, Rochester.

8:00 p.m. Salle Moderne: Lecture and Motion Pictures.

"Some Photographic Aspects of Sound Recording"; C. E. K. Mees, Eastman Kodak Company, Rochester.

Exhibition of Recent Outstanding Motion Pictures.

Tuesday, October 30

9:15 a.m. Salle Moderne: Sound Session.

"Determination of Distortions in the Photographic Recording of Sound Tracks"; G. L. Dimmick, RCA Victor Company, Camden, N. J.

"Piezoelectric Loud Speakers"; A. L. Williams, Brush Development Company, Cleveland.

"Wow Measurements"; E. D. Cook, RCA Victor Company, Camden, N. J.

"The Photographic Disk Reproducer"; E. D. Cook, RCA Victor Company, Camden, N. J.

"Mechanical Model of Electric Wave Filters"; C. E. Lane, Bell Telephone Laboratories, New York.

"Comparative Merits of 16-Mm. Sound by Optical Reduction and Re-Recording"; C. N. Batsel and L. T. Sachtleben, RCA Victor Company, Camden, N. J.

"The Need for Uniform Density in Variable Density Sound Tracks"; F. H. Richardson, Better Theatres, New York.

"Activities of the Research Council of the Academy of Motion Picture Arts and Sciences"; N. Levinson, Hollywood.

1:30 p.m. Salle Moderne: Theatre and Projection Session.

"Possibilities of Engineering Developments in the Motion Picture Industry"; A. N. Goldsmith, New York.

Report of the Projection Practice Committee; H. Rubin, Chairman.

"Some Engineering Aspects of the Designing of Motion Picture Theatres"; B. Schlanger, New York; S. K. Wolf, Electrical Research Products, New York, and L. A. Jones, Eastman Kodak Company, Rochester.

"Electronic Tube Control for Theatre Lighting"; J. R. Manheimer and T. H. Joseph, E-J Electric Installation Company, New York.

"Theatre Luminous Architecture"; C. M. Cutler, General Electric Company, Cleveland.

"The Non-Rotating High-Intensity D-C Arc for Projection"; D. B. Joy and E. R. Geib, National Carbon Company, Cleveland.

8:00 p.m. Salle Moderne: Motion Pictures, Broadcasting.

Exhibition of Recent Outstanding Motion Pictures; or, Visit to Studios of National Broadcasting Co.

Wednesday, October 31

9:15 a.m. Salle Moderne: Photographic Session.

"International Sensitometric Standardization"; W. Clark, Eastman Kodak Company, Rochester.

Report of the Color Committee, C. Tuttle, Vice-Chairman.

"Trick Photography"; J. A. Norling, Loucks & Norling, Inc., New York.

"Rear Projection for Process Photography"; G. G. Popovici, Eastern Service Studios, Long Island City, and H. Griffin, International Projector Corporation, New York.

"The 16-Mm. Sound-Film Outlook"; W. B. Cook, Kodascope Libraries, New York.

"Sixteen-Mm. Optical Systems"; G. Mili, Westinghouse Lamp Company, Bloomfield, N. J.

Apparatus Symposium

Weber Machine Corp., Rochester.

Akeley Camera Company, New York; "The Theodolite Detector" and "A Continuous Advertising Machine", J. A. Spence;

Bell & Howell Company, Chicago, 16-Mm. Equipment, R. F. Mitchell;

Ampro Corporation, Chicago;

Moviola Company, Hollywood.

1:30 p.m. Inspection Trips to the Plants and Laboratories of:

International Projector Corp., Weston Electrical Instrument Corp., Museum of Science and Industry, Eastern Service Studios, Inc., De Luxe Laboratories, Inc., Biograph Studios, Ft. Lee Laboratory of Consolidated Film Industries, Inc.

7:30 p.m. Grand Ballroom: Semi-Annual Banquet and Dance.

Dancing and Entertainment Suited to the Hallowe'en Spirit.

Address by Dr. F. B. Jewett, Vice-President of the American Telephone and Telegraph Company, and President of Bell Telephone Laboratories.

Thursday, November 1

9:15 a.m. Salle Moderne: Studio and Lighting Session.

"What Is Light?" S. G. Hibben, Westinghouse Lamp Company, Bloomfield, N. J.

"High-Intensity Mercury and Sodium Arc Lamps"; L. J. Buttolph, General Electric Vapor Lamp Company, Hoboken, N. J.

"The Use of the High-Intensity Mercury Vapor Lamp in Motion Picture Photography"; M. W. Palmer, Motion Picture Lighting and Equipment Corporation, New York.

"Recent Developments in the Use of Incandescent Lamps for Color Motion Picture Photography"; R. E. Farnham,, General Electric Company, Cleveland.

"Reflecting Surfaces of Aluminum"; J. D. Edwards, Aluminum Company of America, New Kensington, Pa.

1:30 p.m. Salle Moderne: Laboratory Session

"A Revolving Lens for Panoramic Pictures"; F. Altman, Hawk-Eye Works, Eastman Kodak Company, Rochester.

"A New Method for the Control of Humidity"; F. R. Bichowsky, Surface Combustion Corporation, Toledo.

Symposium on Construction Material for Motion Picture Processing Apparatus: International Nickel Company, Synthane Corporation, Oaks, Pa.

"A Roller Developing Rack for Continuously Moving the Film during Processing by the Rack-and-Tank System"; C. E. Ives, Eastman Kodak Company, Rochester.

Hamrick Opens Theatre

John Hamrick opened his new Orpheum theatre in Portland, Ore., last week, with Mascot's "Young and Beautiful" as the feature attraction.

Disney Loses Plea In Supreme Court

The United States supreme court last week refused to Walt Disney a writ of mandamus, sought to require Judge Harry A. Holzer, Los Angeles, to vacate an order referring to a special master for hearing the infringement suit brought by RCA Photophone, Inc., against the Disney Film Recording Company, Ltd., Walter Disney Productions, Ltd., and Walter Disney, charging the use of machines infringing on Photophone patents.

Mr. Disney had opposed having the case heard before a special master, so assigned because of an overcrowded calendar, on the ground that it imposed an unusual burden of expense upon him and would result in his companies being fined as well as being assessed damages if they should lose.

Mr. Disney, in his appeal, declared judges in Los Angeles are "discriminating against patent litigants." RCA Photophone had asked for the special master procedure.

Disney Gets Injunction Against Biscuit Companies

Judge John P. Barnes of the United States district court for the northern district of Illinois, has issued a restraining order against United Biscuit Company of America, Sawyer Biscuit Co. and Chicago Carton Company, in a suit filed by Walter Disney, the creator of "Mickey Mouse" and "Silly Symphony" cartoons, released through United Artists.

Disney brought suit to restrain the defendants from infringing certain copyrights and trade-marks and unfair competition.

Double Bill Truce Built on Thin Ice

Exhibitor delegates who came to New York more than three weeks ago from Los Angeles to discuss the double featuring situation with the Code Authority returned this week to their own territory apparently determined to continue their fight against theatres indulging in the practice, despite the fact they had agreed to a truce with the Code Authority.

The delegates, headed by Ben Berinstein, agreed to the Code Authority's decision to eliminate a clearance penalty on duals from the schedule, but only, they said upon their arrival on the Coast Sunday, in order to get a definite schedule working for California. After that, they indicated, an appeal will be made to provide penalties.

In Cleveland, too, the double bill situation continued to occupy the spotlight. An application to intervene in the case of Center Woodland Amusement Co. against the Family theatre, in which Common Pleas Judge Alva Corlott last week granted a permanent injunction restraining the Family from double featuring, was filed by Lawrence Rich, attorney, representing Morris Israel of the Erie. A date for the re-hearing was set at October 20.

In Flint, Mich., double featuring will be abolished after November 1.

ADMISSION TWO BOTTLES

And "Empties" at That, Says Dave Gould, Home from Puerto Rico; Nickel Is Average Price

The spectacle of an overseated motion picture territory in which the average admission price is five cents, a situation in which admission to a film theatre can be had for two empty liquor bottles, and where on gala nights a man and his wife are admitted for three cents, was described this week by Dave Gould, Metro-Goldwyn-Mayer's chief of operations in Puerto Rico, the Virgin Islands, the Dominican Republic and the Dutch West Indies. Mr. Gould is in New York from his headquarters in San Juan.

Mr. Gould looked out of his office in the Times Square belt and sighed enviously as his gaze met sign after sign advertising admissions of from 40 to 65 cents. There are five theatres in San Juan which have a top weekend admission price of 50 cents, but this usually is considerably modified on weekdays.

"San Juan, which is the largest city on the island, is overseated with 19 theatres," Mr. Gould said. "The Paramount, Fox, Capitol, Rialto and Marti are the largest houses. The Paramount has a seating capacity of 1,400 and the Fox 500."

The remaining 14 theatres in San Juan, he said, scale their admissions from 25 cents down to 5 and most of them operate on a daily change basis. The five "first runs" change their programs three times a week.

Empty Liquor Bottles as Tickets

The MGM executive told of the policy of a theatre in an unnamed town on the island where a person can gain admission by presenting two empty liquor, beer or pop bottles at the box office—Coca Cola bottles alone are not accepted. It's a seeing commercial eye at that, for the resale value of the bottles is 2½ cents each.

"At Cayey, a very small town, the local theatre played 'The Private Life of Henry VIII' for a two-cent admission price," Mr. Gould said, "and the same theatre undoubtedly plays my product for the same price. The small admission price is a regularly accepted thing in the island, despite the fact that labor throughout the territory is now extremely well paid."

On Thursday nights at the Cayey house two persons may go to the theatre for three cents.

Mr. Gould revealed that the American industry releases 400 features annually in Puerto Rico, despite the fact there are only 119 theatres on the island, only about 86 operating at all regularly and the great majority of these 86 open one to three nights weekly, with daily program changes, except in the large towns like San Juan and Ponce.

Operates Own Film Board

Puerto Rico operates its own Film Board of Trade, which functions in exactly the same manner as a Film Board in any key locality in the United States. This Board is now working on an NRA code of fair competition for the Puerto Rican industry, "with peculiarly different problems in the matter of codifying the industry down there."

The Puerto Rican film board is made up of Carlos Zeno, Fox Films, president; J. P. Donohue, Paramount, vice-president and treasurer; Victor M. Solten, Universal, secretary; Frank Planas, Warner; Lester P. Sussman, United Artists; Remirez Torres, Medal Film Exchange, and Mr. Gould. Medal handles RKO Radio and Columbia product. There is also the Marti Film Exchange which handles independent American product, including a large number of action pictures, serials and westerns.

American-made films are by far the most popular with Puerto Ricans, Mr. Gould said. When sound first came into practical existence, there was a considerable threat of competition from Spanish pictures. American talkers, however, rapidly developed a number of favorites with the island people and today the threat of Spanish language films is considered negligible. Although a large portion of the populace speaks English, Mr. Gould said, all films carry superimposed Spanish titles.

That Tax Bogey

An especially sore point among American distributors is the fact that, although Puerto Rico is an American possession, the island bureau of internal revenue takes a tax of ¾ of a cent per foot on every film entering the island, whether it is played or not, and the theatre man pays one per cent of his gross to the island government, in addition to regular federal income taxes.

Asked how, with such low admissions, theatres and distributors in Puerto Rico could possibly show reasonable profits, Mr. Gould again looked longingly toward Times Square and said:

"Money in itself doesn't seem to mean much down there. The theatre cannot possibly make money as we understand it, and the distributor barely makes sufficient to pay expenses and have a small margin of profit beside. But it's a beautiful place to live in."

Oklahoma Unit Joins MPTOA

The Theatre Owners of Oklahoma, in annual convention this week in Oklahoma City, voted affiliation with the Motion Picture Theatre Owners of America, following an address by Ed Kuykendall, president of the MPTOA. More than 200 were in attendance at the convention.

The organization of state exhibitors re-elected all officers, including: Morris Lowenstein, Oklahoma City, president; L. A. White, Weatherford, vice-president; R. M. Clark, Oklahoma City, secretary-treasurer; Fred Pickrel, Ponca City, Pat McGee, Oklahoma City, Edward Kadane, Frederick, and Mr. White, directors.

In Mr. Kuykendall's address, which was the highlight of the convention, he said: "We accept 100 per cent the challenge of the Legion of Decency. The proof of that acceptance is the product now being shown."

City Plans Altering Its Architecture To Conform with Theatre

WHEN an entire community changes its architecture to conform with that of its principal theatre, that *is* something. And that is just what is about to happen at San Jacinto, beauty spot in the shadow of the mountains of the same name in southern California, down below San Bernardino. All the business fronts are to be altered to fit in with the appearance of the theatre, if a movement now under way is carried into effect.

The Soboba theatre at San Jacinto, operated by Harry Hofman, identifies itself as "America's Most Unique Playhouse" and the theatre front, as shown in the accompanying picture, demonstrates that the unusual has been capitalized to capacity. Speaking of capacity, San Jacinto has a population of 1,300—and the theatre seats 731!

The Soboba is patterned after Hopi Indian design architecture, and the Indian motif has been applied to every possible feature of the structure and its appointments. The lampshades, the seats—and these are homemade, as is practically everything in the place—advertising boards, all carry some form of Indian design. The actual basic struture is steel and concrete, with continuous steel arches forming the arched dome of the auditorium.

The auditorium walls and ceiling are of Celotex in large sheets, which gives the general effect of a blockhouse. There are no wall decorations other than the lighting fixtures.

Cactus and Flowers

The same effect is achieved for the outside of the building, where cactus and flowers have been planted in pottery at advantageous spots. The outside roof of the arch is painted with a high-grade aluminum paint which, Mr. Hofman points out, has proved excellent as a heat-resistor.

There is a "cry room" for the babies, equipped with a speaker and its own ventilating system. The management provides ear phones, also homemade, for patrons with impaired hearing. There is a wide screen used on occasion. The theatre's cooling system consists of water-cooled ventilation. This Mr. Hofman calls very satisfactory "despite the fact that the climate here gets a trifle warm."

The stage is adequate for the average production; all the high school and other home talent plays are presented at the Soboba.

Crystal Microphone

Another development, which Mr. Hofman says may or may not be an innovation, is a crystal microphone hanging in his office. It was built by his projectionist, Bruce H. Denney. Several evenings a week Mr. Hofman broadcasts, over the theatre's regular sound system and through an outside speaker, telling of local events and of his coming pictures. He notes that the Soboba was using its "mike" fully a month before KMTR radio station in Los Angeles began with its silver microphone, which has been widely advertised as the first on the Coast.



The Soboba Theatre, City's Architectural Model

Of the Soboba's newspaper advertising Mr. Hofman writes: "I carry at least a two by ten in the local paper and in the Hemet newspaper, and a four-inch ad in Perris (another nearby town). I get darned good publicity in all the papers—and the rates are reasonable."

For outdoor advertising are used one 24-sheet, 25 three-sheet boards scattered over a 20-mile area, and 15 one-sheet stands on the Sunday showings. Poster work is done by Ted Grohs, "a very talented young artist."

Dance Classes on Stage

A dance studio, with classes on the stage, conducted by a young woman with excellent training, has proved quite popular and a good exploitation medium.

There is a staff of five girl ushers—all young and comely—who alternate nights. All wear Indian costumes.

"To hell with double features," Mr. Hofman forcefully asides in outlining the program policy of the theatre. "Outside of the usual cry of paying too much for films we have few complaints—even business has been fair recently. Our policy is three changes a week, with an occasional stage show stuck in."

Mr. Hofman, who writes "I couldn't get along without the HERALD; many thanks for your excellent helps," sums up the story of his theatre and its operation with this phrase: "We have a young bunch around here and have lots of fun, even if we don't make much money."

San Jacinto is rich in Indian lore. Several tribes make their homes in the nearby territory. While the actual origin of the theatre name was not given, inquiry among authorities on Indian languages reveals that the Sobans are a tribe of New Mexican Pina Indians named after their chief.

Cunningham Heads Indiana Exhibitors

Earl Cunningham, manager of the Fountain Square theatre in Indianapolis, early this week was named president of the Associated Theatre Owners at the state convention, held at the Claypool Hotel in Indianapolis. Other officers elected were: Maurice Rubent, Michigan City, vice-president; Harry Markun, Indianapolis, treasurer; Helen B. Keller, Indianapolis, secretary, and Charles R. Metzger, counsel.

The following directors were elected: A. E. Bennett and Leonard Sowar, Muncie; Roy Harrold, Rushville; Alex Manta, Indiana Harbor; V. U. Young, Gary; Walter Easley, Greensburg; Ross Earber, Terre Haute; Oscar Fine, Evansville; James Fushaneas, South Bend; Robert Scherer, Linton; Frank Carey, Lebanon; Robert Hudson, Richmond; H. P. Vonderschmitt, Bloomington; R. R. Bair, A. C. Varing and John Servaas, Indianapolis.

The association pledged support to the Legion of Decency, and the music license tax and the National Housing Act were discussed. Mr. Metzger presided at the meeting.

Milwaukee Projectionists' Wages Up 10 to 14 Per Cent

After many weeks of argument, Milwaukee exhibitors and the Motion Picture Projectionists' Union, Local 164, of that city, this week agreed to a new wage scale retroactive to September 1, when the old agreement expired. The new agreement provides for wage increases ranging from 10 to 14 per cent, with weekly booth costs varying from $57.75 to $341.88.

THIS IS NO BULL



THE FACTS about Short Subject leadership are as simple as

A. B. C.

A & P Gypsies, Armida, Al Trahan, Arthur Boran, Allen Jenkins, Roscoe Ates, Roscoe Ails

B en Blue, Borah Minnevitch, Baby Rose Marie, Bernice Claire, Billy Hill, Bob Hope, Babs Ryan

C has. Davis & Band, Chaz Chase, Cross & Dunn, Chas. Ahearn, Carl Emmy & His Mad Wags

D orothy Stone, Daphne Pollard, Dave Apollon, Dick Himber, Don Redmon, Dorothy Dare

E asy Aces, E. M. Newman, Edgar Bergen, El Brendel, Ed Lowry, Edith Murray

F rank Parker, Freddie Rich, Fifi D'Orsay, Frank Novak, Jr. Freddy Coots

G eorgie Price, Gus Edwards Graumann's Stepping Stars Gene & Glenn

H al LeRoy, Harriet Lee, Harry Von Tilzer, Herb Williams, Hartman Sisters, Honey Family

I lomay Bailey, Irene Taylor

J ack Denny, Janet Reade, Jeanne Aubert, J. Harold Murray, John B. Kennedy, Johnny Green

K Ralph Kirberry

L eon Errol, Lillian Roth, Little Jack Little, Lois Moran, Lee Sims, Landt Trio, Lillian Shade

THE LESSON EVERY SUCCESSI

It's not "Who made it?" but "Who's in it?" that brings cash to the box-office!...That's why the biggest film buyers select Vitaphone Shorts. They know Vitaphone leads in sales and audience satisfaction because Vita-

"VITAPHONE'S 193

ARE THE BEST ON TH

M orton Downey, Maxine Doyle, Mr. and Mrs. Jesse Crawford, Mary Small, Marie Nordstrom

N ick Lucas, Donald Novis

O lga Baclanova

P at Barnes, Pat Rooney & Pat Rooney, Jr., Phil Spitalny, Jack Pepper, Phil Regan

Q 3 ueens

R uth Etting, Roy Atwell, Radio Ramblers, Ramona, Reis & Dunn, Ruth Donnelly

S hemp Howard, Shirley Howard, Buster Shave & His Midgets, Sylvia Froos

T ito Guizar, The Rimacs, Toney Hughes

V incent Lopez, Vera Van, Vernon Dent

W ill Osborne & Band, Wini Shaw, Gordon Westcott

X 3 Sisters

Y acht Club Boy



UL SHOWMAN'S LEARNED

phone leads in Stars!...Look at this amazing list of fav-
orites already delivered or signed for this season. Com-
pare it calmly and coldly with the names others offer...
You'll understand why scores of showman letters say—

4-'35 SHORTS

E MARKET TODAY"

AND NOW WARNER BROS. PRESENT TO POSTERITY

THE MOST IMPORTANT NOVELTY SERIES IN A DECADE

EXPLOITED LIKE A SPECIAL! SELLING LIKE WILDFIRE!

See America First



13 Thrilling Film-Trips Through American History. Conducted by E. M. Newman. Dialogue by John B. Kennedy.

Here's just one sample of the nation-wide promotion that will make audiences everywhere *demand* the "See America First" series. Official bulletins from the American Legion, Veterans of Foreign Wars, Boy Scouts, Girl Scouts, Department of Interior, National Educational Association, and other great organizations will urge every American to see them! Full-page publicity in leading newspapers will spread the word! A pre-sold attraction if there ever was one. But it's just *one* of the famous series you get from

VITAPHONE

"BROADWAY BREVITIES"
"BIG V COMEDIES"
"MELODY MASTERS"
"LOONEY TUNES"
"MERRIE MELODIES"
"PEPPER POTS"
"SEE AMERICA FIRST"
WARNER BROS. TRAILERS

Gaumont to Spend $300,000 Per Film

Gaumont-British, moving actively forward in its planned invasion of the American market, will expend an average of $300,000 on each of the 26 features planned for the current season, last week in New York declared Mark Ostrer, chairman of the board. "The Iron Duke," starring George Arliss, cost $750,000, he said.

Mr. Ostrer, who leaves for England this week, will return after the first of the year. He said his company is not interested in acquisition of the Roxy theatre in New York and does not want to operate its own theatres in this country. The majority control of Gaumont-British rests with Isidore and Mark Ostrer, the latter said. Their stock interest totals 51 per cent of the company, and not 49 per cent, as has been frequently reported. The additional two per cent was acquired by them two years ago from Lord Lee of Fareham, he said. He denied reports that John Maxwell of British International Pictures is dealing with Fox looking to purchase of the Fox 49 per cent stock interest in Gaumont-British. The annual general meeting of the company will be held October 29, when a final dividend of four per cent, less tax, on the ordinary shares, will be recommended, making a seven per cent dividend for the year.

The company here has renewed its contract with A. P. Waxman, whereby he continues in charge of advertising, publicity and exploitation. George W. Weeks, in charge of sales, has named W. G. Carmichael to the sales staff in Atlanta, J. S. Carsacallen to Charlotte, Harlan Starr to Detroit, Rudolph Knoepfle to the Cincinnati territory.

The company gave a luncheon this week at the Waldorf Astoria Hotel for Nova Pilbeam, child star, whose first picture, "Little Friend," was screened at the luncheon.

Antonio Grossardi, Italian consul general in New York, on Wednesday presented the Mussolini cup awarded the picture, "Man of Aran," to Mr. Ostrer and Robert Flaherty, director. The presentation at the Ritz-Carlton hotel was followed by a preview for the Architects' Emergency Committee.

In attendance at the Waldorf Astoria were: Mark Ostrer, toastmaster; Jeffrey Bernerd, general manager of G-B; Michael Balcon, in charge of production; Arthur A. Lee, vice-president; Sam Smith, and A. P. Waxman, advertising counsel. At the dais were Walter Huston and his wife, Berthold Viertel, director of the picture, which was screened; Mrs. Arnold Pilbeam, Jack Hulbert, a G-B star; Robert Flaherty; Howard S. Cullman of the Roxy; Louis Wiley, business manager of the *New York Times;* Edgar B. Hatrick, general manager of Hearst Metrotone News, Jack Alicoate, *Film Daily,* Martin Quigley, of Quigley Publishing Company; Terry Ramsaye, MOTION PICTURE HERALD, and Red Kann, *Motion Picture Daily.*

Catherine McNeilis Honored at AMPA

The Associated Motion Picture Advertisers on Thursday, at the regular weekly luncheon at the New York Motion Picture Club, paid tribute to Catherine McNeilis, publisher of *New Movie,* in a "Tower Day" first anniversary celebration. Louis Nizer was toastmaster and guests of honor included Eddie Cantor, Ernst Lubitsch, Claire Trevor and Ginger Rogers. The toastmistress was Elsie Janis.

ALL BRITISH STUDIOS "GOING AMERICAN"

Moral of "Henry VIII" Film Success Found Sinking In at Last; Invasion Killing Plot Fable

By BRUCE ALLAN
London Correspondent

When Herbert Wilcox said, on his return from New York, that he never was going to make another "English" picture, he anticipated the policy now in open favor with every producing concern in this country worthy of being taken seriously.

It has taken some time for the moral of "The Private Life of Henry VIII" to sink in. The Gaumont invasion of America, and the news cabled back of the reception of its pictures there, has probably been an even more important factor in killing that dear old fable, an article of faith with some of our very worst producers, that America was "conspiring" to keep out British films.

At any rate, it has happened. All the studios are going American in the sense that they are grabbing all the American brains they can lay their hands on with the definite belief that America will buy the films if they are good enough.

It is, of course, a result of the lead of the few clever ones. John Barrymore and Lubitsch signed up in one week. Buster Keaton, Adrienne Ames, Nils Asther, and half a dozen more are actually here and working or getting ready to work. It all means one thing: England wants the American market and at last has realized the right way to earn it. Even the die-hards see it now.

Toeplitz Plans Extensive

The Lubitsch deal looks a very big one. Toeplitz thinks that way and, with the Banca Commerciale Italiana in the family and the Midland Bank of London represented on his directorate, he can afford to. He is spending a fortune to begin with on "The Dictator," on which Clive Brook already has done some scenes.

After "The Dictator" comes a picture to be directed by Kurt Bernhardt, maker of that wonderful Conrad Veidt picture, "The Last Company," which unfortunately was dubbed as an English version. After Bernhardt comes Lubitsch.

It reads like a crescendo which may leave Toeplitz well up in the Zanuck class in less than two years.

Korda and Shakespeare

And always there is Korda. He invited us to take cocktails with John Barrymore, and most persons thought, and printed, that John was earmarked for the H. G. Wells film, "The Shape of Things to Come" (though it will not be finally called that). At the bar, Barrymore denied it and Korda denied it and George Grossmith told us privately that the Barrymore film was going to be Shakespeare.

This the principals presently shyly admitted, but wouldn't say which of two plays they finally would select or what those two were, anyway. With "Hamlet" regarded as an odds-on chance, you can have your own guess whether the other is "Richard III" or whether the two are hiding quite a different plan, which might be the Private Life of the man Shakespeare or might not.

What Korda would do with his Strachey complex in a "straight" Shakespeare screening takes some thinking over.

More cocktails during the week to hear Joe Rock and Ralph Ceder say what they hoped to do with Leslie Fuller, kingpin in the British provinces, but not so far, and for some reason, regarded as "West End" or American. Leslie Fuller Productions, formed with Joe Rock as producer and Ralph Ceder as director, plenty of money, and a five years' distribution contract with Gaumont British under which Leslie Fuller himself expects to get £20,000 ($100,000) per annum.

I think they can make Fuller a good American bet. He is a first-class droll, hardly needing dialogue to get over his stuff, but has been kept in the program class because his pictures could be depended upon to make money without too much being spent on them. Now they are going to spend it.

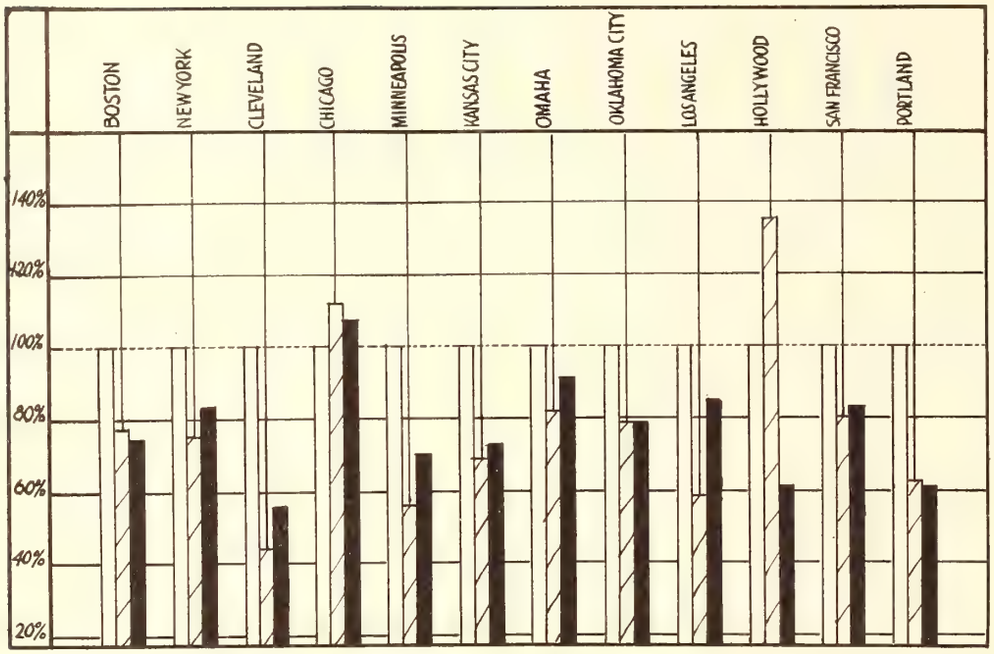
Historical Films Increasing: Hays

Historical and biographical films will comprise seven per cent of the current season's production output, as compared with one per cent last year, with "a very large increase in the number of films to be made from the great classics of literature and the stage and from books that have won a place in the hearts of millions of readers," Will H. Hays, president of the Motion Picture Producers and Distributors of America, told a regular quarterly meeting of the board of directors at the New York office last week.

Making no direct reference to the recent church campaign against "off-color" pictures, Mr. Hays said: "In this healthy period of discussion of the screen we have proposed to say it with pictures. That policy commends itself through results to date. We have done much more than substantially strengthen safeguards for Production Code observance."

In a survey of 279 features planned for the new season, exclusive of westerns and films not titled, Mr. Hays noted, in addition to the increases in historical material and filmed classics, 34 musical shows, with such names as Victor Herbert and Franz Lehar in the list. Of the total 22 are "straight" comedies, 24 detective and mystery films, 16 adventure and six aviation pictures, he reported.

"We will continue to welcome all criticism and to safeguard Code observance, properly treating strong dramatic themes and remembering that entertainment is in itself a vital, necessary purpose," he said.



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in each of twelve key cities during September, 1934, with the receipts from each of the same cities during th preceding two years. The white bars are for 1932; the shaded, for 1933; and the black, for 1934. In each city the 1932 figure is taken as 100%.

New Color Process For Commercials

A new process known as "Natural Color," utilizing ordinary black and white film stock and relying for its color reproduction upon three primal color filters reposing within a projector lens, made its appearance in the commercial market this week. E. S. Brockway Co., Inc., producers and distributors of the process, announced the color would be used exclusively for industrial and commercial sales promotion. The film used, President Brockway said, requires no special processes. The pictures can be photographed by any standard camera and projected on any standard projector. For the time being the company will produce on 16 mm. film only, although it was declared that satisfactory experiments have been conducted already by the company utilizing the 33 mm. film.

The entire process, it was explained, is in the lens and the method of photography. When a subject is being photographed under the "Natural Color" process, three separate shots are taken. When the films have been developed the three separate shots are superimposed in each film frame. Three primal color filters in the projector lens are aligned with the three pictures. In the front of the lens are three prisms aligned with the filters and the three pictures. These prisms "mix" the separate pictures and superimpose them as one picture on the ordinary screen.

The filters are made of gelatin and are encased in glass, Mr. Brockway said. The lens to be used for the 16 mm. projector is four inches in length and has a diameter of two inches.

"This color does not jump around," said Mr. Brockway. "There is no fringing or bleeding of any sort. Added to this, it is one of the few color processes which can be used on 16 mm. film without prohibitive cost."

The inventor is Merrill Waide, who at the time of his invention was president of Natural Color, Inc. By arrangement with the inventor, E. S. Brockway Co., Inc., vote the inventor's stock in Natural Color through an irrevocable 10-year proxy which gives them virtual control of the company's color process, acting as both producer and distributor. Directors include John W. Noble, John P. Booth, Alfred Jeuttner and Mr. Brockway.

John W. Noble is in charge of all actual production. He has been an actor and director since the early days of the motion picture, having acted and directed for Thanhouser, Biograph, Universal, Metro, Goldwyn, Educational, Selznick, Lyceum Film Bureau and others.

E. S. Brockway Co., Inc., maintains headquarters at 551 Fifth Avenue, New York City.

"INDUSTRY'S RESPONSE AIDS THEATRE RECEIPTS"

The editorial pages of the William Randolph Hearst newspapers Saturday said that motion picture theatre attendance during the first three months of the industry's response to the church campaign had increased approximately 20 per cent.

"Conditions in general have improved," commented the Hearst editors. "New moviegoers have been recruited from those persons who stayed away from films which offended them. Old moviegoers who had been alienated by the wave of morally reprehensible pictures have been coming back."

90 Per Cent of New Films Indorsed by Catholic Alumnae

Motion pictures have improved so much in character since midsummer that 90 per cent of those reviewed have been indorsed, the 500 delegates in New York for the eleventh biennial convention of the International Federation of Catholic Alumnae were told by Mrs. Mary Harden Looram, chairman of the Federation's reviewing group. Since July 15 the reviewers had seen 160 pictures and had approved nine out of ten. Mrs. Looram explained that indorsed lists now appear in more than 300 Catholic and secular newspapers and in 150 magazines.

Hays Cites Improvement

Earlier the convention had heard read a letter from Will H. Hays, president of the Motion Picture Producers and Distributors of America, in which he said that the effort of the industry to improve pictures was meeting with "encouraging public response."

"You have been perhaps the most severe of all the groups in your appraisal of pictures," Mr. Hays wrote the Federation, "but always your criticism has been specific, and you have brought the weight of your opinion directly to the makers of pictures."

A telegram was received also from Joseph I. Breen, head of the Production Code Administration, who also praised the work of the Federation "in the cause of a finer, a more wholesome screen."

Church Boosts Film Gross

A 300 per cent increase in box office receipts resulted last week in New Orleans from what probably represented the first wholesale effort expended by the churches throughout an entire city on behalf of a motion picture showing after the exhibitor had charged the churches with having neglected to support him.

Some 450 of the clergy and religious leaders of New Orleans had locally indorsed the picture "Through the Centuries," distributed independently and purported to be "the history of the Catholic Church," but when it finally opened at the first-run St. Charles theatre, operated by A. Miles Pratt and Henry S. McLeod, grosses for Friday, Saturday and Sunday struck a low for 100 weeks at $560. Mr. McLeod and Leo Seicshnaydre, of the Bromberg exchange, appealed directly to the Reverend Father Greeley, dean of Loyola University, charging that the local Legion of Decency, which had been unusually militant during the church campaign, had missed its obligation to support the showing.

As a result parochial school teachers and the pastors were told to urge attendance. Business spurted to a gross of $2,207 for the last three days of the week. New Orleans newspapers took up the campaign and 6,000 persons stormed the doors on the final day, after 20,000 tickets had been contracted for in advance.

William Powers Candidate In New York State Election

William T. Powers, recently nominated as Republican candidate for attorney general of New York state, is preparing an active campaign. Mr. Powers is well known in film circles, having been associated with Fox West Coast in Los Angeles for a long period. He was transferred to New York recently to handle code matters in connection with the circuit, and makes his headquarters at the Fox home office.

EIGHT OPENINGS OVER THE WEEK-END



AND EACH ONE A RECORD BREAKER . . .

BOX OFFICES NOW DANCING TO THE MERRIEST TUNE IN MONTHS . .

BOSTON ▪ ▪ First 3 days equals first 7 days business of "Flying Down to and day (and you know what business "Rio" did.) . . . .

KANSAS CITY ▪ ▪ First 3 days equals "Little Women" record holds all time house record. . . . . .

MINNEAPOLIS ▪ ▪ First 3 days within $700 of full week's top money class.) . . . . . .

MEMPHIS ▪ ▪ Doubles the best business since January and in for new house record.

OMAHA First 3 days indicate week will do $1500 better than any show in past six months.

FORT WORTH - GALVESTON - MILWAUKEE

they're still counting the money . . we'll give you the figures later.




io" which included New Year's Eve
HELD OVER FOR SECOND WEEK!
nich played Thanksgiving Day - and
HELD OVER FOR SECOND WEEK!
nsiness for "Rio" (and "Rio" was in
HELD OVER FOR SECOND WEEK!
HEAR
"Don't Let It Bother You" and
"Let's Knock K-neez" by Mack
Gordon and Harry Revel
HEAR
"Looking for a Needle in a
Haystack" and "The Continen-
tal" by Con Conrad and Herb
Magidson
HEAR
Cole Porter's unforgettable
"Night and Day", the stage
show's glorious song hit
ON A RAINBOW OF RHYTHM
R K O - R A D I O
BRINGS ANOTHER
BOX-OFFICE
BONANZA TO
THE SHOWMEN
OF THE WORLD
VORCEH

Arbitration Plea Upheld by Court In Exchange Suit

The legality of selling pictures before they are made and hence before they could be subject to state censorship was questioned by the losing side in a film contract suit decided last week by Justice John V. Maloney in supreme court in Buffalo.

Justice Maloney upheld a contract executed in October, 1932, between the Standard Film exchange of Buffalo and the Eastwood Amusement Co., Inc., of Syracuse, without ruling on the point raised by Sidney B. Pfeifer, counsel for Eastwood, in a brief described by fellow attorneys as brilliant.

Standard sued to force arbitration, as provided in the contract. It charged failure to play contracted pictures in the defendant's Palace theatre. In his argument before Justice Maloney on September 4 and in a subsequent brief, Mr. Pfeifer cited the censorship statute in force in 1932 and declared its terms made it unlawful to sell, lease or exhibit any picture not licensed by the censorship division of the state department of education.

Pictures not yet made obviously could not be censored, he contended, thus making the contract illegal and its terms void, since it dealt in uncensored films. Admitting that an amendment to the censorship law on April 21, 1933, removed prohibitions against making of advance contracts on films which would be censored before delivery, Mr. Pfeifer declared provisions of the amendment were not retroactive and hence contracts made prior to the amendment were invalid.

Herbert T. Silverberg, attorney for Standard, argued that the censorship laws were aimed at illegal traffic in uncensored films, not at the ordinary and legitimate transactions of the industry. If all contracts made prior to April, 1933, were to be invalidated, it would disrupt the industry and cause losses of vast sums of money, Mr. Silverberg declared. Arbitration was ordered.

Warner Club Elects

The Warner club of Cincinnati has elected the following officers: Stanley Hecker, president; Helen Fleming, vice-president; Sarah Brown, secretary; James Brunetti, treasurer. Al Shmitken, branch manager, is chairman of contribution and loans.

Files Allowance Petitions

Irving Trust Company, as receiver of Supreme Screen Service, Inc., and Benjamin Wilensky, trustee, last week filed petitions for allowances in the bankruptcy. The petitions were filed in United States district court, New York.

Permanent "Joe Brown Club"

Warner announced last week that arrangements had been made with Quaker Oats to establish a national "Joe E. Brown Club," to be sponsored by the cereal firm. A similar arrangement has been in effect for Brown's "Six-Day Bike Rider," current release.

'AUDIENCES, THE DEARS!'

Patrons Start With Challenge To Amuse, Then Are Afraid If It's New, Says H. G. Weinberg

Patrons who, before leaving home for the theatre steel themselves with the philosophy, "I dare you to amuse me," and then are stricken with fear when the screen shows them something that they do not understand, are the big problem of the exhibitor, as posed by Herman G. Weinberg, managing director of the Little Theatre in Baltimore.

When a picture of high standard in artistry comes out of Hollywood—Mr. Weinberg mentioned "Broken Lullaby" and "Twentieth Century"—and the public does not respond, production progress is impeded. Then may come a "flood of mediocre films that turn out, curiously enough, to be box-office hits"—and again advancement of the motion picture is checked. And the judges? "Audiences, the dears!—that contented group of smug, complacent, well-fed individuals who trek to the movies in the evening after dinner to be regaled—but not before they have placed a chip on both shoulders and metaphorically said: 'I dare you to amuse me!'"

Charming But Afraid

"I find many of these people charming in their simplicity, in their effervescent volubility," Mr. Weinberg explained. "They are even sophisticated, surprisingly so. But it is a sophistication that raises an eyebrow, that looks askance and a trifle worried about anything it does not understand. And then a peculiar thing happens; it becomes afraid.

"It is just that, the fact that the average theatre-goer or movie-goer is actually afraid (in its essential name) of anything he or she does not understand—and, being afraid, rejects or is bored by it, or shrugs it off in mirthless laughter.

"I have seen this happen time and again with certain exotic films I have shown in the Baltimore Little Theatre. I have seen it happen on the 'legitimate' stage and among audiences at 'Little Theatres' at the production of some new experimental play."

Nor is that psychological juggling confined to the Little Theatre patron, Mr. Weinberg insisted. "There never has been an audience, whether at a 'little theatre' or a 'big theatre' or concert hall, that has not on occasions met up with something it thought dull or pointless and without further ado set about condemning it to the collection of tripe that has cluttered up the world since the first dawn broke over a rather surprised earth.

Rationalized Prejudices

"It would never occur to these people to believe they were incapable of appreciating the author's intent. No, the dears brought their precious selves to the spectacles, they were not regaled, and for that the author is but fit food for the lions, a worthless fellow who is somewhat on the sunny side of lunacy. It never occurs to them that when a work of art, conceived as such by its creator, meets an individual or group of individuals assembled to pass judgment upon it, the fact that they do not like it may mean that the composition in question may be less at fault than themselves."

And there, in Mr. Weinberg's analysis, lies the chief obstacle to "educating the masses." "These pre-ordained prejudices they rationalize. Every one is a potential critic, but without background, historical perspective, there can be no such thing as criticism or appraisal, since these things are relative. If they would not criticize, if they would say, 'I don't care for this myself,' instead of saying, 'Well, of all the —— I ever saw, this takes the cake,' then the problem of educating them would be easier."

In the Little Theatre movement, he said, the handicap is greater than that of the stage, because "we have that other great and insidious influence to combat—that of the Hollywood movie, so perfect in its banality as to disarm all criticism."

Herman G. Weinberg, who comments upon the problem of audience fear of the new in motion pictures, is both a musician and a theatre manager. Born in New York in 1908, he attended the Institute of Musical Art of New York, studied violin under Svecenski, as well as harmony, theatre and counterpoint. First musical consultant of the Fifth Avenue Playhouse, he became publicity director for that and other "Little Theatres." It was in 1929 that he went to the Baltimore Little Theatre as managing director. He set musical scores to a number of silent pictures and has written for a number of magazines. Besides making two short experimental films and doing the scenario for the third, he now is working on his first novel.

Warner Donates Receipts

Co-starring Dick Powell and Josephine Hutchinson, the Warner feature, "Happiness Ahead," was given a special title significance on Monday, October 15, when the entire day's proceeds at the New York Strand were turned over to the *New York American* Christmas Fund.

Lowell Prewitt Dies

Lowell M. Prewitt, 40, owner of the Prewitt theatre in Plainfield, Ind., and widely known in film circles in the state, died unexpectedly at his home. He was a former member of the executive board of the state organization of exhibitors.

M. L. Gordeon Dead

M. L. Gordeon, owner of the theatre which bears his name at Middletown, Ohio, died at his home there last week after a long illness.

John E. Koen Dies

John E. Koen, 61, who operated the first motion picture theatre in Salem, Mass., and built and operated others in neighboring towns, died at his home in Salem last week.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Perfect Week-End

(Warner)

Comedy-Melodrama

Action packed comedy melodrama is the essence of this show. Despite the rather romantic title, love interest, while important, is subordinate to other elements. Full of that smack-'em-around quality of which theatre-goers have demonstrated their approval in Cagney pictures, the show is exciting and fast moving. While not an attraction especially for the classes, the brawlish manner of its presentation is particularly for the masses.

As a bit of novelty, the quick-fisted Cagney refrains from swinging his dukes; instead he uses his head, both to think with and to butt his antagonists into oblivion. For the butting it was all right, for thinking it simply got him into the trouble that makes the picture's entertainment.

Making no essay at pretentiousness or sophistication, the yarn has Kennedy and Buck as a couple of truck drivers on the St. Louis-Chicago run. When Ann's tin lizzie rams their van, the boys talk themselves into a melee with Brown, much to that worthy's eventual discomfort. Eventually, however, they make the calaboose. Warden Messeldopp, a genial host, supplies his guests with beer. When the trial comes up, Kennedy, having heard of the milk war in which the farmers are engaged, pleads their cause and is released. The first signs of his romance with Ann become apparent. It's not long before he's up for assault and battery while trying to run the farmers' barricade. Given ten days this time, he manages to slip out at night for a romantic foray with Ann.

With Kennedy back in jail, Farmer Benson is killed. Accused of the murder because of previous threats, and learning that Ann has disappeared, he escapes and comes back to St. Louis. Using a ruse to get track of the racketeers he suspects, he rescues Ann from their hideout and from then on it's not difficult for the authorities to round up the real killers and exonerate him. The picture's finish is quick and funny. The hotel detective, disputing the legitimacy of the "Mr. and Mrs." signature, precipitates another brawl in which Ann takes a hand, and both are behind the bars for a perfect weekend honeymoon.

Where they like this comically atmosphered slam-bang brand of entertainment, "A Perfect Week-End" should give a good account of itself.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Ray Enright. Screen play by Warren Duc and Seton I. Miller. Story by Frederick Hazlitt Brennan. Dialogue director, Stanley Logan. Supervisor, Sam Bischoff. Photographed by Sid Hickox. Art director, Jack Okey. Film editor, Clarence Kolster. P. C. A. Certificate No. 270. Running time, when seen in Hollywood, 65 minutes. Release date, November 10, 1934.

CAST

Eddie Kennedy	James Cagney
Ann Reid	Patricia Ellis
Buck Willetts	Allen Jenkins
Farmer Benson	Robert Barrat
Richardson	Hobart Cavanaugh
Messeldopp	Spencer Charters
Brown	Addison Richards
Gracie	Dorothy Dare
Judge Jones	Arthur Aylesworth
Harris	Charles Wilson
Joe Hunter	William Davidson
Louie	Harry Woods
The Girl	Gertrude Short
Pete	Eddie Shubert

A Man's Game

(Columbia)

Action Drama

True to type, this action-filled picture offers plenty of excitement and lively punch to satisfy the appetite of all the youngsters, and at the same time afford a short hour's entertainment for those among the adult patrons who still like action without too much regard for the depths of the concoction. As such, and to those older and especially younger patrons, the picture should be sold.

That it centers its action about the dangerous job of the big city firemen offers an opportunity for the exhibitor to sell it in cooperation with the local fire department.

Once again Tim McCoy, who has considerable following, steps out of the chaps and sombrero of the riding and scrapping motion picture west, into the fireman's uniform of the heavily tenanted east. Since it is that kind of action film, and with McCoy providing most of the excitement in his usual effective style, the picture obviously is best played in the weekend position. With McCoy are Evalyn Knapp, providing the feminine romantic interest, and Ward Bond, as McCoy's best friend.

When McCoy is arrested for speeding after racing with a stranger, Bond, his father, head of a large company, tells him he will give him no more money until he indicates his readiness to settle down. He meets Bond, and McCoy is taunted into joining Bond in his entrance into the fire department, of which Bond's father is chief. After the schooling, which should be found exciting by the youngsters, they rescue Miss Knapp, both falling in love with her, McCoy, by his superior wit, out-distancing Bond romantically.

They contrive to get her a job in McCoy's father's office, where she is made the goat of a payroll stealing by the cashier, and is kidnaped. The two firemen manage via a trail she leaves for their attention, to combine fire fighting heroics with detective work, saving the girl and seeing to the arrest of the conspirators. Bond renounces the girl to McCoy, who is ready to settle down with Miss Knapp.—Aaronson, New York.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Story and screen play, Harold Shumate. Assistant director, Wilbur McGaugh. Cameraman, Al Siegler. Sound engineer, George Cooper. Film editor, Otto Meyer. Running time, 58 minutes. Release date, June 21, 1934.

CAST

Tim	Tim McCoy
Judy	Evalyn Knapp
Dave	Ward Bond
Chief Jordan	DeWitt Jennings
Kelton	Alden Chase
John T. Bradley	John Dilson
O'Hara	Wade Boteler
Jackson	Nick Copeland
Kane	Bob Kortman

Great Expectations

(Universal)

Romantic Drama

While there is undeniable entertainment merit to this attraction, popularizing it to a degree that it will be profitably supported by both the classes and masses is not going to be an easy task. Commercially, there is much in the picture's favor. First, it is a Charles Dickens story, an asset justifying enthusiastic publicity. In the spirit of its story it is finely acted and intelligently directed. In Henry Hull and Jane Wyatt it brings two exceptionally talented artists to the screen. The other important principals as well the supporting cast provide many familiar names. While the time of the story is about 1850 and its locales rural England and London, it deals in elements that are uniquely modern. Essentially the story is drama, both character and theatric, contrasted by unique love interest.

The story opens in a fog-shrouded graveyard. Young Pip (played by George Breakston), through childish fear and sympathy, befriends the escaped convict, Magwitch. The convict recaptured and transported to Australia, the boy's life is anything but pleasant at home as he is nagged by his aunt, Mrs. Joe.

Several years later, Pip becomes the charge of Miss Havisham. Pip and Estella (Ann Howard) are made the objects of the woman's irony, who in the children's unhappiness seeks to find revenge for a blighted romance.

A decade passes and Pip (Phillips Holmes) now the object of some strange benefactor's munificence, moves to London to become a gentleman of the times, under the sponsorship of Lawyer Jaggers. Also Estella (Jane Wyatt) comes. The love they knew in childhood is re-created for Pip, but conflict is engendered as she seems to favor Drummle. Comes Herbert, his wife now dead, to be set up in business by the boy. Then while Pip is an influencing factor in the lives of many, the escaped fugitive Magwitch again appears. At first unrecognized, Magwitch's actions conjure up a dim vision of the night long ago in the graveyard and the boy knows him. As he tells his life story it is revealed that Estella is his daughter. But Pip's task is to keep his now known benefactor out of the law's grasp. Again Magwitch and Compeyson, the cause of all his tragedy and avowed enemy, meet. There is a struggle. Compeyson is drowned and Magwitch captured. Natural death, however, cheats the gallows. Pip and Estella are reunited.

It is to be expected that the lovers of Dickens literature will want to see this picture, likewise the more intelligent patrons. The problem is creating mass interest. Exploit it with unusual means, contact libraries, schools, clubs, and seek editorial commendation.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Stuart Walker. A Stanley Bergerman production. Based on the novel by Charles Dickens. Screen play by Gladys Unger. Photographed by George Robinson. Technical director, Madame Hilda Grenier. Film editor, Edward Curtiss. Art director, Alberts D'Agostino. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. P. C. A. Certificate No. 301. Running time, 100 minutes, when seen in Hollywood before cutting. Release date, Oct. 22, 1934.

CAST

Magwitch	Henry Hull
Pip	Phillips Holmes
Estella	Jane Wyatt
Miss Havisham	Florence Reed
Jaggers	Francis L. Sullivan
Joe Gargery	Alan Hale
Mrs. Joe	Rafaela Ottiano
Young Pip	George Breakston
Herbert Pocket	Walter Armitage
Young Herbert	Jackie Searl
Sarah Pocket	Eily Malyon
Molly	Virginia Hammond
Young Estella	Anne Howard
Uncle Pumblechook	Forester Harvey
Biddy	Valerie Hobson
Orlick	Harry Cording
Wopsle	Douglas Wood
Compeyson	George Barraud
Drummle	Phillip Dakin



To a world yearning for *glamour* comes this

AMAZING PERSONALITY!

•

To a nation eager for *thrills* comes this

STARTLING DRAMA!

Too beautiful to escape men's caresses .. too innocent to fathom their intrigues .. her face haunted the thoughts of those who coldly used her loveliness for their own sinister ends .. in the danger zone of world intrigue!

Produced by Winfield Sheehan • Directed by Henry King

Screen play by Reginald Berkeley · Based on a novel by Jacques Deval



Marie Galante

with

SPENCER TRACY

KETTI GALLIAN

NED SPARKS • HELEN MORGAN

SIEGFRIED RUMANN

LESLIE FENTON • ARTHUR BYRON

JAY C. FLIPPEN & STEPIN FETCHIT

FOX

I Sell Anything

(Warner)

Comedy

While this is an attraction calling for tricky gag exploitation, its entertainment quality hardly justifies any too great enthusiasm. A topical yarn, given a broad comedy flair but only a modicum of love interest, it deals with the inside workings of the "auction sale" racket. It is not an exposure, because almost everybody is wise to the tricks upon which it throws the searchlight, but rather it convincingly portrays the auctioneer as anything but the smart gentleman he thinks himself.

Modern in atmosphere, heavily dialogued to the detriment of smash action, the story has its opening locale in a side street auction shop. Uncovering the tricks of the trade as the "shills" bait the suckers, Spot Cash pulls a fast one on himself when he sells a valuable bit of jewelry for a song. Discovering his error, he traces the purchaser, to find that she is an adventuress in her own right. Millicent wants him to go in for high class stuff, but he prefers to stick by his old pals and the girl he plucked off the side street.

However, Millicent does sell Spot Cash the idea of going into the phoney antique sale racket. A mansion is hired, loaded with fake furniture, art objects and so on. As Spot Cash hypnotizes the society folk, who fall all over each other in their attempts to buy his wares, business is great. Again, however, the glib tongued genius outsmarts himself. Barbara has been hiding the sale's proceeds in an antique chest. In the height of his enthusiasm, Spot Cash sells the chest. Chasing it, when he learns of the tragedy, he finds that his erstwhile co-partner, Millicent, has beaten him to the money, and as he waves her a fond goodby as she departs via boat to Europe, he returns to his old stamping ground, his shill pals, and romance with Barbara.

In title and story content, "I Sell Anything" suggests many unique exploitation thoughts. Also it's an unusual attraction for special nights such as giveaway and bargain nights. As it offers little of particular appeal to any one group, it should be presented as a regular run o' the mill program attraction.—McCarthy, Hollywood.

Produced and distributed by First National. Directed by Robert Florey. Story by Albert J. Cohen and Robert T. Shannon. Screen play by Brown Holmes and Sidney Sutherland. Photographed by Sid Hickox. Running time when seen in Hollywood, 65 minutes. Release date, October 20, 1934.

CAST

"Spot Cash" Cutler	Pat O'Brien
Barbara	Ann Dvorak
Millicent Clark	Claire Dodd
Monk	Roscoe Karns
"Smiley" Thompson	Russell Hopton
Three Shills	Hobart Cavanaugh, Harry Tyler, Gus Shy
Pertwee	Leonard Carey
Barouche	Ferdinand Gottschalk
Clay Clement	Robert Barrat

Among the Missing

(Columbia)

Drama

There are elements of entertainment in this forthright little drama of the manner in which an elderly lady, accidentally coming into contact with the situation, steers a young boy away from a life of crime and toward completion of a romance. The names are fairly strong for the marquee.

Since the film has its inception in a problem presented to the police bureau of missing persons, and out of which the story develops, there is an opportunity for an exhibitor tieup which may prove fruitful. The theme or aspects of the situation which finds the elderly woman unknowingly acting as servant for a crook and his henchmen, learning the truth and then saving the boy, almost at the sacrifice of her own liberty, opens the way for effective copy lines.

In the lead is young Richard Cromwell, as the boy, and his performance, as usual, is definitely satisfactory. Henrietta Crosman, highly competent character actress, is the elderly woman, and Arthur Hohl and Ivan Simpson are familiar names. Billie Seward, the object of Cromwell's affection, is more or less a newcomer and is both attractive and natural in her performance.

Miss Crosman is reported missing by her son and daughter-in-law, and is seen wearily resting on a park bench, suitcase beside her. A police hunt stirs the neighborhood, and Cromwell and Hohl, the hunted thieves, put in an appearance. Cromwell seeks refuge beside Miss Crosman, and when the police are about to search him, he slips the stolen jewels into her coat pocket. He and Hohl take her with them to the antique shop operated by Hohl as a blind for his thefts and where he acts as his own fence. They recover the jewels and Hohl engages her as cook and housekeeper, seeing in her a good "front" for his headquarters.

She does what she can to foster the budding romance between Cromwell and the girl next door, Miss Seward, and accidentally learns of the criminal activity of Hohl and Simpson. Her efforts to turn Cromwell in another direction are rebuffed, but eventually her admonitions take effect. She overhears plans for a jewel-stealing job, which Cromwell insists will be his last. They leave and she follows to the scene of the crime, a jewelry company. When the burglar alarm is set off, she takes the jewels from Cromwell, allowing him to escape, is apprehended and "sweated" by the police. Hohl and Simpson make a getaway, leaving Cromwell bound and gagged in the shop. Miss Seward frees him, and at police headquarters, they release Miss Crosman, cause the arrest of Hohl and Simpson and strike for the straight and narrow under the pleased eye of Miss Crosman.

The picture perhaps is best played in a mid-week position.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Albert Rogell. Story, Florence Wagner. Screen play by Fred Niblo, Jr., and Herbert Asbury. Assistant director Wilbur McGaugh. Cameraman Joseph August. Sound engineer, Glenn Rominger. Film editor, John Rawlins. P. C. A. Certificate No. 124. Running time, 67 minutes. Release date, August 15, 1934.

CAST

Tommy	Richard Cromwell
Aunt Martha	Henrietta Crosman
Judy	Billie Seward
Gordon	Arthur Hohl
Smeed	Ivan Simpson
Flannigan	Ben Taggart
Rogers	Wade Boteler
Abbott	Harry C. Bradley
Mrs. Abbott	Claire Du Brey
Capt. Drake	Douglas Cosgrove
Connors	Paul Hurst

Little Friend

(Gaumont-British)

Drama

In its adaptation to the screen of the novel by Ernest Lothar, Gaumont-British presents, in her initial motion picture performance, a new child actress, Nova Pilbeam, who, by virtue of her role and to a large extent her dramatic ability, is far and away the leading player of the cast. It is almost entirely her picture, and as the innocent victim of a marital tangle, which carries her through nervous strain to the verge of suicide, she gives evidence of an ability which should make her future appearances a matter of definite interest. An exhibitor buildup of her name should be a worthwhile selling effort.

The selling problems which present themselves to the exhibitor, in so far as merchandising the picture in this country is concerned, are of two forms, one an outgrowth of the production origin of the picture, the other of the story itself. There are, on the one hand, no names in the cast which will be known to the regular run of motion picture patrons in this country, and, on the other, the fact that all the lines are spoken with what has come to be called the accent of the King's English. It is for the individual exhibitor himself to determine to just what extent this factor will affect his selling of the film.

The story problem arises out of the fact that the child, in her position, is almost constantly stalked by an ever-increasing weight of what to her is the direst tragedy, as she sees her mother and father drawing further and further apart, with a consequent wrecking of her child's feeling of domestic security. The reconciliation of the parents, with which the picture concludes, brought about entirely as a result of the child's reactions to what is going on, in a measure offsets the vein of tragedy.

There may be selling value in the object lesson, with particular reference to children caught in the divorce web, which the picture conveys, and as such, the film is, of course, strictly adult fare.

The child of wealthy parents, almost entirely in the care of a governess, but definitely attached to both of them, becomes aware of a growing coldness between her parents and is immediately and seriously affected thereby. She catches her mother in several lies, keeps her own counsel and comes to understand that the trouble centers about Hilliard, matinee idol, with whom her mother has become infatuated. When the child's father discovers the state of affairs, he leaves the house.

The child, left more to herself, passes from one stage of bitter disappointment to another, until, going to Hilliard's home one night alone, she finds her mother's coat. Divorce proceedings are brought by the husband and the child is forced to testify against her mother. Her frantic efforts to lie to save her mother are unavailing, and the child is taken from the court. At home she attempts suicide, and when word reaches the courtroom, the suit is abandoned, a reconciliation taking place at the bedside of the recovering child.—Aaronson, New York.

Produced and distributed by Gaumont British. Based on the novel by Ernst Lothar. Direction and adaptation by Berthold Viertel. Scenario and dialogue, Margaret Kennedy and Christopher Isherwood. Musical director, Louis Levy. Associate producer, Robert Stevenson. Photographed by G. Krampf. Art director, Alfred Junge. Editor, Ian Dalrymple. Recorded by A. Birch. Gowns, Schiaparelli. Running time, 89 minutes. Release date, November 15, 1934.

CAST

John Hughes	Matheson Lang
Helen Hughes	Lydia Sherwood
Felicity Hughes	Nova Pilbeam
Hilliard	Arthur Margetson
Miss Drew	Jean Cadell
Leonard Parry	Jimmy Hanley
Thomson	Gibb McLaughlin
Maud	Diana Cotton
Mason	Cecil Parker
French governess	Marcell Rogez
Mrs. Parry	Clare Greet
Jeffries	Jack Raine
Grove	Finlay Currie
Colonel Amberley	Allan Aynesworth
Hal	Robert Kay
Peggy	Joan Davis
Judge	Lewis Casson
Dot	Veronica Vanderlyn
Mrs. Amberley	Margaret Halstan
Uncle Ned	Robert Nainby
Shepherd	Atholl Fleming
Doctor	Basil Goth
Solicitor	Charles Childerstone
Butler	Gerald Kent
Boy at party	Hughie Green
Cab driver	Malcolm Rignold
Policeman	Horace Hunter

Wake Up and Dream

(Universal)

Comedy-Drama

With the rather time-honored theme of three more or less down-and-out vaudeville players, combined with a triangular romance, this production offers lively and engaging if not outstanding entertainment. With the appearance, in the leading role, of the late Russ Columbo, radio singer, the exhibitor has an obvious selling point. It may be said that, in addition to several melodious song numbers, effectively given, Columbo performed dramatically in at least competent fashion.

The comedy is a predominating element in the story, with the Italian-accented Henry Armetta, of the lop-sided walk and head slapping proclivities, providing the larger part of that comedy, and Andy Devine contributing a smaller measure. The old friends are in love with the same girl. One, on discovering he is not the object of the girl's affections, sees to it that his friend finds happiness with her. This is a thematic note which might be effectively used via copy lines.

In addition to Columbo and Armetta, there are the reasonably good drawing names of

Roger Pryor and June Knight, the girl in the case. Loud speakers in the lobby to reproduce some of the Columbo vocalization might well be effective. Too much ballyhoo of Columbo's appearance might perhaps not be in the best of taste in the minds of certain of the patrons, but it would be well to indicate this as his last screen appearance. Music, comedy and romance are the three elements of the picture which warrant selling emphasis.

The three, out of jobs and cash, rely on the nimble wits of Pryor to extricate them from a bad situation. He is in love with Miss Knight, and Columbo attempts to hide his feeling for her in order not to jeopardize his friendship with Prior. When Pryor practically kidnaps a leading man in a tryout town for a musical show, the three escape as the police appear at the theatre. They live a hunted existence, in a New York boarding house, finding no work, while the producer is scouring the country for Columbo, who had made a hit in his tryout.

Armetta, an Italian cousin of Columbo, arrives unexpectedly, from abroad, without money and all set to live on the money he assumes Columbo has. The four leave for Hollywood, where, as Armetta is amusingly pursued by a crystal-globe reader, Columbo gets his chance by accident, is a hit in his first picture, and is the object of the attention of the leading woman, Wini Shaw. When Pryor realizes that Miss Knight is actually in love with Columbo rather than himself, he sees to it that the couple discover their mutual feeling, while he plays the courageous friend.

It is lively, clean-cut, entertaining, with Columbo perhaps the film's chief selling asset. It may be played almost any time in the week.—AARONSON, New York.

Produced and distributed by Universal. Producer, B. F. Zeidman. Directed by Kurt Neumann. Story and screen play by John Meehan, Jr. Photographed by Charles Stumar. Songs by Bernie Grossman, Jack Stern and Grace Hamilton. P. C. A. Certificate No. 179. Running time, 78 minutes. Release date, October 1, 1934.

CAST

Paul Scotti	Russ Columbo
Charley Sullivan	Roger Pryor
Toby Brown	June Knight
Madame Rose	Catharine Doucet
Cellini	Henry Armetta
Egghead	Andy Devine
Earl Craft	Spencer Charters
Mae LaRue	Wini Shaw
Seabrook	Gavin Gordon
Babcock	Richard Carle
Polopolis	Paul Porcasi
Tom Romero	Maurice Black
Hildebrand	Clarence H. Wilson
George Spelvin	Arthur Hoyt
John Richards	Philip Dakin

Girls Will be Boys

(Associated British)

Comedy

Dolly Haas, well known Continental interpreter of boy-girl roles, is the center of attraction in a story specially written to exploit her type of act.

You can safely promise good situations and skillful skating over thin ice in such scenes as those in which she shares a bath with a male instructor and listens, embarrassed, to the broad humors of a bachelor dinner party.

"Pat" Calverly, granddaughter of the woman-hating Duke of Bridgewater, brings herself to his notice by a letter in which she encloses a portrait of herself in the male attire she wears as a revue artiste in Paris, and thereby commits herself to maintaining the imposture.

Arrived at the ancestral estates, she falls in love with Geoffrey Dawson, the Duke's manager, who is entrusted by his employer with the task of "making a man" of the new arrival. He discovers her sex and returns her affection and then there is the problem of letting the Duke know the truth. When Pat receives a guest in the attire proper to her real sex the old man thinks it is a case of imposture, but at last he is amusingly convinced and all ends well.

Slight as the plot is, it is made most amusing by the predicaments, obvious enough but skillfully presented, to which the sex imposture is bound to lead and by the general good level of the acting. Dolly Haas is high-spirited and convincing, and both her sweetheart (by Esmond Knight) and the Duke (by Cyril Maude) are very amusingly presented.

The exploitation angles are promising, with the boxing instruction scenes and the embarrassment of the maiden at the "stag" dinner party obvious highlights.—ALLAN, London.

Produced by British International Pictures and distributed by Associated British Pictures. Directed by Marcel Varnel. Script by Clifford Grey, Roger Burford and Kurt Siodmak. Photography, Claude Friese-Greene. Sound, Cecil V. Thornton.

CAST

Pat Caverley	Dolly Haas
Grey	Edward Chapman
The Duke	Cyril Maude
Geoffrey Dawson	Esmond Knight
Princess	Irene Vanburgh
Bernard	Ronald Ward
Sanders (Butler)	Charles Paton

Crime on the Hill

(B.I.P.-Metzger)

Mystery

A mystery which keeps the identity of the perpetrator of the crime sufficiently well under cover to make discovery by the audience practically impossible, this British-produced picture, distributed in this country by Lou Metzger, maintains suspense to the end, despite several slow spots and a somewhat unconvincing revelation of the criminal. At least two of the leading players should be reasonably well known in this country.

There is an interesting aspect to the story, which is set entirely at a country estate in a quiet village somewhere in England, in that the local vicar, a man of keen intelligence, actually pieces evidence together to unearth the identity of the murderer while a Scotland Yard detective, completely baffled, gets nowhere.

The known names here are Anthony Bushell, one of the most strongly suspected of those involved, and Sally Blane, fiancee of Bushell, and ward of the elderly master of the estate, who is the first victim of the murderer.

Three slayings serve to step up the progress of the story, the last two perpetrated as self-defense measures by the criminal. The fact that he is the least likely to be the criminal of all involved indicates the value of challenging the audience to attempt to solve the case.

When the estate owner is found dead in his library chair, Scotland Yard discovers that he has been poisoned. Involved are Miss Blane, Bushell, the vicar, a visiting woman who, it is revealed, was secretly married to the victim a short time before; the neighborhood doctor, a great friend of the vicar; the butler and a maid. Bushell had quarreled with the master, and immediately is suspected. Just as the maid is about to give damaging evidence to the detective, she is killed, stabbed through a door against which she was leaning. When it is learned that Bushell had had an affair with the maid before he met Miss Blane, the case becomes even stronger against him. He is indicted and jailed.

Later, the first victim's wife is stabbed and killed at a bazaar on the estate, and the doctor is wounded with the same knife. The situation is thereby further complicated, until the vicar, piecing bits of evidence together, discovers the murderer to be the doctor, who had wounded himself to divert any possible suspicion. Bushell and Miss Blane are reunited. Marriage with the victim's wife after his murder, and acquisition of his wealth was the motive, the woman's death becoming necessary to his safety when she was about to tell too much.—AARONSON, New York.

Produced and distributed by British International Pictures. From the play by Jack De Leon and Jack Celestin. Directed by Bernard Vorhaus. Adaptation, dialogue and scenario by Bernard Vorhaus, E. M. Delafield, Vera Allinson and M. Hankinson. Photographed by Claude Friese-Greene. Art direction, Duncan Sutherland. Sound recording, D. Howells. Film editor, Walter Stokvis. Running time, 60 minutes.

CAST

Sally Blane	Judy Kelly
Sir Nigel Playfair	George Merritt
Lewis Casson	Reginald Purdell
Anthony Bushell	Gus McNaughton
Phyllis Dare	Hal Gordon
	Jimmy Godden.

My Song Goes Round the World

(Associated British)

Musical

The story here is just a vehicle for the exploitation of the personality of Joseph Schmidt, "the pocket tenor," and selling tactics should be based on the fact that one of the world's big tenor voices is the possession of a singer who can almost be described as a midget.

Schmidt's really remarkable voice is skillfully used; there is no suggestion that any of his numbers are "dragged in"; the vocalism is part of a quite plausible plot.

The picture figures Schmidt in the role of Ricardo, a singer handicapped by his lack of stature, as one of a trio of bosom friends; the others are Rigo, a clown (John Loder), and Simoni (Jack Barty), who had the role of admiring chorus. All are down on their luck.

Ricardo finally crashes a broadcasting studio and, unseen, obtains for his voice the recognition it deserves. Gramophone records increase his popularity and inspire a beautiful girl, Nina (Charlotte Anders), with an admiration for him which unfortunately is less than her infatuation for Rigo's physical attractions.

Learning the truth, Ricardo almost misses his first public appearance, but, turning up at the last minute, scores a big success which partly consoles him for his failure in love.

There is an effective blend of pathos and humor in the direction of Richard Ostwald, and the Viennese settings are attractive, but the thing to sell is Schmidt's voice, which is heard in the most popular operatic tenor numbers.—ALLAN, London.

Produced by British International Pictures and distributed by Associated British Pictures. Directed by Richard Ostwald. Script by Clifford Grey and Frank Milder. Photography by R. Kuntz. Sound, B. Cook.

CAST

Ricardo	Joseph Schmidt
Rigo	John Loder
Nina	Charlotte Anders
Simoni	Jack Barty
Manager	Jimmy Godden
Stage manager	Hal Gordon

Gentlemen Are Born

(Warner)

Drama

This picture is topical drama of a very well understood present-day condition. It is the story of four young college graduates who, in actual experience, find the realities of life sternly different from academic illusions. Keynoted to a light yet serious pitch, it accentuates familiar realism. Contrasting the primary element are love interest episodes, both tinged with relative comedy. Essentially the picture is entertainment, which as it assumes a deep human interest motif becomes an illuminating preachment.

Because of its nature, markedly different from the ordinary, it has an appeal which properly publicized should excite interest of the young moderns, the more mature adults and the older juveniles. While the story faithfully mirrors life as it has been experienced by many during recent years, there should be no fear of its realism, which is sometimes grimly impressive. In short, as the picture deflates the egos of its characters, it may have value in similarly influencing others who believe that the world owes them a fat living regardless.

Here's what happens. Four boys—Bob, Tom, Fred and Smudge—are graduated from college confident that the world shall be their oyster. Fred is set. He goes into his father's brokerage office. Bob aspires to be a newspaper man. Smudge wants to be a football coach. Tom seeks to be an architect. Together in New York, life is exciting but not kind to them. Romance comes. Tom marries Trudy. Bob, in love with Fred's wealthy sister, feels that their stations are too far apart to think of marriage yet. Space rate writing is all that Bob can get. Smudge, unable to click, goes in for prizefighting, is walloped, found by Bob. Reunited with

(Continued on page 52)

Charles Dickens' GREAT EXPECTATIONS




One of the World's Greatest Stories Becomes One of the Industry's Greatest Pictures!
with
HENRY HULL
PHILLIPS HOLMES—JANE WYATT
Florence Reed, Alan Hale, George Breakstone and many others. Directed by Stuart Walker. A Stanley Bergerman Production. It's a
UNIVERSAL
Presented by
CARL LAEMMLE

(Continued from page 49)

his pals, he marries Susan, who was responsible for bringing all the friends together.

Then ensues the tragedy of life. Smudge is killed when, hungry, he attempts to force a pawnbroker into buying an article. Sent to Mr. Harper's office to get the details of a bank-failure story, Bob talks with Fred as his father leaps from a window. Tom and Trudy are just plugging along and a baby is born to them. Joan is visiting there, having recovered from the effects of her father's death, when Bob arrives to have the proud and enthusiastic Tom tell them the way is clear for their marriage.

Whether this picture attains the popular appreciation to which its merits entitle it is a question that only the exhibitors who play it will decide. It's not a great picture, by any means, but it is an interesting one. It is well acted and intelligently directed. There is plenty of appeal, but it's the kind that seeps in rather than being smashed home. Exert every effort possible to get a big house for the opening performances and it is quite possible that word-of-mouth advertising will do more for this attraction than could be expected from any other channel.—McCarthy, Hollywood.

Produced and distributed by First National. Directed by Alfred E. Green. Supervised by Edward Chodorov. Screen play by Eugene Solow and Robert Lee Johnson. Story by Robert Lee Johnson. Assistant director, Russ Saunders. Music and lyrics by Sammy Fain and Irving Kahal. Photographed by James Van Trees. Art director, Robert Haas. Film editor, Bert Levy. Gowns by Orry-Kelly. Vitaphone orchestra conducted by Leo F. Forbstein. P. C. A. Certificate No. 253. Running time, 75 minutes, when seen in Hollywood. Release date, Nov. 17, 1934.

CAST

Bob Bailey ..... Franchot Tone
Trudy Talbot ..... Jean Muir
Joan Harper ..... Margaret Lindsay
Susan Merrill ..... Ann Dvorak
Tom Martin ..... Ross Alexander
Smudge Casey ..... Nick Foran
Stephen Hornblow ..... Charles Starrett
Fred Harper ..... Robert Light
Mr. Harper ..... Henry O'Neill
Mrs. Harper ..... Marjorie Gateson
Al ..... Bradley Page
Editor ..... Russell Hicks
Martinson ..... Addison Richards
Mr. Gillespie ..... Arthur Aylesworth

Red Republic
(RKO Radio)
Interesting

The excellent photography which characterizes the work of Miss Margaret Bourke-White, camera specialist, is visible in this silent record of Soviet Russia, with, of course, an appropriate explanatory accompaniment. Seen are the famous oil fields of Baku, owned, as is everything else in Russia, by the state; the great vineyards of Georgia, and the tremendous Dnieper Dam, the work of the American engineer, Colonel Cooper. There are enlightening pictures of the elderly mother of dictator Joseph Stalin and the people at home, at work and on parade. An interesting subject, well photographed.—Running time, 10 minutes.

Life's Last Laughs
(Columbia)
Novelty

There is a definitely novel flavor in this, the second of a new Columbia series, produced by C. S. Clancy, in which the unusual and often amusing epitaphs appearing on tombstones form the basis of the subject. The number has entertainment quality of a different sort.—Running time, 10 minutes.

Stranger Than Fiction (No. 2)
(Universal)
Likable

There's something for everyone who likes travelogues in this issue of the series edited by Allyn Butterfield, with Alois Havrilla, radio announcer, doing the describing. Sharing the space and time are views of the making of candy out of cactus, the many-faced Lierre clock, an artist who propels his painting brush with his teeth, church services on horseback, a pygmy hippo pet, a blacksmith's inventive genius, a Palace of Depression built of junked auto parts, women with skirts 100 yards long (assembled by pleating), electricity drawn from a cat's fur to pick up gold lead, and a maimed carpenter's curious stick for playing the piano.—Running time, 10 minutes.

Katnips of 1940
(Columbia)
Good

One of the Krazy Kat cartoon series, produced by Charles Mintz for Columbia release, this subject is good entertainment of the animated variety. Telling the story of the would-be musical comedy star who gets her chance when the real star becomes suddenly indisposed, the number is amusing.—Running time, 7 minutes.

Songs of the Colleges
(RKO Radio)
Timely Subject

There is a definite timeliness, which becomes its strongest asset, in this Headliner subject. The popular and for most part well known songs of 13 of the country's leading colleges, such as Army, Navy, Harvard, Cornell, Southern California, Notre Dame, are played effectively by Hal Roberts and his Trojan Band of Southern California, while as a background are pictured scenes on the campuses, and of the athletes in action, with a large part of the background devoted to shots of major football games, which accounts for the timeliness of the subject.—Running time, 15 minutes.

Trapeze Artist
(Columbia)
Entertaining

The by now famous "man on the flying trapeze" is here done in animated cartoon fashion, with considerable entertainment resulting. The musical accompaniment is, of course, the riotous song itself. The subject, one of the Charles Mintz-produced Krazy Kat series, is clever and entertaining.—Running time, 7 minutes.

Dumb-Bell Letters
(RKO Radio)
Laughs

The third in this series is another group of letters, supposedly authentic, sent to various business houses, and taken from the collection, "Dumb Belles Lettres," of Juliet Lowell. Very short, the subject, in its reproduction of the actual letters, is nevertheless almost certain to provide a laugh or two for almost any audience.—Running time, 4 minutes.

Laughing with Medbury In the Arctic
(Columbia)

In this number of the series produced by Walter Futter for Columbia release, John P. Medbury offers his intended amusing explanatory dialogue in accompaniment to a series of stock shots of the Arctic regions. A fair subject.—Running time, 10 minutes.

Grandfather's Clock
(RKO Radio)
Amusing Novelty

There is entertainment, especially for the youngsters, in this new series of Toddle Tale cartoons, which feature a combination of screened tots and animated material. In this subject, two infants are playing with an alarm clock when the grandfather's clock reprimands them and tells them the story of the clocks, which is animatedly reproduced. An engaging and entertaining novelty subject.—Running time, 10 minutes.

Marching With Science
(Fox)
Good

Somewhat lacking in the breath-taking thrill of the earlier numbers of this series, by reason of the subject matter, this is nevertheless of definite interest, as the newsreel cameraman records the efforts of science to learn the secrets of nature and apply them to the needs of man. Highly effective is the closing sequence which pictures the naturally expert maneuvering of the lowly spider, as he spins his perfect web, ensnares unwary insects, and binds them fast. An interesting subject.—Running time, 9 minutes.

Bric-a-Brac
(RKO Radio)
Fair Comedy

For those among the audience who find a special kind of enjoyment in the trials and tribulations of the hen-pecked and short tempered Edgar Kennedy, this will probably be found entertaining. In general the laughs are occasional, the comedy fair, as Kennedy, forced by chattering wife Florence Lake and annoying mother-in-law Dot Farley, aided and abetted by brother-in-law, tries to build a cabin in the mountains, with a fireplace of his own design, with the expected disastrous results.—Running time, 19 minutes.

Men in Black
(Columbia)
Fair Burlesque

In the nature of a burlesque on the medicos in a hospital, this number of the Broadway Comedies series has as its principal players and entertainers the three Ted Healy stooges, Larry Fine and Jerry and Moe Howard, as internes in a hospital. Their ridiculous antics are occasionally amusing, the short rating as a fair comedy.—Running time, 19 minutes.

If This Isn't Love
(RKO Radio)
Melodious

Considerable attractive melody, and a trivial story make up this short subject, featuring Walter Wolfe, some time of the New York musical stage, and the possessor of an effective singing voice. As the musical star beset by clamoring femininity, Wolfe accidentally meets Hazel Forbes and pursues her with much song but little success. To spite her, he indulges in an intrigue with Dorothy Lee, gets mixed with her husband, but finally explains satisfactorily to Miss Forbes. It is fairly entertaining. —Running time, 22 minutes.

Polo Thrills
(Columbia)
Lively Action

There is plenty of action in this number of the World of Sport series, picturing the training of the amazingly clever ponies used in polo and those same animals later in action on the field. The closing sequences show parts of a match between teams representing the United States and Great Britain in a fast international scrap. A good subject.—Running time, 10 minutes.

Pastry Town Wedding
(RKO Radio)
Good

One of the Rainbow Parade, all-color cartoons, this subject should be found especially entertaining by the children, with its clever and conspicuously colored pictures of the tiny inhabitants of Pastry Town busily at work baking. When one saves a girl from an angry bee, she consents to marry him and the small makers prepare an enormous cake for the occasion. An entertaining cartoon, made more effective by the lavish use of color.—Running time, 8 minutes.

THE HOLLYWOOD SCENE

TRIBUTE PAID EMANUEL COHEN
AIDING FREELANCE ACTOR GROUP
O'HERON ASSOCIATE PRODUCER
15 FILMS FINISHED, SIX STARTED

By VICTOR M. SHAPIRO
Hollywood Correspondent

The banquet to Emanuel Cohen, given by Paramounteers last Friday night at the Ambassador, broke or bent many Hollywood precedents so badly that it's now being referred to as an event instead of just news.

The first tradition blasted was that the studio toilers flung the festival for and to Mr. Cohen, and each attending paid for the privilege. Hollywood custom, prior to this, has dictated that a chieftain summon the help "by royal command."

Then there was the panning and toasting of Mr. Cohen in the manner of Washington's Gridiron soirees. From all appearances, Mr. Cohen took a genuine delight in the sly humor and agile thrusts. He paid a sincere tribute to his co-workers.

Beneath a veil of DeMillian humor, Cecil Blount recounted Cohen's three years leadership of Paramount Productions.

A. M. Botsford, who acted as toastmaster, made Hollywood conscious, as New York long has known, that he is one of the wittiest of after dinner speakers in the industry.

When the "Pictureless Newsreel" was being heard, with gags aimed at the guest of honor, a columnist ventured that the Cohen dinner might start a new cycle of banquets to act as "Hollywood safety-valves," where roasting, as well as toasting, would supersede panegyrics and puffs, although all at the table agreed that most of Hollywood executives "can't take it" as Mr. Cohen did.

▽

Exhibitors Finding Skolsky Helpful

Exhibitors residing in cities where a local newspaper runs the syndicated articles of Sidney Skolsky, who conveys from Hollywood fact stories of pictures and people for the New York *Daily News,* are relaying back information to the colony that they find Skolsky's stuff useful by fitting his pieces into their Hollywood jigsaw puzzle, the color fully dovetailing with authentic trade facts. They explain that his daily pieces concern themselves with authentic film news.

▽

News Flashes

Radio studios will break ground shortly for a new office building which would house executives and clerical forces in the event RKO moves its distribution headquarters here. Herman Zohbel, the companies' treasurer of both distribution and production, already is ensconced in the main administration building, where he will make his permanent headquarters. William Mallard, general counsel, arrived this week for conferences.

* * *

Fox is planning to film "Dante's Inferno" in color with Harry Lachman directing and production starting by November 5.

* * *

Walter Wanger became much upset last week over persistent reports that his production of "The Vanishing President" is filled with propaganda. "There is not the slightest semblance of that in the story," declared Wanger. "It is a romantic mystery."

The Code Authority has set up a standing committee to receive and adjudicate complaints from the freelance actor group making below $150 a week. C. H. Vanderlip, vice-president of the Bank of America, has been appointed to sit in for the public. Charles Hubbard, personnel manager of Universal studios, will represent the producers, George Hays the players.

* * *

Frank O'Heron, upon the arrival of Ned Depinet and Herman Zohbel here last week, was relieved of his post as vice president in charge of studio operation and becomes an associate producer of Radio. His first assignment will be "Cape Cod," while Joseph J. Nolan, former assistant to B. B. Kahane, will take over the duties of Mr. O'Heron in handling all commitments and agency dealings. The title of vice president in this particular position has been dropped.

* * *

The Academy's Actors-Adjustment committee awarded Lupe Velez a claim of $7,500 against William Rowland Productions, Inc., for failure to live up to the agreement to employ the actress on a minimum three weeks guarantee. The defendant's only alternative is to appeal to the Actor's conciliation committee and fight it out in the courts.

▽

15 Features Completed

Rapidly transforming Hollywood's recent production spurt into screen merchandise, fifteen features were completed in the past week as only six were started. In the unusual clean up Columbia is credited with four; Paramount three; Warner two and Fox, MGM, Radio, Monogram, Invincible and Walter Wanger Productions one each. Of the new pictures MGM has two, as has Warner, with Paramount and Fox one each.

First of the Columbia features completed was "Spring 3100," in which Nancy Carroll, George Murphy, Donald Cook, Inez Courtney, Arthur Hohl and Raymond Walburn are featured. "Fugitive Lady," presenting Neil Hamilton, Florence Rice, Donald Cook, Clara Blandick and Nella Walker, was next in line. "State Out" features Bruce Cabot and Judith Allen. Last of the quartet, "White Lies," presents Walter Connolly, Fay Wray, Victor Jory, Leslie Fenton and Irene Hervey.

Of the new Paramounts, two are musical comedy romances and the third is a straight comedy. "Here Is My Heart" again teams Bing Crosby and Kitty Carlisle, with Alison Skipworth, Roland Young, Reginald Owen, William Frawley and Cecilia Parker in support. In "College Rhythm" Joe Penner, radio and vaudeville notable, is introduced in a cast that features Lanny Ross, Jack Oakie, Helen Mack, Lyda Roberti, Mary Brian, George Barbier and Franklin Pangborn. "It's a Gift" again teams W. C. Fields and Baby LeRoy and presents Kathleen Howard, Jean Rouveral, Spencer Charters and Tammany Young.

"Concealment," starring Barbara Stanwyck with Warren William, was completed at Warner. The supporting cast includes Douglas Dumbrille, Glenda Farrell, Henry O'Neill and Grant Mitchell. Also transferred to the cutting room was "Racing Luck," the cast of which includes Lyle Talbot, Mary Astor, Roscoe Karns, Henry Kolker, Frankie Darro, Gavin Gordon, Clarence Muse and Bradley Page.

At Fox, "Hell in the Heavens," featuring Warner Baxter, Conchita Montenegro, Herbert Mundin, J. Carrol Naish, Ralph Morgan and Russell Hardie, was finished.

MGM's contribution to the completed quota was "Evelyn Prentice," starring Myrna Loy and William Powell, with Una Merkel, Isabel Jewel, Henry Stephenson and Ed Brophy heading the supporting cast.

Radio checked in with "Girl of the Islands." In this Steffi Duna, Regis Toomey and Lionel Belmore are featured, and Mitchell Lewis, Raymond Hatton, Gilbert Emery and Charles Middleton also will be seen.

At Monogram "Sing Sing Nights" joined the parade with a cast that lists Conway Tearle, Hardie Albright, Boots Mallory, Mary Doran, Berton Churchill and Ferdinand Gottschalk. Matching this independent activity was Invincible with "The Port of Lost Dreams." This picture's cast is headed by Bill Boyd, Lola Lane, Ed Gargan and Harold Huber.

The last of the fifteen came from the newly formed Wanger Productions, Paramount release, when "The President Vanishes" was finished. The cast is very extensive. Arthur Byron, Janet Beecher, Paul Kelly, Peggy Conklin, Edward Arnold, Andy Devine and Irene Franklin are among the principals.

Better Than Usual

Though few, all the newly started productions appear to be in the unusual entertainment class. At MGM "The Night Is Young" started. The cast is made up of Ramon Novarro, Evelyn Laye, Edward Everett Horton, Charles Butterworth, Stuart Erwin, Rosalind Russell, Una Merkel, Cecilia Parker, Donald Cook, Henry Stephenson and Herman Bing. At the same time "Backfield" got underway with Robert Young, Ted Healy, Leo Carrillo, Stuart Erwin, Preston Foster, Maureen O'Sullivan and Russell Hardie.

Both the new Warners are musicals. "Golddiggers of 1935" features Dick Powell, Gloria Stuart, Frank McHugh, Winifred Shaw, Hugh Herbert, Adolphe Menjou, Dorothy Dare and Glenda Farrell. "Sweet Music" stars Rudy Vallee, with Ann Dvorak, Ned Sparks, Joseph Cawthorn, Allen Jenkins, Alice White, Al Shean, Helen Morgan and Robert Armstrong included.

Paramount's new vehicle is "Father Brown, Detective." The cast includes Walter Connolly, Paul Lukas, Gertrude Michael, Robert Lorraine, Una O'Connor and E. E. Clive. At Fox, "Bright Eyes" went before the cameras. Shirley Temple is the natural big number in this, although the cast numbers James Dunn, Judith Allen, Lois Wilson, Dorothy Christy, Theodore Von Eltz and Jane Withers.

NO SUNDAY BEER, FILMS ATTACKED

Something of spite must have been in the minds of those holding beer-selling licenses in Portland, Ore. Because of a ban on the sale of beer on Sunday, those affected have dug into the archives and resurrected a 25-year-old closing law, bringing action to close all theatres on Sunday.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

WHITE LIES

Columbia

This is a story of screaming newspaper headlines. Triumphs for their publisher, they bring catastrophe as his daughter is charged with murder, only to have the man upon whom the publisher not only has vent his ire but made the beneficiary of his influence, unravel the mystery and save the ink-maniac from being scooped.

The original story and screen play are by Harold Shumate, previously credited with the scenarios on "Crime of Helen Stanley," "Hell Bent for Love," "One Is Guilty" and "Voice in the Night." Direction is by Leo Bulgakov, who directed "One Sunday Afternoon" on the New York stage, making his first Hollywood effort.

The five principal players are Walter Connolly, currently in "The Captain Hates the Sea" and "Whom the Gods Destroy;" Fay Wray, now in "Affairs of Cellini," her latest Columbia picture "Black Moon"; Victor Jory, seen in many Fox pictures; Leslie Fenton, in "I Believed in You," and Irene Hervey, in "Three On a Honeymoon." Other players are Robert Allen, William Demarest, Oscar Apfel, Mary Foy, Kathrine Ward and Harry C. Bradley.

The story calling for plenty of excitement and thrill, along with a rather novel romantic angle, not only offers a good title with which to work, but the current popularity of Walter Connolly serves as a valuable asset for name purposes. One punch sequence which can be commercially capitalized, is the situation which finds the publisher tempted to sacrifice his fetish for scareheads when his own daughter would be their subject.

MURDER IN THE CLOUDS

Warner

From the title it is easily gleaned that this story is one of mystery melodrama in the skies. Involving situations fraught with intense excitement, breath-taking suspense, vivid sequences of aerial acrobatics, liberal dashes of hokus-pokus comedy, and a companionate love interest angle, it is not only a yarn of several murders but an action adventure crowded with high theatre.

The story and screen play are by Roy Chanslor, who wrote "Hi, Nellie," and Dore Schary, scenarist on "Fog," "Fury of the Jungle" and "He Couldn't Take It." Direction is by D. Ross Lederman, a specialist in producing exciting entertainment.

The cast is composed of familiar Warner players. Lyle Talbot, currently in "The Case of the Howling Dog," and Ann Dvorak, now in "Gentlemen Are Born," have the leads. In support roles corresponding to their established screen characters, are Gordon Wescott, Charles Wilson, George Cooper, Arthur Pierson, Henry O'Neill, Russell Hicks, Clay Clement, Edward McWade, Wheeler Oakman and Robert Light.

Promising to be an unsual attraction for those who like the fast moving, mystery shrouded, exciting color of dirty work at the aerial crossroads, the story mixes its heroes and villains in amazing fashion. A tube containing a secret super-TNT explosive is the cause of it all. As such, the picture calls for a brand of excitement provoking showmanship in publicity and gag exploitation that not only consolidates the interest of the youngsters, but also that of the lovers of thrill-adventure entertainment as well.

FUGITIVE LADY

Columbia

Dramatic romance is given a unique twist in this story. A girl, her dream of love blighted by an unusual circumstance, is sentenced to jail for a crime of which she has no knowledge. The train is wrecked, she is believed dead, only to live as another woman whirled into an amazing situation, in which the menaces to her first love appear again to threaten her happiness.

The original story and screen play are by Herbert Asbury and Fred Niblo, Jr. Niblo was associated with "Whom the Gods Destroy" and "The Hell Cat." The director, Al Rogell, recently made "Fog," "Hell Cat" and "No More Women."

A newcomer, Florence Rice, daughter of Grantland Rice, the noted sports writer, makes her screen debut in the heroine role opposite Neil Hamilton. Supporting players include Donald Coo, Clara Blandick, Nella Walker, William Demarest, Matt McHugh, Wade Boteler, Ernest Wood, Rita LeRoy and Rita Gould.

Story content and situations afford possibilities for unusual exploitation. Outstanding is the railroad wreck sequence in which the heroine, believed killed by authorities, lives to be accepted in the place of an adventuress as the hero's wife. There are also the closing sequences in which the girl frustrates a robbery that would disclose her real identity and does throw the man who was responsible for her trouble into the hands of the law.

SING SING NIGHTS

Monogram

On paper this production promises to be an unusual showmanship feature. A rather careful examination indicates that the story itself, rather than personnel, writing or directorial credits, is the peg upon which much unusual interest creating material can be hung.

"Sing Sing Nights" is probably the most widely read work of Harry Stephen Keeler, who has a score or more of mystery fiction novels to his credit. The screen play is by Marion Orth, recently associated with "Charlie Chan's Greatest Case," and Charles Logue. The director, Lew Collins, has specialized in production of thrilling melodramas.

The names in the cast are essentially of screen personalities, as Conway Tearle, Hardie Albright, Boots Mallory, Jameson Thomas, Mary Doran, Ferdinand Gottschalk, Berton Churchill, Lotus Long, Henry Kolker, Richard Tucker and George Baxter are listed.

Actually the yarn is three stories in one. Three men confess a murder and are sentenced to death. As is obvious from the story each tells, public feeling runs high and an investigation is demanded, as it can only be that one is guilty and two innocent. Then, with retrospect the medium, the three stories are told. Sing Sing death house being the primary locale, the story reverts to a revolution-torn South American country where one of the condemned tells that he killed the famous correspondent because he had stolen his wife. The latest scientific crime detection apparatus being used, retrospect takes the story to the interior of China where the second accused confesses that he killed because the dead man had ruined his Oriental romance. Flashbacks to death row bring the story to the realm of big business, where the third maintains he killed because his love likewise had been stolen.

The climax leaves the audience to decide which is actually guilty as they know each one's motive. From the standpoint of radical departure from formula, the curiosity that is aroused by the title opens the doors wide to a different and effective line of exploitation whose only limit is ingenuity.

EAST RIVER

Fox

Much that is of unique interest is readily evident in this production. Primarily the story is a different type adventure dramatic romance thriller in which there is a potent appeal to women. It's a story of he-men who pursue the dangerous calling of driving and building tunnels under river beds; the drama of men constantly facing death and the women they love who help them forget.

It is adapted from a novel by Borden Chase, in collaboration with Edward J. Doherty, which is appearing currently as a serial in *Argosy* Magazine. The screen play is by Chase, assisted by Howard Irving Young, who is credited with the screen play of the forthcoming Fox feature, "Music in the Air." Direction is by Raoul Walsh, who handled the picture's stars, Edward Lowe and Victor McLaglen, in their first big picture, "What Price Glory," and is noted for many other outstanding productions.

With Lowe and McLaglen teamed in a somewhat different association, the supporting cast of principals includes Marjorie Rambeau, Charles Bickford, Grace Bradley, George Regas, Roger Imhof, the veteran star of the silents, George Walsh, Warner Richmond, Olin Howland, Jack Wallace and James Donlan. Hundreds of extras also appear.

The story is a graphic portrayal of thrill drama. The chief setting is an authentic reproduction of a tunnel being bored under the East River. The menace is the river itself. All the scientific and mechanical paraphernalia and its use to insure safety are demonstrated. The

(*Continued on following page, column* 1)

CUTTING ROOM

(Continued from preceding page)

dangers to which the "sandhogs" are subject are dramatically portrayed, as there are fires, blows when water seeps through weak strata to flood the chamber, compression and depression chambers, emergency man-locks, the "boils," the bends.

Against this background the romantic story is told; that of men who find that the joy, love, laughter and music of feminine companionship is the only thing making life worth living.

THE WHITE PARADE

Fox - Jesse Lasky

The title of this story only vaguely hints its character. While there have been previous nurse-hospital stories, this is the realistic romance and drama of the embryo nurse, dealing with the training period of her career, during which she comes face to face with the beginning of life and its end and all the pathos, tragedy, joy and triumph in between. Yet it is a love story, promising unusual feminine appeal, in which the principal character's desire to serve humanity comes into conflict with the natural human, womanly emotions.

The story is adapted from a recently published novel by Rian James. While this has been widely read, it is well to remember that many deletions and alterations have been made in the screen play, which is by James and Jesse Lasky Jr. The adaptation is by Sonya Levien, who collaborated on "State Fair," "Cavalcade," "Berkeley Square" and "Change of Heart," and Ernest Pascal, who was associated similarly with "As the Earth Turns." Direction is by Irving Cummings, maker of the recent "Mad Game" and "I Believed In You."

Loretta Young, currently in "Caravan" and "Rothschild," is teamed with John Boles in the leading roles. Supporting players are well-known with only minor exceptions. Listed are Dorothy Wilson, recently in "His Greatest Gamble," Muriel Kirkland, in "Nana," "Little Man, What Now" and "Sailor Beware"; Astrid Allwyn, now in "Servants' Entrance," Frank Conroy, Jane Darwell, now appearing in "Happiness Ahead," Frank Melton, seen in many Will Rogers pictures, Walter Johnson, a newcomer, Sarah Haden, Joyce Compton and June Gittleson.

Angles worthy of showmanship note are the facts that the picture is dedicated to Florence Nightingale and has the endorsement of the American Nurses Association.

SWEET ADELINE

Warner

This is another elaborate and spectacular musical, for which this company is noted. It is taken from the Broadway musical comedy hit by Oscar Hammerstein II and Jerome Kern. Motivated by a charming love story, it runs the gamut of rollicking comedy, thrilling episodes, conflicting romance and colorful new spectacle features in which hundreds of girls take part in dances staged by Bobby Connolly.

The screen play is by Erwin Gelsey, who adapted "Gold Diggers of 1933" and "Flying Down to Rio." Direction is by Mervyn LeRoy, who made "Gold Diggers." The show is packed with catchy music and songs. Irene Dunne, whose singing in "Stingaree" created a memorable impression, is starred, presenting five Jerome Kern song numbers. In support will be seen Donald Woods, who appeared in several recent Warner pictures; Hugh Herbert, Ned Sparks, Joseph Cawthorn, Louis Calhern, Winifred Shaw, Nydia Westman, Dorothy Dare, seen in "Happiness Ahead" and featured as she solos "Do the Polka, Dot"; and Phil Regan, alone singing "Molly O'Donoghue" and with Miss Dunne in two numbers.

The story, not that of the song "Sweet Adeline," is located in a Hoboken beer garden in 1898. It's a comedy yarn of complicated romance in which the love that should be eventually triumphs. Three extravagant spectacles are featured: "Lonely Feet," a swing number and the Irish atmosphered "Molly O'Donoghue." All have as background elaborate and new sets and glow with the glamour of hundreds of dancing girls.

Every indication is that there will be plenty in this production with which to work. Potentially it promises to be a showmanship attraction with interest creating possibilities rivaling any previously presented.

FORSAKING ALL OTHERS

Metro-Goldwyn-Mayer

With Joan Crawford, Clark Gable and Robert Montgomery headlining this production's cast, there seems to be name value enough for anyone. The story, intriguing comedy romance drama, is of the character that patrons currently are demonstrating as a favorite. The combination should make the task of creating wide popular interest a simple job.

"Forsaking All Others" is adapted from a successful stage play by Frank Cavett and Edward Roberts. The screen play is by Joseph Manciewicz, recently credited with "Manhattan Melodrama." William S. Van Dyke, maker of the surprisingly popular "The Thin Man," is the director.

Records of the starring trio needing no detailing, attention should be paid to the supporting players. Billie Burke and Charles Butterworth, currently in "Bulldog Drummond Strikes Back," are featured. Included among the other players are such wellknown performers as Ted Healy, Ed Brophy, Rosalind Russell, Louise Henry and Arthur Treacher. Others are Forrester Harvey, Lillian Harmer, Greta Mayer, Tom Ricketts, Clarence Wilson and Sydney Bracey.

In the story, Montgomery, who has beaten Gable to their mutual goal, runs out on Joan Crawford on their wedding night. In marrying another, he leaves the deserted bride to the solace of Gable's platonic but affectionately ambitious friendship. Getting no bargain, he returns to Miss Crawford after his divorce and the old spark flames anew. Again their marriage is scheduled. This time, however, it's the girl who has a change of heart and leaves the bridegroom at the altar to dash after Gable, who is returning to Europe.

A smart story is enacted by a cast sparkling with outstanding names.

Brient Quits Loew's, Is With Thalhimer in Richmond

Elmer H. Brient has resigned as manager of Loew's theatre in Richmond and has joined the Morton G. Thalhimer interests now operating the Capitol and State, first runs, and the Grand, Venus and Bonton, subsequents. George Arthur Jones, formerly at Loew's in Wilmington, has replaced Mr. Brient.

Samuel Craver, of Norfolk, operating a circuit in Virginia, is figuring in a deal which will give him operation of the Lyric in Richmond, with a 15-cent admission planned. The deal has called a halt to proposed admission boosts in the city, with the possibility that reductions, instead, are now in order.

Brilant Joins Variety

Arthur Brilant, former Paramount scenarist and veteran motion picture publicist, has joined the New York staff of *Variety*, succeeding Tom Waller, now with Paramount's New York publicity staff.

Amity Opens New Offices

Amity Pictures, of which John M. Crinnion is vice-president, has established two additional exchanges, at St. Louis and Des Moines, making a total of 30 exchanges

STORY SALES

(Week Ending October 13th)

SOURCE OF MATERIAL

COMPANY	ORIGINAL	BOOK	PLAY	TOTAL FOR WEEK
Columbia	1	..	..	1
Fox	1	..	..	1
Frankwyn (Fox)	..	..	1	1
Metro	..	2	..	2
Monogram	1	1	..	2
Paramount	2	..	..	2
Radio	..	1	..	1
Warners	1	..	..	1
TOTAL FOR THE WEEK	6	4	1	11
TOTAL SINCE SEPT. 1	39	54	9	102

ALL HIS GEESE ARE SWANS, original, by Charles S. Belden and Frederick Stephani, purchased by Columbia.

DAWN OF RECKONING, book, by James Hilton, purchased by Metro.

DESERT CASTLE, original, by E. E. Paramore, Jr., purchased by Paramount.

EAGLET, a play, purchased by Frankwyn (Fox), for Eva LaGallienne and Ethel Barrymore.

FIVE LITTLE PEPPERS, original, by Mrs. Harriet M. Lothrop, purchased by Monogram.

GUNS, original, by E. E. Paramore, Jr., purchased by Paramount.

LOVE WITHOUT WORDS, original, by Max Magnus, purchased by Fox for Erich Pommer's direction.

POLICE ESCORT, original, by Richard Lisle and Martin Mooney, purchased by Warners as a possible vehicle for James Cagney and Phil Regan.

SONG OF THE FLESH, book, by Ruth Cummings, purchased by Metro.

TAMING OF ZENAS HENRY, book, by Sara Ware Bassett, purchased by Radio.

TWO YEARS BEFORE THE MAST, book, by Richard Henry Doran, purchased by Monogram.

Seek Reorganization Of Chicago Circuit

A creditors' petition has been filed in Chicago federal court, asking a reorganization of the Lubliner and Trinz Corporation, under Section 77-B of the new bankruptcy law. The company formerly operated a group of Chicago theatres. Liabilities were listed at $1,239,000 and assets at not in excess of $500,000.

Franklin Sets New Play

"The Eaglet," historical play which will be produced on Broadway by Harold B. Franklin and Arch Selwyn, will be adapted for the screen and produced in the East as the second of the two-picture deal with Fox. Ethel Barrymore and Eva LeGallienne will head the cast on stage and screen.

Leff-Meyers Open Office

Leff-Meyers, owners of the Lido, De Luxe, Fenway and Radio theatres in New York, have opened offices in the Kings Towers Building on West 48th street.

Freedman Owns "Newslaughs"

Herman B. Freedman, producer of the Irvin S. Cobb "Newslaughs," is now sole owner of the stock of Newslaugh, Inc., having purchased the interests of H. L. Cohen in the firm.

WHAT YOUR PROG



Thrilling over a million readers of the Literary Digest weekly — now thrilling millions more on the screen!

THE SPICE OF LIFE

The week's best jokes, gags, wisecracks and humor, carefully edited and presented in a manner that will get roars from any audience!

Produced by Mentone Productions, Inc.

SCREEN SNAPSHOTS

3 ★ ★ ★ — *Liberty Magazine*

Here are the first 3 uproarious and riotous 2-reelers of Columbia's 26 for 1934-35!

MEN IN BLACK

with the Three Stooges! Good for a million laughs!

"Goofy laughs . . . broad laughs. Based on the goofy motif." *FILM DAILY*

IT'S THE CATS

with Andy Clyde! Funniest short he's made!

"Really funny." *FILM DAILY*

COUNSEL ON DE FENCE

with Harry Langdon. The famous Langdon pan will have them in the aisles!



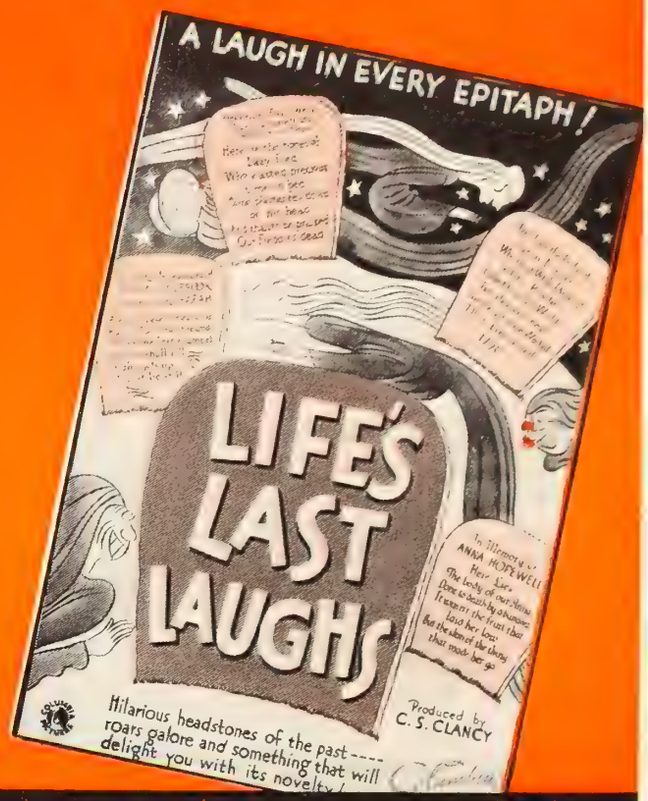
SCRAPPY • KRAZY KAT • WORLD OF SPORTS • SCREEN

COLUMBIA

RAM NEEDS MOST!

A laugh in every epitaph! The screen's newest novelty—making new friends wherever shown!

LIFE'S LAST LAUGHS



The surprise short of the year! Panicked them at Radio City Music Hall when first shown there and a sure-fire hit on any program.

"Interestingly presented." *FILM DAILY*

Produced by C. S. Clancy

"Screen Snapshots catch the spirit of the town. If you can't afford a ticket to America's last carnival, they supply a delightful substitute. Better than a trip to movieland, they take you to almost everything you'd care to see in the land you've read so much about . . . Splendidly photographed, these shots are breezy, intimate. The most honest and certainly the most entertaining guide to be found . . . deserves a welcome to the cream of the short subject crop."



A riotous blend of color, music, comedy and novel effects!

COLOR RHAPSODIES

1. HOLIDAY LAND. Will add a delightful dash of spice to the well-balanced program.

2. THE SHOEMAKER AND THE ELVES. Another tuneful, colorful and delightful novelty with an appeal for young and old.

Produced by Charles Mintz

SNAPSHOTS • LAUGHING WITH MEDBURY

P I C T U R E S

COLUMBIA PICTURES

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 13, 1934, from 101 houses in 18 major cities of the country, reached $1,076,487, a decrease of $16,812 from the total for the preceding calendar week, ended October 6, when 97 houses in 17 cities reported an aggregate gross of $1,093,299.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933. (Dates are 1933 unless otherwise specified)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	2,900	25c-50c	"Wake Up and Dream" (Univ.)	18,000	"Charlie Chan in London" (Fox)	18,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Belle of the Nineties" (Para.) and "Big Hearted Herbert" (W.B.)	10,500	"Now and Forever" (Para.) and "Case of the Howling Dog" (W. B.)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-9 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"The Count of Monte Cristo" (U. A.) (4th week)	17,000	"The Count of Monte Cristo" (U. A.) (3rd week)	16,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Outcast Lady" (MGM) and "Have A Heart" (MGM)	17,500	"The Barretts of Wimpole Street" (MGM) (2nd week)	16,000	Low 3-11 "When Strangers Marry"	12,000
Metropolitan	4,350	30c-65c	"Madame DuBarry" (W.B.)	32,000	"Cleopatra" (Para.)	32,500	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"Belle of the Nineties" (Para.) and "Big Hearted Herbert" (W. B.)	11,000	"Now and Forever" (Para.) and "Case of the Howling Dog" (W. B.)	10,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"The Last Gentleman" (U. A.)	16,700	"Dr. Monica" (W. B.)	14,800	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Born to Be Bad" (U.A.) and "Hat, Coat and Glove" (Radio)	6,800	"This Man Is Mine" (Radio) and "The Personality Kid" (W. B.)	5,300	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Servants' Entrance" (Fox)	7,400	"Belle of the Nineties" (Para.) (2nd week)	8,500	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"The Barretts of Wimpole Street" (MGM)	9,300	"The Count of Monte Cristo" (U.A.)	8,900	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"One More River" (Univ.) and "Affairs of a Gentleman" (Univ.)	6,500	"One Night of Love" (Col.) (3rd week)	9,300	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"Belle of the Nineties" (Para.) (2nd week)	12,000	"Belle of the Nineties" (Para.) (1st week)	10,000	.....	
Chicago	4,000	35c-68c	"Girl from Missouri" (MGM)	35,000	"Servants' Entrance" (Fox)	52,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Garrick	900	25c-40c	"Death on the Diamond" (MGM)	5,000	"Dames" (W. B.)	4,000	.....	
Oriental	3,940	25c-40c	"Ladies Should Listen" (Para.)	17,000	"Bulldog Drummond Strikes Back" (U. A.)	13,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"The Fountain" (Radio)	22,000	"The Age of Innocence" (Radio)	22,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Chained" (MGM) (2nd week)	16,000	"Chained" (MGM) (1st week)	17,000	High 9-15-34 "Dames"	23,000
							Low 8-18-34 "Paris Interlude"	6,000
State-Lake	2,776	20c-35c	"Call It Luck" (Fox)	14,000	"Romance in the Rain" (Univ.)	14,000	High 9-8-34 "Most Precious Thing in Life"	19,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"The Last Gentleman" (U.A.) (2nd week)	11,000	"The Last Gentlemen" (U.A.) (1st week)	16,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"One More River" (Univ.)	3,000	"Charlie Chan in London" (Fox)	4,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Judge Priest" (Fox) (2nd week)	8,500	"Judge Priest" (Fox) (1st week)	15,000	High 10-21 "East of Fifth Avenue"	30,000
RKO Palace	3,100	30c-44c	"Big Hearted Herbert" (W. B.) (30c-60c)	15,000	"British Agent" (F. N.)	10,000	Low 6-10 "Circus Queen Murder"	2,900
							High 3-3-34 "It Happened One Night"	28,000
State	3,400	30c-44c	"The Count of Monte Cristo" (U.A.)	16,000	"Scarlet Empress" (Para.)	8,000	Low 8-19 "No Marriage Ties"	4,200
							High 8-19 "Tugboat Annie"	26,000
Stillman	1,900	30c-44c	"Barretts of Wimpole Street" (MGM) (2nd week)	5,000	"Barretts of Wimpole Street" (MGM) (1st week)	7,500	Low 6-24 "The Eagle and the Hawk"	5,000
							High 9-15-34 "Chained"	10,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Count of Monte Cristo" (U.A.) (2nd week)	3,000	"The Count of Monte Cristo" (U.A.) (1st week)	5,000	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love"	1,200
Denham	1,500	25c-50c	"Crime Without Passion" (Para.)	3,000	"Belle of the Nineties" (Para.) (2nd week)	6,000	High 9-29-34 "Belle of the Nineties"	16,500
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"The Barretts of Wimpole Street" (MGM)	7,500	"Judge Priest" (Fox)	10,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"The Dragon Murder Case" (F.N.)	5,500	"His Greatest Gamble" (Radio)	3,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,700
Paramount	2,000	25c-40c	"Judge Priest" (Fox)	3,000	"Pursued" (Fox) (3 days)	500	High 4-1 "The Kid From Spain"	7,000
					"Our Daily Bread" (U. A.) (4 days)	700	Low 10-6-34 "Pursued" and "Our Daily Bread"	1,200
Hollywood								
Pantages	3,000	25c-40c	"A Girl of the Limberlost" (Mono.)	4,200	"Charlie Chan in London" (Fox) and "Redhead" (Mono.)	3,800	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-65c	"Desirable" (W. B.) (6 days)	7,300	"The Fountain" (Radio)	8,200	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000

[THEATRE RECEIPTS--CONT'D]

Indianapolis

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)	
Apollo	1,100	25c-40c	"Judge Priest" (Fox) (2nd week)	6,000	"Judge Priest" (Fox) (1st week)	7,500	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	25c-40c	"The Dragon Murder Case"(F.N.)	4,000	"The Richest Girl in the World" (Radio)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,133	25c-40c	"One Night of Love" (Col.)	10,000	"Cleopatra" (Para.)	8,000	High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns"	2,500
Lyric	2,000	25c-40c	"Big Hearted Herbert" (W.B.)	7,500	"The Dude Ranger" (Fox)	8,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The Last Gentleman" (U.A.)	5,000	"Outcast Lady" (MGM)	4,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 8-18'34 "Straight Is The Way"	3,500

Kansas City

Mainstreet	3,049	25c-40c	"A Lost Lady" (F. N.) (7 days and Sat. midnite show) (25c-50c)	9,000	"The Age of Innocence" (Radio) (7 days and Sat. late show)	5,500	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c-40c	"Death on the Diamond" (MGM) (7 days and Sat. midnite show)	9,700	"Outcast Lady" (MGM) (7 days and Sat. midnite show)	8,800	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Kansas City Princess" (W. B.) (7 days and three extra shows)	7,000	"Belle of the Nineties" (Para.) (6 days and Sat. midnite show) (2nd week)	5,200	High 10-21 "I'm No Angel"	20,000
							Lot 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c-35c	"There's Always Tomorrow" (Univ.) (7 days and Sat. midnite show)	9,100	"Million Dollar Ransom" (Univ.) (7 days and Sat. midnite show)	8,000	High 9-22-34 "One Night of Love"	13,000
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"A Girl of the Limberlost" (Mono.)	3,900	"Servants' Entrance" (Fox)	4,800	High 9-8-34 "Handy Andy"	8,500
							Low 7-1 "Lilly Turner"	1,600

Los Angeles

Loew's State	2,416	30c-55c	"Caravan" (Fox)	19,750	"Judge Priest" (Fox)	14,300	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"The Lemon Drop Kid" (Para.)	14,837	"Belle of the Nineties" (Para.)	21,780	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-65c	"Desirable" (W. B.) (6 days)	4,000	"The Fountain" (Radio)	6,600	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-40c	"Kansas City Princess" (W.B.) and "Name the Woman" (Col.) (6 days)	7,100	"Housewife" (W. B.) and "The Defense Rests" (Col.)	6,700	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000

Minneapolis

Century	1,650	25c-40c	"The Barretts of Wimpole Street" (MGM) (35c-55c)	6,000	"Bulldog Drummond Strikes Back" (U. A.)	4,300	High 9-13-34 "The Barretts of Wimpole Street"	6,000
							Low 9-29-34 "The Cat's Paw"	2,500
Lyric	1,238	20c-25c	"Death on the Diamond" (MGM)	1,500	"Friends of Mr. Sweeney" (W.B.)	1,800	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"The Defense Rests" (Col.)	6,000	"The Richest Girl in the World" (Radio)	5,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Judge Priest" (Fox)	6,500	"Servants' Entrance" (Fox)	6,200	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
Time	300	25c-35c	"Young and Beautiful" (Mascot)	2,500	"I Give My Love" (Univ.)	2,500	.....	.....
World	400	25c-75c	"There's Always Tomorrow"(Univ.)	3,000	"The Ghoul" (Gaumont-British) and "All For Love" (State Rights)	2,500	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000

Montreal

Capitol	2,547	25c-60c	"Caravan" (Fox) and "The Human Side" (Univ.)	10,500	"Judge Priest" (Fox) and "Housewife" (W. B.)	8,000	High 2-24-34 "Queen Christina"	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Imperial	1,914	25c-50c	"She Was A Lady" (Fox) and "Scotland Yard" (Fox) (2nd week)	3,500	"She Was A Lady" (Fox) and "Scotland Yard" (Fox) (1st week)	4,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 7-8 "Less Bleus d'Amour"	1,500
Loew's	3,115	30c-75c	"Death on the Diamond" (MGM)	13,000	"Charlie Chan in London" (Fox)	12,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	34c-75c	"Cleopatra" (Para.)	13,000	"Dames" (W. B.)	12,000	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	30c-65c	"One Night of Love" (Col.) and "Girl in Danger" (Col.) (2nd week)	8,000	"One Night of Love" (Col.) and "Girl in Danger" (Col.) (1st week)	8,000	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	5,000

New York

Capitol	4,700	35c-$1.65	"Barretts of Wimpole Street" (MGM) (2nd week)	46,000	"Barretts of Wimpole Street" (MGM) (1st week)	65,860	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Wagon Wheels" (Para.)	11,000	"Servants' Entrance" (Fox) (2 days-2nd week)	2,000	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"Richest Girl in the World" (Radio)	14,000	"She Loves Me Not" (Para.)	14,000	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Belle of the Nineties" (Para.) (3rd week)	28,000	"Belle of the Nineties" (Para.) (2nd week)	36,000	High 10-21 "I'm No Angel"	83,450
							Low 8-11-34 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"Our Daily Bread" (U. A.) (2nd week)	10,000	"Our Daily Bread" (U. A.) (1st week)	18,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"The Count of Monte Cristo" U. A.) 2nd week)	27,500	"The Count of Monte Cristo" (U.A.) (1st week)	36,000	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Power" (Gaumont-British)	68,000	"Caravan" (Fox)	75,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"Peck's Bad Boy" (Fox)	29,000	"Chu Chin Chow" (Gaumont-British) (2nd week)	25,500	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"A Lost Lady" (F. N.)	18,700	"British Agent" (F.N.) (2nd week)	23,109	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

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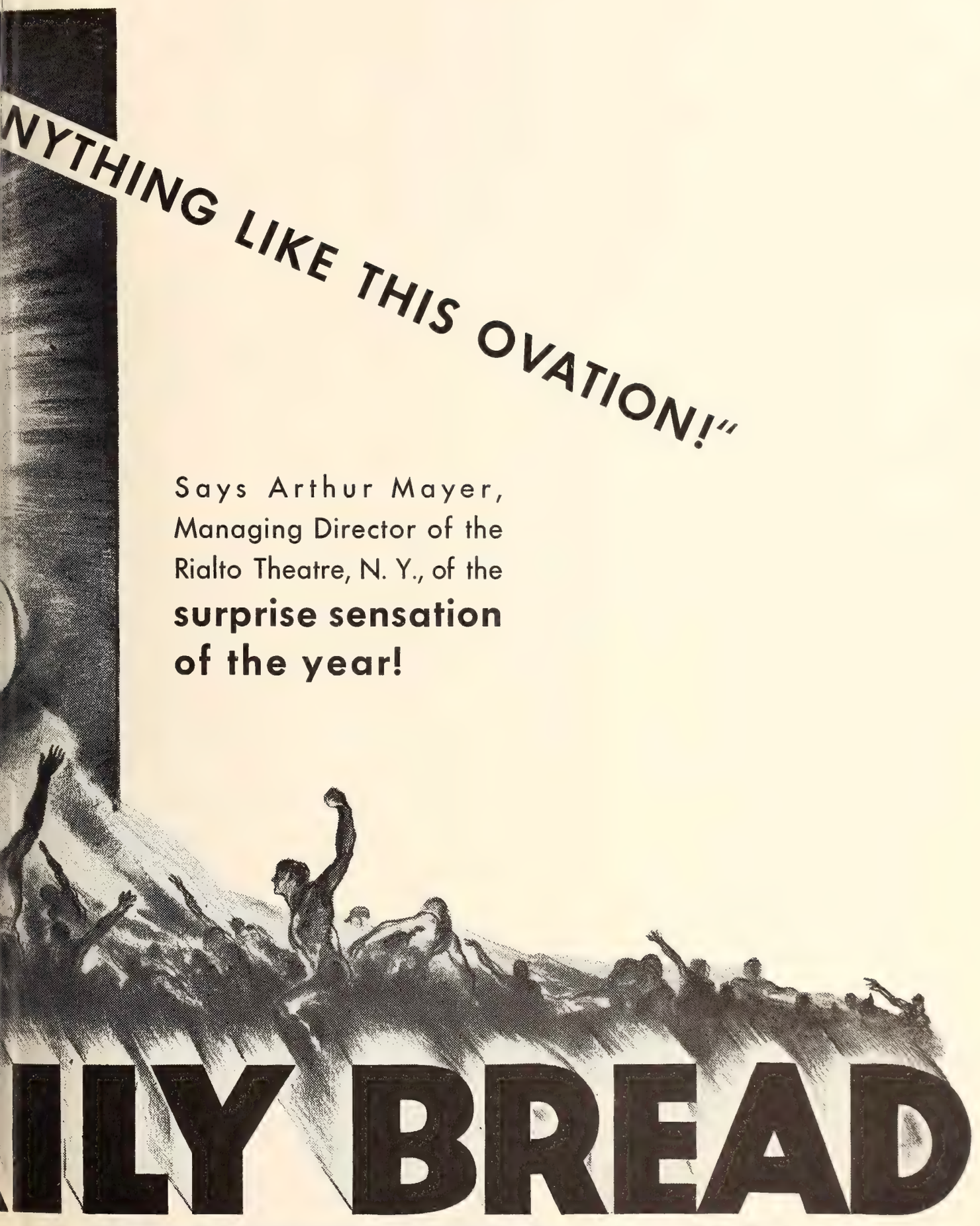
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Gift of Gab" (Univ.)	2,500	"Charlie Chan in London" (Fox)..	2,100	High 1-6-34 "Going Hollywood" Low 3-11 "From Hell to Heaven"	4,100 1,350
Criterion	1,700	10c-56c	"Madame Du Barry" (W. B.)	3,000	"The Count of Monte Cristo" (U.A.)	4,000	High 11-18 "College Coach"	11,000
Liberty	1,500	10c-36c	"Wake Up and Dream" (Univ.).. (4 days) "Hell Cat" (Col.) (3 days)	2,500 1,500	"Million Dollar Ransom" (Univ.).. (4 days) "Pursued" (Fox) (3 days)	2,700 500	Low 3-11 "Clear All Wires" High 6-16-34 "Half a Sinner" and "Uncertain Lady" Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,800 5,000 1,100
Midwest	1,500	10c-56c	"Case of the Howling Dog" (W.B.)	3,000	"A Lost Lady" (F. N.)	3,900	High 2-25 "State Fair" Low 3-11 "Employees' Entrance"	8,500 1,400
Omaha								
Brandeis	1,200	20c-35c	"A Lost Lady" (F. N.) and "Among the Missing" (Col.)	4,000	"The Age of Innocence" (Radio).. and "Young and Beautiful" (Mascot)	4,250	High 5-5-34 "The House of Rothschild" Low 12-30 "The World Changes" and "Havana Widows"	23,000 3,500
Orpheum	3,000	25c-40c	"Judge Priest" (Fox) and "There's Always Tomorrow" (Univ.)	9,700	"The Count of Monte Cristo" (U.A.) and "The Notorious Sophie Lang" (Para.)	8,500	High 3-10-34 "Easy to Love" Low 4-29 "Sweepings"	17,250 5,000
Paramount	2,800	25c-40c	"Belle of the Nineties" (Para.)	10,200	"The Barretts of Wimpole Street" (MGM)	10,200	High 7-22 "Gold Diggers of 1933" Low 2-24-34 "Six of a Kind" and "Good Dame"	13,250 5,250
World	2,500	25c-40c	"Wake Up and Dream" (Univ.) and "Million Dollar Ransom" (Univ.)	3,500	"Death on the Diamond" (MGM) and "Love Time" (Fox)	3,600	High 6-3 "Peg O' My Heart" and "Perfect Understanding" Low 5-19-34 "As the Earth Turns" and "Smoky"	7,500 3,250
Philadelphia								
Aldine	1,200	40c-65c	"The Last Gentleman" (U.A.) (6 days)	10,000	"The Count of Monte Cristo" (U.A.) (6 days-3rd week)	8,500	High 5-5-34 "The House of Rothschild" Low 6-9-34 "Sorrell and Son" (8 days)	23,000 4,000
Arcadia	600	25c-50c	"Hideout" (MGM) (5 days)	1,750	"Girl from Missouri" (MGM) (6 days)	2,400	High 1-6-34 "Duck Soup" (7 days) Low 9-1-34 "Notorious Sophie Lang"	6,500 1,400
Boyd	2,400	40c-65c	"The Barretts of Wimpole Street" (MGM) (6 days)	20,000	"The Fountain" (Radio) (6 days)	10,000	High 1-6-34 "Little Women" Low 6-30-34 "Where Sinners Meet"	30,000 8,000
Earle	2,000	40c-65c	"Big Hearted Herbert" (W. B.).. (6 days)	18,500	"Million Dollar Ransom" (Univ.).. (6 days)	16,500	High 4-7-34 "Harold Teen" Low 10-21 "Saturday's Millions"	40,000 10,000
Fox	3,000	30c-65c	"Judge Priest" (Fox) (6 days-2nd week)	19,000	"Judge Priest" (Fox) (6 days-1st week)	26,000	High 4-22 "Cavalcade" Low 7-14-34 "Charlie Chan's Courage"	29,000 13,000
Karlton	1,000	30c-50c	"The Fountain" (Radio) (6 days)	2,900	"Have A Heart" (MGM) (6 days)	2,400	High 4-8 "42nd Street" Low 8-25-34 "Let's Talk It Over"	7,700 2,200
Locust	1,300	55c-$1.10	"Caravan" (Fox) (6 days-2nd week)	5,500	"Caravan" (Fox) (6 days-1st week)	8,500	High 2-11 "Cavalcade" Low 5-6 "The Phantom Broadcast"	13,000 4,000
Stanley	3,700	40c-65c	"Now and Forever" (Para.) (6 days)	10,500	"Belle of the Nineties" (Para.) (6 days-2nd week)	8,000	High 11-25 "I'm No Angel" Low 7-7-34 "The Hollywood Party"	32,500 8,000
Stanton	1,700	30c-55c	"Age of Innocence" (Radio) (6 days)	6,000	"Gift of Gab" (Univ.) (6 days)	5,400	High 6-3 "The Little Giant" Low 7-14 "I Love That Man"	10,000 4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"A Lost Lady" (F. N.) and "Million Dollar Ransam" (Univ.)	5,200	"Gift of Gab" (Univ.)	4,900	High 4-7-34 "Wonder Bar" Low 3-11 "What! No Beer?"	13,000 3,500
Music Box	3,000	25c-40c	"Down to Their Last Yacht" (Radio) (25c-35c)	2,000	"Case of the Howling Dog" (W. B.)	2,800	High 12-9 "Little Women" Low 5-13 "No More Orchids"	14,000 1,600
Oriental	2,040	25c	"Their Big Moment" (Radio) and "Take the Stand" (Liberty)	1,800	"The Human Side" (Univ.) and.. "Hat, Coat and Glove" (Radio)	1,500	High 10-14 "Rafter Romance" Low 11-18 "College Coach"	14,000 1,600
Orpheum	1,700	25c-40c	"Young and Beautiful" (Mascot)	6,000	.....		.....	
Paramount	3,008	25c-40c	"Charlie Chan in London" (Fox)..	5,000	"Judge Priest" (Fox)	6,500	High 11-18 "The Way to Love" Low 12-2 "Walls of Gold"	12,000 3,500
United Artists	945	25c-40c	"Barretts of Wimpole Street" (MGM) (2nd week)	6,000	"Barretts of Wimpole Street" (MGM) (1st week)	6,000	High 4-28-34 "The House of Rothschild" Low 3-11 "Madame Butterfly"	9,800 1,600
San Francisco								
Fox	4,600	15c-40c	"Million Dollar Ransom" (Univ.) and "There's Always Tomorrow" (Univ.)	10,000	"Death on the Diamond" (MGM) and "Love Time" (Fox)	11,000	High 4-8 "Should a Woman Tell?" and "Speed Demon" Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	15,500 4,500
Golden Gate	2,800	25c-40c	"The Richest Girl in the World".. (Radio) (2nd week)	11,000	"The Richest Girl in the World".. (Radio) (1st week)	16,000	High 2-11 "The Mummy" Low 10-21 "My Woman"	25,500 8,000
Orpheum	3,000	15c-40c	"One Night of Love" (Col.) (6th week)	8,000	"One Night of Love" (Col.) (5th week)	5,000	.....	
Paramount	2,670	15c-65c	"Caravan" (Fox)	11,000	"Belle of the Nineties" (Para.) (2nd week)	11,000	High 10-27 "I'm No Angel" Low 12-23 "Sitting Pretty"	40,000 7,000
St. Francis	1,400	15c-55c	"Judge Priest" (Fox)	9,000	"Outcast Lady" (MGM)	7,000	High 3-25 "What! No Beer?" and "Broadway Bad" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	13,500 3,500
United Artists	1,200	15c-55c	"Count of Monte Cristo" (U. A.) (2nd week)	8,000	"Count of Monte Cristo" (U. A.) (1st week)	10,000	High 12-30 "Roman Scandals" Low 8-26 "The Wrecker"	17,000 4,000
Warfield	2,700	25c-65c	"British Agent" (F. N.)	22,000	"Judge Priest" (Fox)	25,000	High 9-15-34 "Chained" Low 5-27 "Story of Temple Drake"	28,000 10,000
Seattle								
Blue Mouse	950	25c-55c	"The Count of Monte Cristo" (U.A.)	4,200	"The Last Gentleman" (U. A.)	3,800	High 12-9 "Little Women" Low 8-19 "The Rebel"	8,500 2,500
Fifth Avenue	2,750	25c-55c	"The Barretts of Wimpole Street" (MGM) (2nd week)	8,000	"Belle of the Nineties" (Para.) (4 days-2nd week) "Barretts of Wimpole Street" (MGM) (3 days-1st week)	3,000 4,200	High 8-5 "Tugboat Annie" Low 5-5-34 "Tarzan and His Mate"	19,250 5,000
Liberty	2,000	10c-25c	"Black Moon" (Col.) and "Blind Date" (Col.)	3,600	"Jane Eyre" (Mono.) and "King Kelly of the U. S. A." (Mono.)	3,100	High 3-3-34 "It Happened One Night" Low 6-24 "Uptown New York"	7,000 3,000
Music Box	950	25c-50c	"A Lost Lady" (F. N.) and "Wake Up and Dream" (Univ.)	3,250	"Down to Their Last Yacht" (Radio) and "Housewife" (W. B.)	3,600	High 11-11 "Footlight Parade" Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi"	8,000 2,900
Music Hall	2,275	25c-55c	"Age of Innocence" (Radio)	4,900	"The Count of Monte Cristo" (U.A.)	8,500	High 5-26-34 "Wild Cargo" Low 8-18-34 "Bachelor Bait"	11,500 4,100
Paramount	3,050	25c-35c	"Death on the Diamond" (MGM)	5,200	"Charlie Chan in London" (Fox)..	5,900	High 1-7 "A Farewell to Arms" Low 1-13-34 "Dancing Lady" (2nd run)	9,500 4,000

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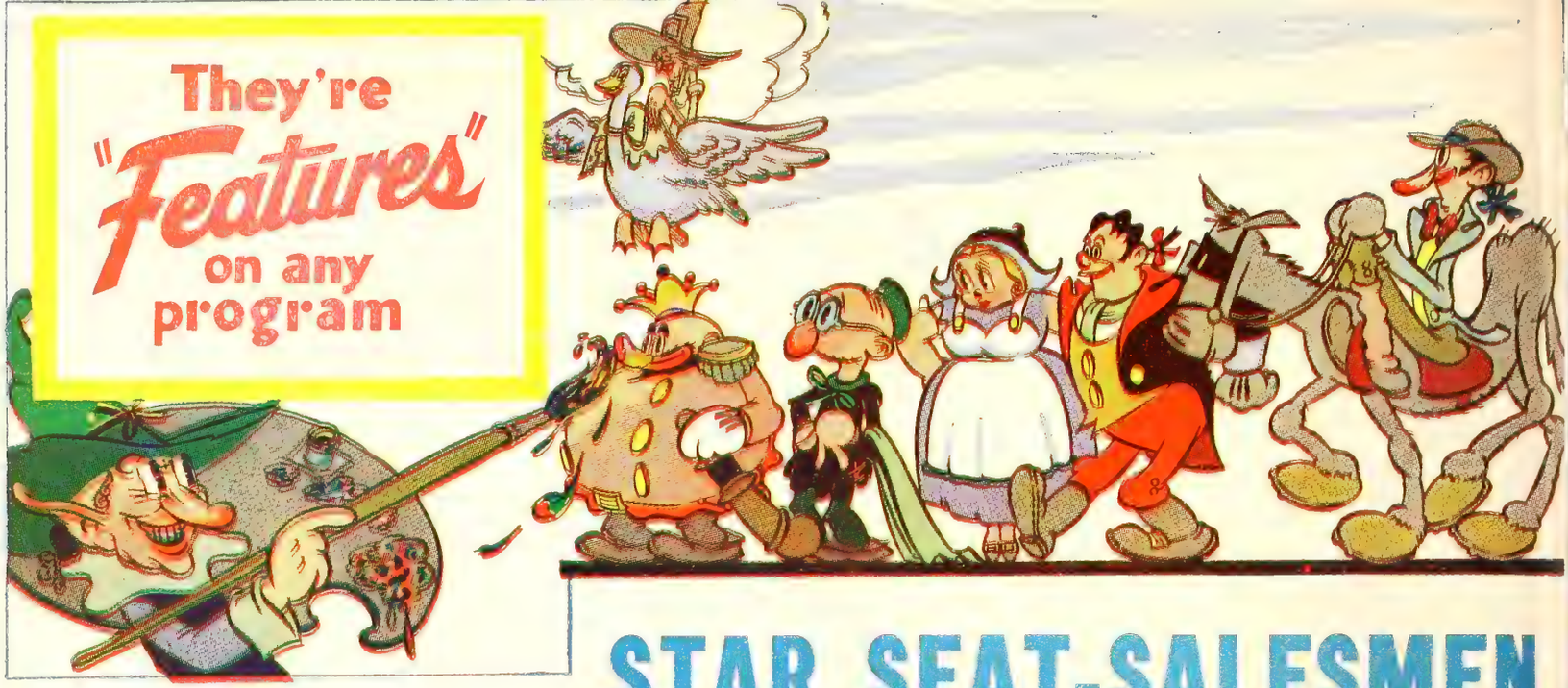
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What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

Chesterfield

IN LOVE WITH LIFE: Onslow Stevens, Dickie Moore—Thanks to Chesterfield for having pointed this Invincible picture to me. Will compare favorably with many the majors would praise to us. The recording was very good, as also the acting. If anything, Lila Lee did not help very much. Plot very good. It pleased the extra special many who came. Business top. Running time, 68 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, New York. General patronage.

Columbia

BLIND DATE: Ann Sothern—A picture that should be double billed. It passed fairly well in this community, and the patrons were apparently satisfied. Running time, 75 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

FIGHTING RANGER, THE: Buck Jones—The Western fans turned out and gave us the best business of the month. Played Sept. 22.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

KING OF WILD HORSES: Rex, William Janney, Dorothy Appleby—A very good Western picture with plenty of horses and action. However, the dialogue was very poor, and but very few words could be undersood.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

LADY FOR A DAY: May Robson, Warren William—Here is one of the rare pictures. We played "Lady for a Day" some months ago to better than average business. Pleased 100 per cent plus. For this reason we brought the attraction back for two nights, and did better than regulation business. Everybody more than pleased. Played Oct. 3-4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

NAME THE WOMAN: Richard Cromwell, Arline Judge—They don't make them any better. An ace picture for action and entertainment. A newspaper story intermingled with political racketeering, and murder. National Screen's talking trailer on this one calls for a lot of praise. The get-up and action shown in the trailer sure made our fans talk for a week in advance. Running time, 63 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

ONE NIGHT OF LOVE: Grace Moore, Tullio Carminati—Delightful entertainment. As a musical romance, it is the best without any exception. Lovers of music have long yearned for something like this on the screen and they were satisfied. Played Oct. 1-2.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—Nice little show that will probably please most of the patrons. True to life play, of a timid son who supported his family until he declared the Party's Over. Played Sept. 25-26.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—Gave general satisfaction to our usual Saturday night crowd. Played Oct. 6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

POLICE CAR 17: Tim McCoy—My patrons liked this picture very much and told me so. Business above average. No kicks. Running time, six reels. Played Sept. 29.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

SISTERS UNDER THE SKIN: Elissa Landi, Frank Morgan, Joseph Schildkraut—Personally, I thought it was a very good program picture, but it pleased very few; there really wasn't much to it. Running time, 70 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

First National

BRITISH AGENT: Kay Francis, Leslie Howard—A beautiful picture. Excellent in every detail. Not so good at the box office, as Leslie Howard has fooled my patrons in his last two, but he makes up for them here and now. Play it and step on it. Running time, seven reels. Played Sept. 23-24-25.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

CIRCUS CLOWN, THE: Joe E. Brown—One of Brown's best box office faies. Clean all the way through. Running time, 63 minutes. Played Sept. 16-17-18.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

DRAGON MURDER CASE, THE: Warren William, Lyle Talbot, Margaret Lindsay—A very splendid detective mystery type. Well made and extra good even at the box office. This is worthy of your best selling efforts. Running time, seven reels. Played Sept. 28-29.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

LOST LADY, A: Barbara Stanwyck, Frank Morgan, Lyle Talbot, Ricardo Cortez—One of the finest pictures I have ever seen. Everyone liked it and the mouth-to-ear advertising certainly did wonders, as I had tough competition but a 30 per cent increase at the box office for the three days. Superb acting. Heart interest and everything good in this one. Running time, seven reels. Played Sept. 30-Oct. 1-2.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

SON OF A SAILOR: Joe E. Brown, Jean Muir, Johnny Mack Brown, Thelma Todd—Played this 8 months after release and did a swell business; laughs every moment all the way through. The finishing reel isn't especially clever, but gets over with most of the fans. Running time, 73 minutes.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown—While this is not up to Joe's standard, it did a fair Sunday business and seemed to please the crowd. Played Sept. 30.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Fox

ALL MEN ARE ENEMIES: Hugh Williams, Helen Twelvetrees—A poor picture that kills entertainment value. The English atmosphere, which spells poison at our box-office, is broken up by dividing the locale of the story between Italy and England. This picture must be double-billed, or better yet, where possible, should be chucked into a red hot furnace and forgotten. Running time, 77 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

BABY TAKE A BOW: Shirley Temple—The people came back to see Shirley, and I liked her. The greatest criticism of all came when the gangster was about to kidnap Shirley. I honestly believe that because this girl star symbolizes something full of cleanliness, purity and innocence, she should be starred only in vehicles devoid of gangsters and other objectionable elements. Running time, 73 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—Record crowd, and all liked it. More like this and maybe the producers will know how good clean pictures are. Hope we get more like it.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

CALL IT LUCK: "Pat" Paterson—Clean comedy. Patrons enjoyed this little picture and told us so. Played on double bill. Running time, 84 minutes. Played Sept. 21-22.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

CAT'S PAW, THE: Harold Lloyd—Lloyd in a real story and swell picture. Receipts were disappointing with business only average. Played Sept. 20-22.—Hoolis Drew, Temple Theatre, East Jordan, Mich. General patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—100 minutes with many amusing moments, but don't expect too much. They'll like it, but it isn't "wonderful." Running time, 100 minutes. Played Sept. 30 and Oct. 1-2.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

CHANGE OF HEART: Janet Gaynor—Janet Gaynor pleases our crowd. Not as big a draw at the box office as her other pictures but perhaps we played it too old. Played Oct. 6-7.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CHANGE OF HEART: Janet Gaynor—Janet Gaynor has always been a drawing card for us up to now. This picture did not get the money. Running time, 76 minutes. Played Sept. 23-24-25.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

CHARLIE CHAN IN LONDON: Warner Oland—In my opinion the best of the Chan series for a long time. Plot is well laid with identity of real criminal cleverly withheld until the last. Running time, 77 minutes. Payed Oct. 1.—J. R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

CHARLIE CHAN'S COURAGE: Warner Oland, Drue Leyton—These Oland-Chan pictures are always good. Took in a little extra money on it, so it shows the people like them. Good story and clean picture. Running time, 71 minutes. Played Sept. 21-22.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

CHARLIE CHAN'S COURAGE: Warner Oland—Our Saturday night crowd liked it.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond, Alison Skipworth—Just so much film wasted. No interest to my patrons. Have been holding it back, but Fox made me play it before I got "Handy Andy," so I had to. Running time, 79 minutes. Played Sept. 14-15.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Just made for Rogers. Plenty of laughs in this one. Consider it one of his best, but this is a good Rogers town. If your patrons like Rogers, build it big and you will do some nice biz. Running time, 81 minutes. Played Sept. 30, Oct. 1-2.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

LOVE TIME: "Pat" Paterson, Nils Asther—Sweet little picture for the whole family with a beautiful music score. Played Sept. 23-24.—J. Glen Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LOVE TIME: "Pat" Paterson, Nils Asther—This picture did not do any business but we had several to tell us it was one of the best pictures we have had lately. Beautiful musical score. Get out and advertise it. Running time, eight reels. Played Sept. 26-27.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

MURDER IN TRINIDAD: Heather Angel, Victor Jory—Good murder mystery. Well liked. Played on double bill. Running time, 74 minutes. Played Sept. 21-22.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor—A nice, little, typical Gaynor offering. Audience reaction neutral. Played Sept. 27-29.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—Ayres better with Gaynor than Farrell, but the picture fell down after all-day Sunday run. A Swedish romance that is decidedly American, but they liked it with good short subject program. If they like Gaynor, this won't disappoint. Running time, 85 minutes. Played Sept. 23-24-25.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—This is one that has real entertainment in it. Mitchell and Durant nearly steal the show with their comedy antics. The picture has a nice little sailor romance that has been done a thousand times, but it is still good with this feature—good for any day in the week. Running time, 76 minutes. Played Sept. 28-29.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

SHE WAS A LADY: Helen Twelvetrees, Donald Woods, Ralph Morgan—I was fooled on this one. Nice feature and nice work by cast. They will like it. For mid-week. Running time, 67 minutes. Played Sept. 19-20.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

SMOKY: Victor Jory, Irene Bentley, Will James—

Although we played this old, everyone seemed to enjoy it. It has a story that seems to get the audience. Played on bargain nights to fair business. Jory does the best acting in this picture since he has been on the screen. Running time, 69 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SPRINGTIME FOR HENRY: Otto Kruger, Nancy Carroll—Just another picture which should have been shelved. Very poor entertainment. At any rate Fox is filling its quota of pictures for the season, but at a loss to the exhibitor. Running time, 73 minutes. —Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

STAND UP AND CHEER: Shirley Temple, Warner Baxter, Madge Evans, James Dunn, John Boles, Sylvia Froos—A very good musical picture with a splendid cast. Not enough of Shirley Temple, though I believe that the spot she and James Dunn had was one of the best in the picture. Running time, 80 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

STAND UP AND CHEER: All-star musical—Have heard a lot of bad reports on this but our patrons thought it fine. Running time, 80 minutes. Played Sept. 9-10-11.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—Good picture for the Baxter fans. Not a draw. Poor business. Played Sept. 5-6.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter, Rosemary Ames, Rochelle Hudson, Mona Barrie, Henrietta Crosman, Irving Pichel—A fair picture. Baxter good as usual, although this is not the type for him. Running time, 80 minutes. Played Oct. 1-2.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

THREE ON A HONEYMOON: Sally Eilers, Johnny Mack Brown—Zasu Pitts always draws for us. Lots of laughs in this one. We believe people come to our theatre to be entertained and not just listen to a lot of talk. Fox seems to please here. Played Sept. 26-27.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—Personally, thought it a good show, but just a little too long and it seemed to have a double climax. Sort of a "House of Rothschild" story. Quite a bit of world war and the scenes are good. Some patrons remarked that it was a fine show, but not their kind. Madeleine Carroll as well as Franchot Tone are good. Carroll looks like a comer. It seemed to please the older patrons more. Played Sept. 27-28.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—Good picture. Would have been improved by cutting several of its 10 reels. However, it was well liked by the usual crowd. Played Oct. 1-3.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—Another heavy romance similar to "Pilgrimage," with a story like "House of Rothschild," but no draw for small towns. Stars not well established, and needs plenty of star shorts to help it out. They liked it, those who came, but! Running time, 110 minutes. Played Sept. 16-17.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

WORLD MOVES ON, THE: Franchot Tone, Madeleine Carroll—Another of the "epic" series, very well carried out, although slightly long. Patrons' comments ran from "splendid" to "rotten," all of which means, what? Played Sept. 19-20.—J. R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

MGM

CHAINED: Joan Crawford—An average Crawford. Average business. Good cast.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

DEATH ON THE DIAMOND: Robert Young, Madge Evans, Nat Pendleton, Ted Healy, Paul Kelly —This is what will please the average patron. Has plenty of comedy, thrills and mystery. A baseball story, but it doesn't matter when you play it. Good entertainment that will not tax the brain and that seems to be what the folks want. Played Sept. 29.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Lionel Barrymore, Franchot Tone, Lewis Stone, Patsy Kelly—If you judge from the box-office, this picture was not very well liked. Sold to me as a special, but it is everything but that. It seems that they still remember "Bombshell," which wasn't so hot, so they stayed away.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

GIRL FROM MISSOURI: Jean Harlow—My patrons liked this one. Drew average business. Running time, 74 minutes. Played Sept. 24-25.—J. A. Verchot, Opera House Theatre, Abbeville, S. C. Small town patronage.

PARIS INTERLUDE: Madge Evans—I consider this a good picture, but it did not get much business for me. Running time, eight reels. Played Sept. 28. —J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

STAMBOUL QUEST: Myrna Loy, George Brent—Had several people to tell me there was no connection in the story, therefore they were unable to get the straight of it. On the other hand had several to say that it was the best picture of its kind we have shown in the past year. Personally, thought it just a program picture, with too many kisses and not enough action. Running time, 90 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—One of the best pictures of the year, and our patrons did not hesitate to tell us so. Everyone enjoyed it very much. One person told me after the last show that he saw it twice and was coming again the next day. Myrna Loy was good in "Penthouse," but she is twice as good in this picture. Step on it. It is worth everything you can give it. Hope MGM will give us some more like this one. Running time, 94 minutes. Played Sept. 14-15.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Nigel Bruce, Chic Sale—A swell show from start to finish. Wallace Beery was extra good in "Viva Villa," but he is even better in this picture. This is the type of picture that will appeal to both young and old. It is worth an extra boost.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Monogram

GIRL OF THE LIMBERLOST: Marian Marsh, Louise Dresser, Ralph Morgan, H. B. Walthall—Broke the all-time attendance record for Thursday, Friday, Saturday week-end. They liked the picture. If the independents will give us human pictures from famous novelists, they will have the field to themselves. While the alleged great producing companies were busy making Viennese pictures and Hungarian pictures, all of which flopped and continue to flop, the independent stole the biggest seller ever known. Why don't one make "Shore Acres?" There are acres of room at the top always for producers. Let the alleged great producing companies turn out their long lists of poor program pictures, using huge studios. What this business needs is more producers to replace producers gone exhibitor and forgetting their real business. Running time, 76 minutes.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Louise Dresser, Ralph Morgan—A worthwhile picture for any class house. It is clean. The human interest element is pleasing. Play this and give your patrons a treat. The favorable comments heard around the lobby make you feel glad you are in the business. Drew mostly the young people. Played Oct. 8-9.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

JANE EYRE: Colin Clive, Virginia Bruce—Drew the older people mostly and they settled back with an air of satisfaction when the soft strains of "Sweet and Low" came from the screen, sensing they would not be disappointed, and they were not. It is good and follows the story very well. Played Sept. 19-20. —Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

MAN FROM UTAH, THE: John Wayne—A nice western, very entertaining, big rodeo show and lots of action. Running time, 55 minutes. Played Oct. 5-6.—H. J. Stallings, Moon Theatre, Henderson, N. C. Town and rural patronage.

MANHATTAN LOVE SONG: Dixie Lee, Robert Armstrong—A nice little picture that everyone enjoyed. Due to a large church meeting, we did not get film rental, but it was no fault of the picture. This is something different from the usual run of pictures and should please in any mid-week spot.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MONEY MEANS NOTHING: Wallace Ford, Gloria Shea—My estimate of this picture is give Monogram a little push and you will see them up among the top-notchers. The only trouble with that will be that we will have then another company demanding percentage and preferred playing time. But more power to Monogram for all of that. Business satisfying. Running time, 70 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

OLIVER TWIST: Dickie Moore, Irving Pichel—Played this old, but the few that came to see it knew what it was going to be, so they seemed to enjoy it. Should have tied in with the schools, but as they had just opened, it wouldn't have helped very much. Would advise exhibitors to tie up with the schools to put this one over. Running time, 80 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Paramount

COME ON, MARINES: Richard Arlen, Ida Lupino, Monte Blue, Lona Andre—Will please the light thinkers and that takes in about 90 per cent of our patrons. Personally, I thought some of it very, very good and parts of it very, very dumb, especially the girl-marine scenes. If you have seen it you know what I mean. Final rating just average. Gave this a lot of extra advertising, as I used it to open a new serial but got only average business. Running time, 68 minutes.—Mr. L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ELMER AND ELSIE: George Bancroft, Frances Fuller—Just an average program picture that got by.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town partonage.

GREAT FLIRTATION, THE: Adolphe Menjou—Two degrees less than nothing as far as entertainment is concerned. Played only one day and was I glad. Not worth paying express on.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

HERE COMES THE GROOM: Jack Haley, Patricia Ellis—Just fair. Funny in spots. Running time, 64 minutes. Played Aug. 29-30.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—Pretty light stuff, with the Wampas Baby Stars. Many women will think it "amusing," but the men will say "blah," all of them! Running time, 70 minutes. Played Sept. 18-19.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

MANY HAPPY RETURNS: Burns and Allen, Guy Lombardo—Played this on Sunday. People who saw it in the afternoon plugged it plenty for me and they came in droves after supper. Gracie Allen stood every patron up and made them shout. She is just plain "goofy" in this one, and George Burns is forced to marry her. That makes it worse until Burns gets paid $10,000 per mile to take her away from her father. Running time, 60 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

MANY HAPPY RETURNS: Burns and Allen—A scream from start to finish. Drew a little extra business. Running time, 60 minutes. Played Sept. 7-8.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle—A dandy picture killed by the word "murder" in the title. Will please if you can get them in. Running time, 89 minutes. Played Sept. 2-3-4.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael —A fast moving jewel thief story. Has plenty of comedy situations. Should do business. A general and natural slump here kept them away, though.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael —Oh why, oh why, didn't Paramount put someone in this good picture to make box office appeal. No one to sell, consequently no business and a pity, too, for this is a good picture. Running time, seven reels. Played Sept. 21-22.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—For some unaccountable reason this attraction did less than normal business. However, it gave satisfaction. Played Sept. 12-13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PRIVATE SCANDAL: Mary Brian, Phillips Holmes—A sleeper for us. We had it spotted in mid-week and it proved to be a really funny comedy. Running time, 65 minutes. Played Sept. 12-13.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

SHOOT THE WORKS: Ben Bernie, Jack Oakie—This gave general satisfaction to nearly normal business. Played Sept. 19-20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SUNSET PASS: Tom Keene—A good western to good Saturday business. If I could get them like this about twice a month I could forget the depression. Played Sept. 28-29.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—Splendid program picture but business off but not through fault of picture. Running time, 60 minutes. Played Sept. 26-27.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

TRUMPET BLOWS, THE: George Raft—A blacklist picture that pleased all who saw it. I haven't been able yet to find on what grounds this picture has been "blacklisted," unless it may be the fact that one brother took the other brother's girl away from him or because of an evening ride in the cool moonlight. Surely a picture for fair entertainment. Running time, 72 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

WITCHING HOUR, THE: Judith Allen, Tom Brown—A very unusual picture. For the better class.

Well liked and many favorable comments. Running time, 64 minutes. Played Sept. 7-8.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

YOU'RE TELLING ME: W. C. Fields, Joan Marsh, Larry "Buster" Crabbe, Adrienne Ames—Pleased the most of anything we have run since "David Harum"—Best Fields show to date. In many ways like a Will Rogers show. A tent show for opposition hurt business on this plenty. The golf scene in the last reel was too drawn out, and to some people very tiresome. In spite of that, it is swell entertainment for the whole family. Running time, 70 minutes.—Mr. L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

RKO

ADVENTURE GIRL: Joan Lowell—This title pulled them in, but it was a disappointment, as the characters do not talk. It's more of a travelogue than anything else. Running time, 75 minutes. Played Oct. 3-4.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

COCKEYED CAVALIERS: Bert Wheeler, Robert Woolsey, Thelma Todd, Dorothy Lee, Noah Beery—This is a very good picture of the comedy type and will please all comedy fans. It is typical Wheeler and Woolsey entertainment with plenty of spicy dialogue and comedy situations. The story is located in England in the 15th Century and is a costume picture. This is one of the best pictures this team has made and pleased our audience. Business average. Running time, 72 minutes. Played Sept. 29, 10:45 show.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CRIME DOCTOR, THE: Otto Kruger, Karen Morley, Nils Asther—From every standpoint except B. O. this is one of RKO's best pictures for the 1933-34 season. Kruger has a great part and puts it over like a million. Here is a show that will entertain all classes and plenty of everything in it. The recording is excellent. You don't have to look for your "hide-out" when the patrons come out after seeing this.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HELL'S HIGHWAY: Richard Dix, Tom Brown, Rochelle Hudson—Good chain gang picture; a little old but all right for mid-week. Running time, 76 minutes. Played Sept. 26-27.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—Good father and daughter story; however, they like Dix in more virile roles. Dix has been slipping. Give us another "Cimarron," or air story, or big action story for Dix. Running time, 70 minutes. Played Sept. 26-27.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff, Reginald Denny, Wallace Ford—Tiresome—oh! so tiresome! Brother exhibitors, this is positively the poorest entertainment we have thrown on our sheet this year, and this goes for a longer period than 1934, lots longer. Walkouts—plenty of them—a lot of "blimey" English that the Scandinavians around here couldn't understand. The title brought them in and the total gross was above average, but!—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LOST PATROL, THE: Boris Karloff, Victor McLaglen—A highly exciting production but rather shocking to many of the fair sex. Normal business. Played Sept. 29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MEANEST GAL IN TOWN: Zasu Pitts, Bert Kelton—Most of our audience were pleased. Probably ten per cent were pained because Zasu Pitts sang so many times. Business fair. Played Sept. 26-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

OF HUMAN BONDAGE: Leslie Howard, Bette Davis—This was good for the thinking few who go in for character study. For the average theatre patron it was not liked. Running time, 83 minutes. —Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

RENEGADES OF THE WEST: Tom Keene—Here is one reason why our farmers love the "big, handsome shoot-'em-up cowboys" and why the same people come 20 or 30 miles to witness a western. Give us a good western and we need extra ushers. That's my opinion of RKO's two-year old "Renegades of the West."—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

SING AND LIKE IT: Zasu Pitts, Pert Kelton, Edward Everett Horton—Our crowd said terrible. I hid as they came out.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

SPITFIRE: Katharine Hepburn, Ralph Bellamy, Robert Young—Hepburn is rather hard to understand in places, in this somewhat unusual show. Picture drew a nice business and will please most of your patrons. However, this cannot be classed as mass entertainment.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez—My people panned this one, and I can't blame them. If it had been as funny as it was noisy, it would be a world beater. Jimmy Durante works hard, but he is not very amusing, and the story is a dud. Played Oct. 7-8.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez—Not what our audience liked. Too much yelling about nothing.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

STRICTLY DYNAMITE: Jimmy Durante—Opinion was divided on this one. Good business. Played Sept. 15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TWO ALONE: Jean Parker, Tom Brown—Another one of those damn going-to-have-a-"babie" pictures. Tell them to keep it if you are lucky enough to have escaped it so far. Played Oct. 2-3.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

United Artists

AFFAIRS OF CELLINI, THE: Constance Bennett, Fredric March—A pleasing costume romance which did not draw enough to justify a Sunday playdate. Seems to be rather sophisticated for a small town. Running time, 79 minutes. Played Oct. 1.—J. R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

SECRETS: Mary Pickford, Leslie Howard—Old, but still good for mid-week. Nice clean feature with a charming love story and plenty of action. Running time, 84 minutes. Played Sept. 12-13.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

Universal

ALL QUIET ON THE WESTERN FRONT: Lew Ayres—A very fine war picture but did not have the drawing power for children. Not so good for them but the adults liked it very much indeed. If one can advertise it in the one right way, I do not see why it should not go over in a very satisfactory way. Print good. Also recording good. Running time, 84 minutes. Played Oct. 5-6.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—Not much of a picture. Running time, 65 minutes. Played Aug. 31-Sept. 1.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres, Alice White, June Knight—Went over very well. A dandy entertainment—chock full of laughs. One of the best from Universal this year. Not a murder mystery, as the killing is shown. The theme is very light, but that is what most people want. Play it by all means. —L. V. Bergtold, Opera House, Kasson, Minn.

EMBARRASSING MOMENTS: Chester Morris, Marion Nixon—A good comedy. Nothing big but it was clean and entertaining. Running time, 67 minutes. Played Sept. 14-15.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

GLAMOUR: Constance Cummings, Paul Lukas—Gross for two nights $16.85. Nuff sed! Running time, 74 minutes. Played Sept. 19-20.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

GUN JUSTICE: Ken Maynard—Average western. Running time, 60 minutes. Played Sept. 14-15.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

HUMAN SIDE, THE: Adolphe Menjou—A real picture. Clean and entertaining. Pleased 100 per cent. Running time, 60 minutes. Played Sept. 28-29. —A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—Tracy as a United Press correspondent is sent on news-gathering missions all over the world. He helps save a country on two different occasions and winds up by marrying the Queen. Plenty of action and should do well on any date played.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—Fair, but just program type. Good for mid-week. No drawing power. Running time, 79 minutes. Played September 16-17-18.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

LET'S TALK IT OVER: Chester Morris—This is a fairly entertaining picture, but it didn't do much business. Played October 2-3.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan, Douglass Montgomery—Not a small town picture. Business fell off after first night.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damedell—Terrible. Played on double bill and still had complaints. Worst we have run for a long time. Running time, 68 minutes. Played Aug. 31-Sept. 1.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

ONE MORE RIVER: Diana Wynyard—Strange as it seems, this was well received, many complimenting it. Personally, I thought it terrible. Very slow and filled with English dialogue. But the patrons were pleased. So I am, too. Played Sept. 24-26.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

POOR RICH, THE: Edward Everett Horton, Edna May Oliver, Andy Devine, Leila Hyams, Thelma Todd—Just an average program picture; pretty slow for the first three reels, then it begins to pick up. Our patrons (the few that saw it) thought Andy Devine the best in the cast. Played on bargain nights to poor business. Running time, 65 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel—After a lot of sorry pictures from Universal we finally got one that pleased. Nothing big in it, but has some good comedy bits. Played Sept. 29-30.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel, Esther Ralston, Victor Moore—This is a good little picture, but not the special it was sold for. It is a comedy romance and one that will please all who see it. There are no drawing names in the cast and therefore it will draw only fair business. We were forced to play this two days, because it was a percentage picture and did not make expenses for the run. Universal has never made money for us. Running time, 75 minutes. Played September 27-28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SMOKING GUNS: Ken Maynard—This is a good one. Most everybody likes Ken Maynard. Played October 5-6.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

UNCERTAIN LADY: Genevieve Tobin—Terrible and smutty. Theme vulgar. I was ashamed to face the customers at the end of the show. Running time, 65 minutes. Played Sept. 28-29.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—The trained goose and steer in this one are very good. Indian raids, a big storm and a buffalo stampede make it a mighty good western. Played Oct. 3-4.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—Not nearly as good as "Gun Justice" or "Strawberry Roan" and didn't draw as much as either, but at that, business was above average. Too many dark scenes in this. Maynard has surpassed Buck Jones here as a drawing card.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

Warner

CASE OF THE HOWLING DOG, THE: Warren William—A pretty little number. I guess people like howling dogs, for they sure came out for this one. Every one liked it and it surely was a "limelight" at the box-office. Running time, eight reels. Played Oct. 5-6.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

DAMES: Dick Powell, Ruby Keeler, Joan Blondell—Another beautiful musical from the wonder company. Three hundred per cent increase at box office and every one goes home smiling. And that is something. Running time, 90 minutes. Played September 16-17-18. —Earl J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

DAMES: Ruby Keeler, Dick Powell—Another good musical from Warners, not quite as spectacular as "Footlight Parade," but did a good business. Running time, 90 minutes. Played October 3-4-5-6.—J. R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

DR. MONICA: Kay Francis, Warren William—Splendid picture of type. Business good. Advertised as adult entertainment. Running time, 52 minutes. Played Aug. 26-27-28.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

FOG OVER FRISCO: Bette Davis, Donald Woods, Margaret Lindsay, Lyle Talbot—This is a good picture that is fast-moving and full of action. There is a touch of crime and gangsterism, but in spite of this, it will please the average movie fan. It is the story of a thrill-hunting wealthy girl and her criminal activity. Hugh Herbert supplies the necessary comedy. The trailer sold the show for us and we played one day to good business. Running time, 68 minutes. Played September 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—This is only fair entertainment of the dramatic type. It deals with a very unpleasant subject and is therefore strictly adult entertainment. It is a story of a girl who finds her man, and gets him, but can't hold him. Cagney is miscast in the role he plays in this picture. One day is enough, if you must play it. The trailer will sell the show. Business only fair.

Running time, 70 minutes. Played September 26, 1934. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JIMMY, THE GENT: James Cagney, Bette Davis, Alice White, Allen Jenkins—Again Jimmy Cagney delivers a picture full of excitement, action and wisecracks that only he could get by with. A good supporting cast of well-known featured players. Running time, 67 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

REGISTERED NURSE: Bebe Daniels, Lyle Talbot —Another splendid picture by Vitagraph. Story interesting and acting of stars and all the cast fine. I could see not a thing offensive in the picture and it gave good satisfaction to all. Running time, 62 minutes.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SOMEWHERE IN SONORA: John Wayne—The western fans seemed to enjoy this picture, although like the usual run of westerns. It will get by; has a little more action than the average western.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

UPPERWORLD: Warren William, Mary Astor, Ginger Rogers, Dickie Moore—The biggest kick we had was that Ginger Rogers was killed in place of Mary Astor. Had heard several bum reports on this picture, but it wasn't so bad, after all. The few that saw it seemed to like it.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Short Features

Columbia

MICKEY'S RESCUE: Mickey McGuire and his gang—I don't believe this little crowd has ever made a short that wasn't enjoyed. They draw the kids. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. Town and rural patronage.

Educational

DOG-GONE BABIES: Ernest Truex—Not much to it. Was not even funny; at least it did not get many laughs. Running time, 19 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

DOWN ON THE LEVEE: Terry-Toons—Better than average Terry-Toon. Running time, six minutes. —J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DREAM WORLD: Romantic Journey—Very good color, but sound recording poor. Could not get the desired volume out of the print. Liked by all. Running time, 16 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

GOLD GHOST, THE: Buster Keaton—Very good. It brought plenty of laughs.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GOOD LUCK—BEST WISHES: Pickens Sisters—Several good laughs and agreeable harmony by the girls. Running time, two reels.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

HALF BAKED RELATIONS: Andy Clyde comedy —Best Clyde I have had for some time. Kept my audience laughing from start to finish. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

HELLO, SAILORS: Tom Patricola, Buster West—A really great two-reeler. The gobs and marines in a grand melee of fun with a dash of clever dancing. Running time, two reels.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

LOST RACE, THE: Romantic Journeys Series—A beautiful single reel in color. Wonderful scenery.—Held C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MOUNTAIN MELODY: Song Hit Stories—An excellent "Song Story" subject. Hillbilly songs and music with burlesque comedy settings. Running time, 10 minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

OIL CAN MYSTERY: Terry-Toons—Liked by all and the children wanted it to be shown over. Running time, six minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

SUNNY SOUTH, THE: Terry-Toons Series—Fair cartoon. Not as good as some Terry-Toons. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

THREE BEARS, THE: Terry-Toon Series—A good cartoon. Running time, six minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Fox

FILMING THE FASHIONS: Adventures of the Newsreel Cameraman—A good single reeler and the men liked it. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MAN'S MANIA FOR SPEED: Adventures of the Newsreel Cameraman—A number of good speed "shots" that are attention holding. Running time, 10 minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

OUTDOING THE DAREDEVILS: Adventures of the Newsreel Cameraman—Great. A single reel that should be welcome on any program. Running time, nine reels.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MGM

APPLES TO YOU: Musical Comedy—Not up to the standard, but O. K.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

APPLES TO YOU: Musical Comedies—One of the worst musical comedies from Metro this year. There is nothing to it. No one liked it. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

CITADELS OF THE MEDITERRANEAN: Fitz-Patrick Traveltalks—I consider these subjects the greatest educational reel on the market. My people like them very much and so do I. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

FOUR PARTS: Charley Chase—This is one of the best shorts Chase has ever made and one that will keep any audience laughing. It is something new. Chase plays four parts in this and he is a scream. Let's have more of these good comedies that please the cash customers. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOING BYE-BYE: Laurel & Hardy -Good Laurel and Hardy comedy. Will please.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GOOFY MOVIES—No. 3: This is another one-reeler that would be better left on the shelf. Why do the producers continue to push such trash as this off on the exhibitors? The code should do something about this. The remarks by Pete Smith are good, but the scenes are terrible. Pete, I sympathize with you, because I know this is not your idea of good entertainment. Make Metro give you better subjects that will please your audience. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOOFY MOVIES—NO 3: If your patrons like a lot of crazy, goofy stuff, they will like this. The best thing about this was when the fade-out came on saying, "The End."—Running time, 10 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

GOOFY MOVIES—No. 5: Pete Smith—As good as the others in this series; the patrons seem to like 'em. —J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Paramount

BETTY BOOP'S TRIAL: Betty Boop Cartoons—Another good cartoon. Clever and funny. Running time, seven minutes.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

CAN YOU TAKE IT: Popeye, the Sailor—This is absolutely one of the best cartoons of the year. I had more comments on this short than I receive on most features, and they were all good. Paramount certainly takes the lead for cartoons with Popeye. Better than Mickey Mouse or any other. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOLLYWOOD ON PARADE—No. 7: Poor recording. Fair entertainment. Running time, 11 minutes.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

MADHOUSE MOVIES: Paramount Varieties—Somewhat similar to Universal's "Goofytone News," but with a fake foreign version of a scene from Mae West's "She Done Him Wrong"—which may, or may not, mean anything in your advertising. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colorado. General patronage.

OIL'S WELL: Chic Sale—Fair comedy. Few laughs and clean. Running time, 22 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

RKO

BUBBLING OVER: Ethel Waters—This is only fair entertainment, but typical product from RKO. It is 100 per cent talking, but the action is missing. Ethel Waters is the whole show and she sings several selections that put this over. RKO should produce better shorts if they want to sell. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HENRY, THE APE: Bert Lahr—Terrible. No laughs and too many lines with double meaning. Pulled it after first show. Running time, two reels.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

PATHE REVIEW—No. 1: An interesting novelty reel and a good filler. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

SOUTHERN STYLE: Ruth Etting—A good comedy. —Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

BUGS IN LOVE: Silly Symphonies—An old Silly Symphony. Not as good as the new ones. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

GRASSHOPPER AND THE ANT, THE: Silly Symphonies—Another beautiful "Silly Symphony." Running time, eight minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MICKEY'S STEAMROLLER: Mickey Mouse—A very clever mouse; one of the best to date. Running time, 8 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

STEEPLE CHASE: Mickey Mouse—Another good cartoon from Mickey. You'll like it. Running time, seven minutes.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

WISE LITTLE HEN, THE: Silly Symphonies Series—The story of the industrious hen planting and harvesting corn with the lazy pig and duck. Very good in color.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Universal

ANNIE MOVED AWAY: Oswald Cartoons—Not up to the average, Oswald. Running time, seven minutes. —A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

BEAUTY ON BROADWAY: Walter Winchell—A musical comedy that seemed to please. Had several old-timers to tell us they were glad to see Sally O'Neil again. Running time, 21 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Vitaphone

BUDDY'S GARAGE: Looney Tunes—Average Buddy cartoon. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

GIRL TROUBLE: Broadway Brevities—Very pleasing short subject.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I'VE GOT TO SING A TORCH SONG: Merrie Melodies—Very good cartoon. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

PAUL REVERE, JR.: Gus Shy—Be careful where you spot this. Paul Revere, Jr., will make the present generation lose faith in their historical idols; he's drunk and so are his friends, in a night club musical that's fair. Running time, 21 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

PENNY A PEEP: Pepper Pot Series—Old-time shots seen through a Penny Arcade. If you need another reel to make it last till 9 o'clock, then all right. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

PUGS AND KISSES: Charles Judels—The title alone shows it's for Saturday only. Running time, 21 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

USE YOUR IMAGINATION: Broadway Brevities Series: Hal LeRoy, Mitzi Mayfair—Good musical short. Running time, 18 minutes.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Serials

Mascot

BURN 'EM UP BARNES: Frankie Darro—First three episodes played. Looks like a dandy serial so far. Crammed with action that the kids just eat up. Running time, two reels.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

Universal

VANISHING SHADOW, THE, NO. 8: Onslow Stevens, Ada Ince—Is pleasing the serial fans.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.



"CONGRATULATIONS on the first issue. The President saw it and was greatly interested!"

—STEPHEN EARLY
ASSISTANT SECRETARY TO THE PRESIDENT

"I feel sure that great public approval will attend this effort."
—MAYOR ANGELO J. ROSSI, SAN FRANCISCO

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—*Darryl Zanuck, Los Angeles*

"It is one hundred percent better as to news value and entertainment. After watching audience reaction I feel justified in saying you have delivered to exhibitors all and more than you promised. It is a step forward in newsreel presentation." —*Robert T. Smith, West Coast Theatres*

"I congratulate Hearst Metrotone on its first issue. Excellent choice of subjects and vivid manner in which they are pictured and the splendid comments of Edwin C. Hill combine to make this newsreel of exceptional value. This is real drama." —*Mayor Frank L. Shaw, Los Angeles*

"I have seen your first news release with Edwin C. Hill and desire to congratulate the people of this country in having so able and fearless a presentation of world events. Your service has every evidence of being a careful and complete summary of matters of real public interest."
—*James M. Curly, three times Mayor of Boston*

From every corner of the nation comes the acclaim of great public figures for

HEARST METROTONE NEWS

starring EDWIN C. HILL The Globe Trotter

J. C. Jenkins--His Colyum

Boone, Iowa

DEAR HERALD:

This place was just a prairie when Daniel Boone used to hunt 'coon along the Des Moines and Coon rivers, that's how the place came to get its name, but it is quite a town now. We stopped here overnight for several reasons, one thing being this is the town where Bill Weaver used to play the piano for Mr. and Mrs. J. M. Anderson at their Princess theatre at night and catch bullheads in the Des Moines river during the day. Another reason was that we wanted to meet Mr. and Mrs. Anderson again, because they are a couple of mighty swell people, and we also wanted to meet Bill's father and mother, whom we have met before, but we learned that they had moved to Clinton, Iowa. Bill, you know, is not on the HERALD now, but is editing the *Chicagoan*, another Quigley publication. It's another mighty fine publication; it has to be if Bill edits it. He is the one who was responsible for the original institution of the department "What the Picture Did for Me" in the former EXHIBITOR'S HERALD. Well, now you can see why Boone is such an important city, and why we wanted to stop there.

▽

Independence is the town where the woman who bakes our pancakes was born. That was away back when we were caught there for two nights on account of rain. You see the trees were shedding a lot of water and we didn't want to get wet, although there weren't many trees around there.

Then there was another reason why we stopped there, and that was to meet Mr. Hagerman, who operates the theatre. We met him and we had a very fine visit with him. He invited us to see his show, "Here Comes the Groom." We saw it and we are still wondering where the Legion of Decency was when this one got by. We also met D. H. O'Conner, who is the operator for Mr. Hagerman. D. H. told us of his experiences in the theatre business. He says he used to operate for our old friend John Piller of Valley City, North Dakota. He also operated at Minot, Fargo and Grand Forks as well as a number of other points. Somehow these operators are generally pretty good friends of ours.

▽

We stopped at Dunlap to see our old friend Bill Bowker and we found that Bill had sold his theatre and had gone to the southern part of Iowa. We didn't know what he went there for, because there is no fishing down there, and Bill seldom goes anywhere but on some fishing trip. Anyhow, we were sorry not to see him.

▽

We called on Mr. Middleton, who operates the Rex theatre at Iowa Falls. He's a reason all by himself why Iowa Falls has good shows.

▽

At Jefferson we met Mr. Parkinson, who operates the theatre there, and Mr. McKinnan, who runs the theatre at Perry, Iowa. Both of these theatres belong to Finkelstein and Rubin of Minneapolis. We didn't visit these boys very long because they were just starting for Carrol to attend a district meeting of managers.

▽

Omaha

Almost the first highwayman we met here when we went down on Film Row was our old friend Mr. Ringler. The last time we saw Mr. Ringler was when we toured together in western Kansas several years ago. At that time he was selling film for United Artists and he says we helped him sell a number of contracts. Maybe we did, but we never could imagine ourself selling film. It takes an honest man to sell film. Well, you boys know what we mean.

Mr. Ringler is now the district manager here in Omaha for Mid-West Film Corporation, and we are glad to learn this because he is a mighty swell fellow and is surely deserving of the job. There are a lot of excellent and honest district managers here in Omaha, but if you boys want to meet another we will introduce you to Mr. Ringler.

He invited us to attend a screening of "Girl of the Limberlost," with Marian Marsh, Ralph Morgan, Louise Dresser and Henry B. Walthall. You will remember the story was by Gene Stratton Porter.

We were especially anxious to see this picture, because Leo Meehan, who is a son-in-law of the late Gene Stratton Porter, told us when we were in Hollywood that he intended to make pictures of all of her stories and we were very anxious to see what he did with this one especially. If the Legion of Decency, and other organizations that want clean pictures, will get behind this one they can make their demands much more effective than staying away from socalled bad ones, for this one is as clean as can be desired by the most exacting. We are going to make a kick right here, and we want Hollywood to understand it, and that is because it put Louise Dresser in a hard-boiled mother's part. She doesn't belong in hard-boiled parts, but oh boy, how she did play it. Maybe we like her all the better for it. Anyhow, Hollywood won't pay any attention to what we think about it. Then again, they had Henry Walthall in the picture, and when he is in a picture we don't care if there is nothing else in it but the bulldog, it will be good enough for us, for we remember how he can shoot grouse. If you want to give your customers a satisfying performance you better get "Girl of the Limberlost," for everybody remembers the story and will want to see the picture. This isn't "the biggest picture ever made," as some salesmen might try to tell you, but it is good enough for anybody, and you know that "The Biggest Picture Ever Made" only comes once in about 25 years. We believe this one will satisfy both the audience and the box offices.

▽

While we were at supper tonight in a cafe we heard some crooner crying a song over the radio which sounded like "right from the shoulder and right from the heart." It was so touching that we broke down and wept until the waitress brought us a bath towel to cry in. The nearest music to a crooner that we know of is a fellow filing a cross-cut saw or a sow squealing for swill, or a jazz orchestra playing "Soapsuds Over the Fence."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

IMAGINATION HUNTS IN NEW PICTURES

Another reason for the upturn in theatre business is advanced by Arthur Caesar, who jocosely rises to remark that quite a few are going to pictures to figure out what was cut out of them. He says, "It gives 'em a chance to use their imagination."

Ten Winners Announced In Warner Cast Contest

Warner announced early this week the names of 10 winners in the "Anthony Adverse" casting contest, sponsored by Warner, Photoplay Magazine and Farrar and Rinehart, publisher of the Hervey Allen novel. The 10 announced have been awarded free airplane trips to the World's Fair in Chicago. These winners were announced ahead of the full list because the Fair will close at the end of this month. United Air Lines is sponsoring the trips to Chicago.

Oregon Firms Merge

The Willamette Amusement Company has been adopted as the new name of the merged interests of J. J. Parker Theatres and the Evergreen Theatre Company in Oregon, which will operate the Music Box in Portland after alterations are made.

Zapp with Trendle

Henry Zapp, partner in Monarch Films, Detroit, has joined United Detroit Booking Service as buyer, succeeding Arthur M. Elliott, who resigned recently. George W. Trendle heads the Booking Service.

Weinberg Takes Two Houses

Harry Weinberg, nephew of A. H. Blank, has leased two theatres in York, Neb. He has an interest in 14 Iowa and Nebraska houses, independent of Central State Theatres and the A. H. Blank theatres.

Dr. Krauss Resigns

Dr. L. Lee Krauss, who has acted as efficiency expert for the Jacob Schreiber theatres in Detroit since last July, has resigned.

Sophie Tucker to Be Dined

Sophie Tucker will be honored at a banquet of the American Federation of Actors at Mecca Temple Casino, New York, November 3.

LIBERTY PICTURES SMASHES THROUGH WITH ANOTHER BIG MAJOR CIRCUIT DEAL . . . . ENTIRE PROGRAM BOOKED TO PLAY WARNER THEATRES IN NEW JERSEY

LIBERTY FEATURES

WILL PLAY THESE DE LUXE WARNER HOUSES

BRANFORD, Newark
CAPITOL, Newark
EMBASSY, Orange
HOLLYWOOD, E. Orange
LINCOLN, Union City
FABIAN, Paterson
RIVOLI, Paterson
REGENT, Paterson
ORITANI, Hackensack
STANLEY, Jersey City
CENTRAL, Jersey City
FABIAN, Hoboken
DE WITT, Bayonne
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REGENT, Elizabeth
RAHWAY, Rahway
CAPITOL, Bellville
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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 244.—(A) Is inefficiency in a motor-generator set necessarily or even usually the fault of the machine itself? (B) Where should a motor-generator set be installed. (C) For what reasons is a basement or other location removed from the projection room objectionable. (D) Tell us just what points you would consider of prime importance in installing a motor-generator set.

Answer to Question No. 238

Bluebook School Question No. 238 was: (A) How would you calculate the amount of keystone distortion, projection distance and projection angle being known? (B) How would you determine the amount of distortion due to side view of screen, angle of view being known? (C) How would you calculate the added height of screen image due to projection angle, projection angle and distance being known?

This one did not get over so well. Here are those who squeezed through:

C. Rau and S. Evans; D. Danielson; G. E. Doe; C. Oldham; R. J. Arnston; T. Van Vaulkenburg; H. Edwards; C. E. Wainscott; D. Breaston and H. Haber; N. L. Simms; F. Simms and O. L. Daris; E. Hodson; J. Wentworth; F. H., S. and P. Dalbey; L. M. and C. B. Traxler; T. N. Onby; T. Turk; F. H. and L. Klar; D. Johnson; P. and L. Felt; O. Allbright; M. F. Fallon; M. and J. DeVoy; B. R. Walker; L. Grant and R. Geddings; B. H. Thaller and S. Spooner; R. and K. Wells; F. L. Savlor and G. N. Guidotti; B. L. Patterson; J. Lansing and R. D. Oberleigh; L. B. and D. T. Palmer; G. Lathrope and N. L. Tomlinson; L. R. O'Leary.

I'm surprised that so very many got all tangled up on a very simple problem that is clearly explained in the Bluebook. It is merely a matter of finding out how much the light spreads per foot of projection distance, and how much farther it must travel to reach the bottom of the screen than the top.

For the reason that not one of all the hundreds of answers make all points sufficiently clear, I will answer Section A myself, borrowing the drawing which accompanied the answer of Friend Wainscott.

Assuming we have a 110-foot projection distance, measured from lens to center of screen, a screen image 16 by 12 feet, if undistorted, and a projection angle of 15 degrees: First having obtained a sheet of blank paper 30 inches long by any convenient width not less than 18 inches, pin it down to a table top and draw the line AB (*Figure* 1), adopting a scale, say, of one-quarter of an inch to the foot. The line will then be more than four inches long.

Establishing point Z one-half the height

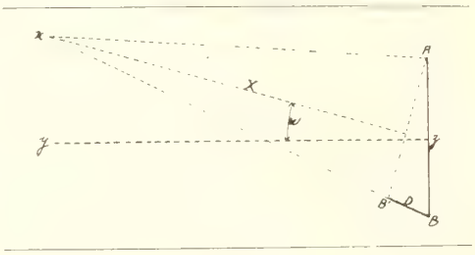
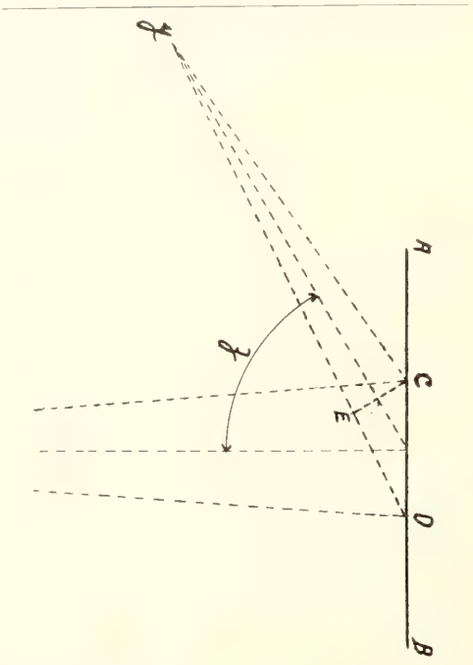


Figure 1

of an undistorted screen image of the width under consideration from its top, draw a line, ZY, exactly at right angle to the line AB. Then with a protractor, lay it with its straight edge against the line Ab, with the 90-degree mark of the protractor exactly on line ZY, and counting 15 degrees (the angle of projection), upward from the 90-degree mark, a point is established opposite the 105 mark.

Next, lay a straight-edge on both point Z and the 105 mark just made, and draw the

Figure 2



line, XZ, and 27.5 inches (110 divided by one-fourth equals 27.5) out from Z, establish point X, which is our projection lens.

Now draw lines XA and XB exactly at right angles, to which is then drawn line AB', and thus the layout is complete. We now have only to measure the distance from B' to B in quarters of an inch, and multiply that by the spread of the light beam in inches, per foot, to have the answer.

The spread is established by dividing the width of the screen image, in inches, by the projection distance in feet. The result will be the spread of the beam, in inches, for each foot of projection distance.

Wainscott sends a drawing that explains Section B very clearly. In it (Figure 2), AB is the screen, CD the width of some object on the screen (maybe a fat lady, what?), Y a theatre seat, and Z the viewing angle, in this case about 60 degrees. Laid out to scale, as with Figure 1 illustrating Section A, and measuring from C to E, the answer is provided. Foreshortening would be as C compares to E.

(C) The answer to Section A provides the answer to this question, at least very largely. It is only necessary to calculate the dimensions of an undistorted picture of the width under consideration, and measure line AB as shown in *Figure* 1, and subtracting one from the other to have an exact answer.

Knowledge of how such things are done is valuable when a new theatre is being built or planned and the exhibitor or manager asks the projectionist how high a picture of given width will be with the projection room in a given location. To be unable to answer is to confess lack of knowledge of an important item in one's profession. To be able to answer correctly certainly adds to the exhibitor's respect for you.

Stage Shows Returning To New York Paramount

Stage shows will come back at the New York Paramount in Thanksgiving week or at Christmas, contingent upon the runs of pictures now booked, according to Boris Morros, managing director. The same policy is expected to follow at the Brooklyn Paramount, which Si Fabian is operating under a pooling arrangement.

'PRICELESS'

IDAHO THEATRE
TWIN FALLS, IDAHO

PUBLIX Theatres

September 13, 1934

Managers' Round Table Club
Motion Picture Herald
1790 Broadway
New York City

Gentlemen:

I have been an enthusiastic reader of the MOTION PICTURE HERALD for some time and would like to acknowledge the help it has been to me. Reading and studying the HERALD is like being able to keep one's finger on the pulse of the entire industry, an impossibility without this priceless medium, through which every showman in the country can keep informed, and learn the new and unusual ideas for exploitation and operation.

Frankly, I cannot conceive of any manager being truly successful and ignore the fine things the MOTION PICTURE HERALD has to offer. I will consider it an honor to enroll in the Round Table Club, and would like to apologize for not enrolling sooner.

Yours truly,
Leo Henderson

So, too, think many thousands of other exhibitors. MOTION PICTURE HERALD, by virtue of its news and departmental services, has maintained the highest circulation among showmen attained by any motion picture business journal in the whole history of the motion picture industry.

There are now over 4,000 members of the MANAGERS' ROUND TABLE CLUB all over the world. Manager Henderson joins a group of progressive, alert showmen who set the pace in successful theatre management.

MOTION PICTURE HERALD

TRAVELERS

DAVE GOULD, MGM's Puerto Rican representative, is stopping at the Dauphin Hotel, New York.

JUNIOR COGHLAN is vacationing in New York with his mother.

EDGAR B. HATRICK, having launched the reorganized Hearst Metrotone News, will leave New York for Hollywood in a month.

HERBERT J. YATES, president of Consolidated, will spend the next month in Hollywood.

JACK PARTINGTON, of the Fanchon and Marco offices, leaves New York for the Coast Oct. 23.

MICHAEL BALCON, Gaumont-British production chief, sailed for England Saturday.

YVONNE PRINTEMPS, CHARLES FARRELL and PIERRE FRESNEY, arrived in New York from Europe to appear in "Conversation Piece" on the Broadway stage.

JEANETTE REX, SOL LESSER's publicity representative, left New York by 'plane en route to the Coast.

T. HAYES HUNTER, former American director currently in the agency business in England, is in New York.

HAL ROACH, BEBE DANIELS and her husband, BEN LYON, left Hollywood by 'plane for New York.

FAITH BALDWIN, writer, arrived at Culver City from New York to work for MGM.

MARION DAVIES returned from New York to the Coast after conferring with E. B. Hatrick about a new two-picture contract for Cosmopolitan.

FREDERICK L. HERRON, MPPDA treasurer and head of the foreign department, returned to New York from Mexico and the Coast.

CHARLES STERN, assistant to Al Lichtman in United Artists' distribution department, returned to New York from a trip through New York State.

JOE COOPER, Publix affiliate in Denver and the West, was in New York.

JACK MILLER and EDWARD SILVERMAN, of the Essaness Circuit, were in New York from Chicago.

PORT MAJOR, Fox West Coast booker, and JOHN BERTARO, counsel, returned to Los Angeles from New York code hearings.

NED DEPINET, president, and HERMAN ZOHBEL, treasurer of RKO Radio, arrived in Hollywood from the East.

KETTI GALLIAN, Fox player, sailed for a vacation in France.

ERNEST TRUEX, Educational comedian, was due back in New York from Bermuda.

KAY FRANCIS, Warner star, left New York for Hollywood.

DOLORES DEL RIO is due in New York from Warner studio for "Madame Du Barry" premiere.

IRIS ADRIAN, Broadway night club entertainer, left for Hollywood to work for Paramount.

ELMER C. RHODEN, Fox Midwest division manager, was in New York from Kansas City.

ARTHUR LEE, Gaumont British vice-president in America, returned to New York from a tour in the East studying audience reactions.

BUD BARSKY, independent producer, returned to California from New York, where he talked about financing and a new series of pictures.

ARTHUR LANDAU, partner with Edward Small in a Hollywood agency, returned to California from New York.

ROBERT EDMOND JONES left New York for Radio's studios in Hollywood to do color work on "Becky Sharp."

WILLIAM SEITER, RKO director, and MARIAN NIXON, his wife, returned to Hollywood from New York.

EDWARD GOLDEN, Monogram's sales manager, was in Buffalo.

MARY BRIAN, Paramount player, was due in New York to appear in a play with George Jessel.

CHARLIE MURRAY arrived in New York by boat from Hollywood.

JAMES R. GRAINGER, Universal sales manager, arrived in Hollywood from New York.

JOSEPH M. SCHENCK, president of United Artists, sailed for Europe.

JOSEPH PLUNKETT arrived in London from New York and Canada.

FELIX F. FEIST, MGM's general sales manager, arrived in Los Angeles en route to Honolulu.

DAVE EPSTEIN, Hollywood agent, arrived in New York.

PETE SMITH, MGM short subject narrator and producer, returned to Culver City from New York.

TOM BAILY returned to the Paramount Hollywood publicity department from a tour of key cities visiting motion picture critics.

JULES MICHAELS returned to Buffalo from New York.

DAVE CHATKIN was in New York from Cleveland.

LEON SCHLESINGER, Warner short subject producer, returned to Hollywood from New York.

MOE STREIMER, United Artists sales official, returned to New York from upstate.

E. BORETH, of Masterpiece exchange, Philadelphia, was in New York.

HARRY ASHER, of the Majestic exchange in Boston, was due in New York.

MORRIS SEGAL, of the Majestic exchange in Cleveland, arrived in New York.

JEANNETTE MACDONALD returned to Hollywood after "The Merry Widow" premiere in New York.

BOB O'DONNELL, circuit executive in Texas, returned to Dallas after conferring with Publix officials in New York.

Film News for Liquor Broadcast

The Wilson-El Bart Corporation, distillers, have contracted with the American Broadcasting system to use Buddy Cantor, Broadway press agent, in a Saturday night broadcast every week at 6:30, describing Mr. Cantor as the "Film City Reporter" narrating motion picture news from Hollywood.

SHORT PRODUCT PLAYING BROADWAY

Week of October 13

ASTOR
Pro Football . . . . . MGM

MAYFAIR
Then Came the Yawn . . . . . Educational
Going Places . . . . . Universal
Krazy's Waterloo . . . . . Columbia

PARAMOUNT
Prize Show . . . . . Paramount
Paramount Pictorial No. 4 . . Paramount
Radio Announcer's Review, The . . . . . Paramount
Peeping Tom . . . . . Universal

RIALTO
Popeye the Sailor . . . . . Paramount
Paramount Pictorial No. 4 . . Paramount
Ladies at Play . . . . . Paramount

RIVOLI
Mickey Plays Papa . . . . . United Artists

RKO MUSIC HALL
Screen Snapshots . . . . . Columbia
Ferry-Go-Round . . . . . RKO Radio

ROXY
La Cucaracha . . . . . RKO Radio
Playful Pluto . . . . . United Artists

STRAND
Oh, Sailor Behave . . . . . Vitaphone
Mr. and Mrs. Jesse Crawford . . . . . Vitaphone

WABASH AVENUE

CHICAGO

The gala celebration, which is the local industry's Film and Theatre Relief Dinner Dance, is scheduled for the evening of November 2 at the Medinah Michigan Avenue Club. Wives, husbands and sweethearts are circling the calendar date, prepared to have an evening of fun, which the two previous affairs have demonstrated can be so well staged by the large committee. Wives and sweethearts whose hubby or boy friend have not already scheduled them for the Film and Theatre Relief Dinner Dance on November 2 are invited to communicate with headquarters, room 411, Standard Oil Building, telephone Harrison 8900, whence a flying squadron of what Eddie Cantor calls "Matrimonial Police" will be dispatched to their assistance. The "matrimonial police" committee has at its disposal plenty of handsome, virile young men for wives and sweethearts afflicted with obsolete husbands.

▽

Les Abbott, widely known among exhibitors and equipment manufacturers and assistant manager of the local branch of National Theatre Supply Company handling sales and engineering problems, has resigned. He will announce his new affiliation shortly.

▽

Abe Fischer and Max Mazur were busy this week moving the local Gaumont British offices to the Fox exchange, which is releasing the company's product.

▽

Jack Fier, assistant to Nat Levine of Mascot Pictures, was in town this week for conferences with Ben Judell. Judell also reveals that he has appointed Eddie Wiseman to his Milwaukee sales staff.

▽

Irving Mack discovered that he had important business to take care of in Detroit and discovered also, to his chagrin, that he had picked the wrong date, as the world series was being played in St. Louis on the day he hit the Motor City.

▽

Charles Stern has completed a fine remodeling job at his Austin theatre. Sobel & Drielsma were the architects.

▽

Reports of encouraging business by theatres in Wisconsin are brought back by S. E. Abel, district sales manager of RCA Victor.

▽

Sam Myer of the Teatro de Lago out in No Man's Land has taken over the Wilmette theatre from Pee Kalleres.

▽

Mrs. Elizabeth Haley is preparing to reopen the Hillside theatre at 1515 W. 69th street, closed for over a year.

▽

John Ford will reopen the Sterling theatre at Sterling, Ill.

▽

Roy Christenson, who operated the La Salle in the Loop until it was taken over by Jones, Linick & Schaefer and who was an active leader in the Independent Theatre Owners' Association formation, has taken over the National theatre at Louisville, Ky.

▽

Arthur Stern, 25-year-old son of Emil Stern of Essaness, is being initiated into the motion picture business as an employee of Filmack Trailer Company.

▽

Richard Beck is spending some time in New York in connection with the interests of Capitol Film Corporation.

HOLQUIST

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THOSE PERNICIOUS STARS

No more pertinent commentary on the weaknesses of the star-rating system has yet been offered than that spoken by Round Tabler Fred Hinds who states that out of eleven four-star features thus "honored" by *Liberty,* but two proved successful at his box office. In his challenging article published on a following page, the skipper of the Whitewater, Wisconsin, Strand Theatre gives yet further proof that the "star business" besides influencing grosses unjustly is not conducive to the strengthening of theatre prestige. Says Fred:

"Lacking a daily newspaper in this situation, we have repeatedly been requested for box office failures because 'they got four stars in *Liberty*'. When advised, as was often the case, that the picture was under contract and was being paid for but not exhibited because it could only be done at a financial sacrifice, the inquirer looked askance. . . . "

Surprising, isn't it, that the motion picture industry has allowed to flourish a system so pernicious that theatremen book with trepidation those pictures whose four-star ratings are supposed, but fail lamentably, to guarantee grosses?

▽ ▽ ▽

WASHINGTON EXPLOITS

And now the Federal Housing Administration to stimulate progress of the Better Housing movement is sending out to the managers various exploitation suggestions to be effected in cooperation with local organizations. Prominent citizens have been requested to participate, advertising material is available, and in general the sincere attempt to inject showmanship into this very constructive national plan is to be commended.

However, in the exploitation story forwarded by the Housing publicists to this department for publication is incorporated a reminiscent line, i. e., that a certain tieup is "sure to bring extra business to your house".

For the information of Mr. Moffett's bright young men, your venerable Chairman opines there is no stunt that carries the seal of ticket selling surety. Good product still remains the most dependable "idea" for securing higher grosses.

▽ ▽ ▽

Vic Shapiro tells us that a flock of studioites are now roaming the highways and byways to discuss with showmen ways and mean of bettering pictures. So-o-o, if one of these bright mornings a stranger barges in and starts firing, remember that it is now permissible under the code to ask him to join in singing "The Man On the Flying Trapeze."

NOT "WHO" BUT "WHAT"

In the course of your Chairman's recent week-end visit to Pittsburgh, it was gratifying to learn the sentiment of those theatremen we encountered who favor the general lack of emphasis in these pages of the pat-on-the-back school of reporting.

Praise words affect us humans pleasurably and the stimulus of appreciation is not to be derided. However, as we stated in addressing the Pittsburgh city managers of Harry Kalmine's Warner division, the readability of the Managers' Round Table section depends to a great extent on stressing the manager's exploitation and advertising ideas rather than his personal virtues. And by so doing, we are now receiving campaigns from showmen who have not previously contributed for fear of being charged with the crime of "three sheeting."

When the occasion arises, we are prompt to suggest the spotlight for those contributors displaying unusual showmanship, but for the most part, ladies and gentlemen, the platform of your Club is not "who," but "what."

▽ ▽ ▽

SOME FUN, HEH?

For one of those Ripley believe-it-or-nots, we refer you folks to Jim Cunningham's Code Question Box on page 54, of the October 13 issue, Query No. 78, wherein a doorman, who, to judge from his complaint, has been doing everything around the place but produce the pictures, states that he is entitled by the calibre of his duties to receive what he mistakenly assumes to be the code-designated minimum executive salary of $35 instead of the $16 he now gets.

We refer you further to this misplaced theatreman's refreshing statement regarding the manager, who it seems appears at the theatre for about a half hour each day, giving the doorman the run of the house otherwise, but refusing to give him anything else. In other words, a marvelous showman on the job, but just another hand on the payroll.

Well, if Jim Cunningham cares to sound us out on the merits of the case, we think that the manager is an awful sucker to even argue the question. Any showman fortunate enough to have captured so rare a treasure should place him under lock and key and go fishin'.

A. Mike Fogel

SHOWMEN'S LOBBY LAFFS!



Two-Color "Love" Flash

Mike Newman, who does the exploiting for Columbia Pictures on the West Coast, takes the bows for a half-page eight-column full, two-color smash on "One Night of Love" at the New Spreckles, San Diego, Cal. The ad took the form of a giant billboard in front of which were drawn interested crowds, board containing circular half-tone of Grace Moore, accompanying copy reverse white on red.

Work For a Quigley Award!

Anna Bell Ward Makes Woolsey Kentucky Colonel

With this contribution, we welcome Anna Bell Ward, Phoenix Amusement Co., Lexington, Ky., back to the club pages after her recent illness. The accompanying photo shows George Stevens, director; Col. C. C. Pettijohn, Robert Woolsey and a "stand-in" for Anna Bell.

The occasion is the appointment of both Wheeler and Woolsey as colonels on Governor Laffoon's staff. Incidentally this is ace exploitation on "Kentucky Kernels."



Woolsey Becomes a Kentucky Colonel

"Happiness Week" Planned On "Happiness Ahead"

That's quite a thorough job that Charlie Einfeld's ad crew has done in turning out the commendable press book on Warners' "Happiness Ahead," the main feature of the exploitation being built around a detailed outline for a "Happiness Week" which is due to break about the time of the picture's national release date. The idea includes a pledge cards distributed by exhibitors in which patrons will be urged to perform some deed that will spread happiness.

Other interesting exploitation includes complete layout for co-op page, four national tieups and a score of other angles to further the campaigns that have already been planned in many different spots.

Also of interest, especially at this time, is an unemployed campaign fostered by the theatremen in conjunction with various local organizations and should receive further encouragement from the many better housing movements to which it might be attached.

Work For a Quigley Award!

Field Ties Schools On "Limberlost"

A tie-up put over by acting manager Seth Field, Dirigo Theatre, Ellsworth, Maine, for "Girl of Limberlost," resulted in high school students submitting as their English assignment a written review of either the movie or the book. Special poster was planted in study room.

Another grammar school tieup permitted the dismissal of classes one-half hour earlier to catch show with school busses, which called for children after break.

Bannered truck with foliage trim toured streets with boys distributing weekly programs and public library used theatre announcements on tables in reading rooms.

"Peck" Book Front Attracts At Roxy

To emphasize the lasting popularity of the story from which the picture was adapted, Morris Kinzler's Roxy theatre publicists, under the supervision of Managing Director Irving Lesser, executed two 36-foot displays for the front, done in the manner of an open book (see photo) with endorsement of Jackie Cooper in boyish scroll.

Two weeks in advance of the opening, life-sized enlargements and 40 by 60 sepia photos were displayed in the foyer and a week ahead, Sol Lesser, the producer, was host at a dinner and press preview. Broadcasting over the regular Roxy hour and tieup with the R. H. Macy Boys' Club also helped to spread the word.

Through arrangement with the local Hays office, a special preview was also put on for members of important P. T. A. and church organizations. In addition a party was staged for the Boys' Club of New York, bulletins to this effect being carried in all local branches.

As an extra lobby attraction on the opening three days, free candy was promoted and distributed to each child attending and a clown act was also arranged for the lobby crowds waiting for seats. Displays of the miniature editions of the book were also made by various ten cent stores.

With the cooperation of the Salvation Army, an old clothes matinee for children was planned and other practical ideas scheduled were orphans' parties and a "father and son" banquet, the strength of the general campaign being credited for the hold over of the picture.

Work For a Quigley Award!

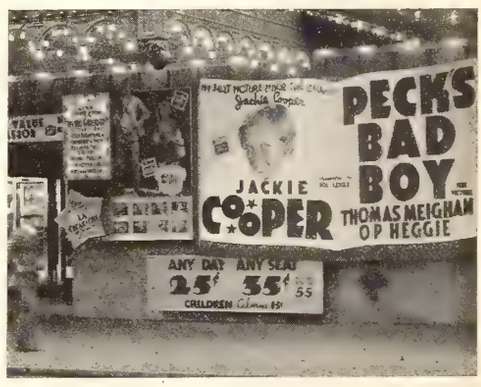
Endorsement Used As Ad on "Cristo"

The local endorsement slant was given another twist in Richmond, Va., a short time ago, when General Manager O'Brien of Wilmer and Vincent received a strong plug in letter form on "Count of Monte Cristo" from a well known local automobile executive.

The letter spoke of the writer's appreciation on viewing the picture in another city and expressed his pleasure on learning it was to be shown at the National in Richmond, not neglecting to mention the date. The communication was reproduced as a newspaper ad with no further comment.

Different and effective.

Work For a Quigley Award!



Roxy Open Book Front Display



JAMES M. TOTMAN

Star Aids Totman On "Dames" Contest

Among the excellent ideas put over by Jimmy Totman for his Quigley prize winning campaign on "Dames" at the Warner, Erie, Pa., no doubt the most unusual was the 11-day contest put on with one of his papers in which the winning girl was sent to Pittsburgh to interview Dick Powell, appearing at the Stanley Theatre there.

Trip was offered for the best 50-word letter on why girls wanted to be motion picture writers and desired to make trip to Pittsburgh. Paper broke two-column stories every day, and after winner interviewed Powell ran front page, three-column cut of girl and star plus by-line story, all of which tied into the date at the Warner. Besides this smart break, Jimmy also connected for two other contests, one a classified and the other the musical memory idea. Advance advertising was also well handled with underline for 12 days ahead and advance gratis publicity and cuts landed daily during this length of time. Old Gold and Borden snipes were planted on many windows, doorknob hangars and heralds distributed, badges worn by house employees two weeks ahead and cashiers put in a plug for the date at the end of every phone call.

Secures Elaborate Float

Radio broadcasts at various times were secured and Totman further employed the air by having bannered planes fly over town dropping heralds. Prominently spotted windows were also arranged.

Totman also exercised ingenuity in obtaining an elaborate float used by local company in recent parade to celebrate discovery of Pennsylvania oil. The bally was borrowed, refashioned at a cost of a few dollars, and excited lots of admiration. The lobby display was also in keeping.

The above are the highlights of this ace campaign topping raft of other commendable stunts that covered most every possible angle and boosted Jimmy's final rating.

CELEBRITIES ATTEND AWARD CEREMONIES

(See Photo in Picture Section)

Joe E. Brown Presents Plaque to James M. Totman Before Annual Variety Club Banquet

by A-MIKE VOGEL

With the generous cooperation of Harry M. Kalmine, Johnny Harris, Joe Feldman, Harold Lund and a host of other well-wishers, the Quigley Award for September was presented to Manager James M. Totman by Joe E. Brown in a ceremony that took place before the annual Variety Club banquet in Pittsburgh on Sunday night, October 14.

In the presence of a host of motion picture prominents and celebrities from other fields, the famed Warner star congratulated Jimmy on his determination that brought him the big prize on his fourth entry in the Quigley competitions.

Unusual was the setting of the September presentation, marking the first time that so many names of the industry were on hand to honor a Quigley winner. In addition to Mr. Brown the following were present: Messrs. Joseph Bernhard, General Managar, Warner Theatres; Harry M. Kalmine, Pittsburgh Warner Theatres zone director and past-president, Variety Club; William Rogers, Sales Manager, Metro-Goldwyn-Mayer Pictures; Bert Wheeler and Regis Toomey, RKO Radio stars; James "Rip" Collins, of the St. Louis Cardinals; Louis Nizer, well known film attorney, and Tom Fordham, Warner Theatres' Northwest Pennsylvania chief, in whose district the winner is located.

Looking on were many theatremen from Pittsburgh and the surrounding area who hastened to add their congratulations to the barrage of handshakes Jimmy received from almost everyone present. To judge from the buzz of comment, it was a highly enjoyed event and a high spot in Totman's theatre career.

Pittsburgh District Visited

The presentation, though important, was but part of our program in the Pittsburgh area where we covered lots of territory in addition to attending the Variety Club party. Meeting up with Joe Feldman at the Warner Theatres' headquarters on the Friday morning previous to the dinner, we had the long deferred pleasure of meeting Harry Kalmine, and that worthy in turn introduced us to the assemblage of managers at a gathering that was called to allow us the privilege of addressing the members.

Among those present were C. J. Latta, District Manager, Warner city theatres; Harry Kendricks, Bill Schell, Paul Schell, Cress Smith, Sid Jacobs, Sam Gould, Harry Koch, Bill Hock, Ed Siegel, J. A. MacDonald, Bill Barron, Eddie Johns, Joe Blowitz and Dick Brown. We renewed acquaintances with a number of these members and also had the pleasure of greeting others whom we had met through these pages.

Discussing the Quigley Awards, in answer to a query by Mr. Latta, we assured the members that equal consideration is given by the judges to all entries regardless of how they are presented. In this respect, attention was called to the fact that the campaigns of a number of winners had been submitted with little or no thought to their artistic layout.

Then came a stop at Joe Feldman's publicity department, where, aided by Don Wermuth and artist Sam Stern, Joe keeps the advertising heat turned on for the 60 odd theatres in the division. To lunch, then, after a pause at the deluxe Stanley, where we met up with Bill Scott.

In the afternoon, popped in on Johnny Harris to talk over old times and to arrange details of the Award presentation. Then to Loew's Penn to greet old friend Mike Cullen, to Johnny Harris' newly opened Alvin to see Round Tabler George Tyson, and then to our old stamping ground, the Paramount Exchange, to greet Eddie Fontaine, Harry Goldstein, Dave Kimmelman, Ed Stuve and other showmen on Film Row.

The Variety Club party, of course, gave us the opportunity of greeting many of the members from out of town that otherwise we could not have met, and among those were Ken Grimes, George Sarvis, Tom Whyte, Dick England, Fuzzy Knight, Tory Cavallo, Abe Halle, Bill Decker, Sam De Fassio, Bill Leggiero and Herman Stahl. We also saw and chatted with Karl Krug, *Pittsburgh Press* picture editor, and Harold Cohen, who handles the screen and stage for the *Post-Gazette*.

Of course there were scores of others, but in this large assemblage they were hard to find and to them we express our regrets. See you all the next time.

DEADLINE FOR OCTOBER ENTRIES

Contestants in this month's Quigley Awards competition receive the benefit of an extra day's grace due to Election Day, which moves back the deadline for October campaigns to midnight of Thursday, November 8. This means that all entries to receive consideration must be at Quigley headquarters at or before that time and should be mailed early.

Work For a Quigley Award!

Harpster Makes Three-Way Tiein on Radio Contest

In a tiein with a leading Cleveland radio station, Frank Harpster, Ohio, Mansfield, Ohio, worked with one of his local papers to successfully put over a radio talent contest for two nights at the theatre, winners landing trip to Cleveland and audition at station.

Frank secured excellent front page breaks in advance and during the trials from the theatre stage where contestants did their acts over a microphone. Over 100 were said to have entered, six winners being chosen.

Weiss Ties Song Hit To Hardware Display

That was a very smart campaign put over by Manager Al Weiss, on "Dames" at the Olympia, Miami, Fla., an indication of which was in ingenious tieup with a hardware store on the songs in the picture. Al took the "Girl at the Ironing Board" number and tied it up by planting a girl at an actual ironing board in the hardware window (see photo) with music broadcast from attached P. A. system and loud speakers.

In addition to a number of the national press book tieups, Al planted banners on awnings of all important corners and intersections and as a further street bally had two carloads of attractive girls driven around the city, cars carrying theatre banners.

Work For a Quigley Award!

Paper Mentions Award

When Round Tabler Walter Davis left the Capitol, Winnipeg, Canada, to take over the Orpheum, Fort William, relieving Frank Robson, on a leave of absence, the Winnipeg papers ran a picture of Walter with a story that included account of his recent Mention in the Quigley competition.

Work For a Quigley Award!

McManus and Bernfield Click on "Cellini"

J. J. McManus, manager, and William Bernfield, U. A. exploiteer at the Midland, Kansas City, Mo., for the showing of "Cellini" tied up a local store for a Cinema Fashions week, featuring the hat worn by Constance Bennett. Fashion writer in newspaper plugged the hat and gave theatre mention.

On "Girl from Missouri" small cards were distributed at all prominently located newsstands and a cosmetic tieup also was arranged.

Work For a Quigley Award!

Local Players Put On Maloy's "Stamboul" Hour

Using the dramatic actors from the broadcasting station, John Maloy, State Theatre, Altoona, Penna., put on a fifteen minute dramatization of "Stamboul Quest." Sketch was enacted daily during run of picture.

Local auto dealer used still of Myrna Loy standing beside car in newspaper ads and department stores cooperated by using gummed theatre stickers on all packages leaving stores.

Work For a Quigley Award!

Bostonians Pose With Lloyd Cutout

For those who wanted to have their pictures taken with Harold Lloyd, Harry Brown, Jr., and Martin Glazer, who handled the "Cat's Paw" date at the Paramount and Fenway, Boston, provided a commendable substitute with a life size cutout of the comic. Adults as well as juveniles hastened to accept the invite (see photo) all wearing the trick glasses that were distributed as novelties.

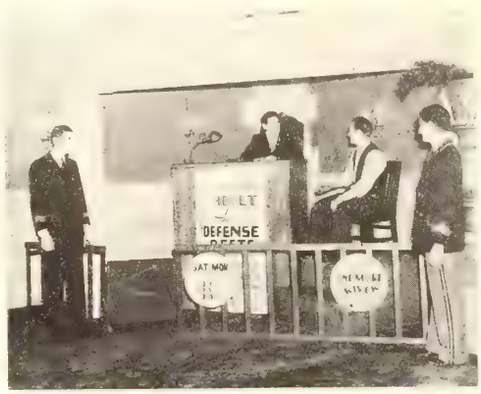
Effective also was the street bally of a truck on which were mounted heads of the stars and caricature cutouts of cats, all of which moved with the motion of the truck. Children were further contacted at playgrounds with a contest herald in which they were invited to draw Lloyd's head from number to number as designated. The gag was also helped along by the newspapers. Bus promoted from one of the big companies was used to carry patrons to theatre free of charge, the bannered bus making different sections each day.



Weiss Plants Girl in Window



Smith's "Empress" Display Flash



Fishkin's Lobby Court Room



Bostonians Pose with "Lloyd"

Smith Creates "Scarlet Empress" Lobby Display

The accompanying photo depicts the "Scarlet Empress" display turned out by J. R. Smith, Lensic Theatre, Santa Fe, New Mexico. The double eagle was made of two sheets of four by seven compo board, painted black and the heads of Dietrich on four by ten compo board done in shades of brown to cream with blue hat and black collar, balance worked in light red. The drapes were wine colored velour and the window backgrounds borrowed from local store. Smith says he did the painting and cutting himself, thus saving labor costs.

Work For a Quigley Award!

Turns Lobby Into Courtroom For "Defense Rests"

When Louie Fishkin, Alba Theatre, Brooklyn, N. Y., played "Defense Rests" he turned his lobby into a courtroom (see photo), dressing his staff as judge, witnesses and prisoner. Arch above judge's bench read, "Criminal Court—Part 2."

For "Charlie Chan's Courage," Louie promoted himself a rickshaw, sat a good looking girl in it and a Chinaman dressed as coolie with theatre copy on his coat, pulled the conveyance through the congested streets.

Work For a Quigley Award!

Works "Wrong Number" On "Sadie McKee"

Spyros George Cardas, Fox Belmont, Los Angeles, reports good returns on the "wrong number" phone stunt used on "Sadie McKee." For the information of those unacquainted with this gag, girl calls list of numbers and when phone is answered says, "—— instead of going to Joneses tomorrow, wouldn't you rather see 'Sadie McKee' at the Belmont? I understand Joan Crawford is very good, etc., etc."

Person called naturally figures it a case of wrong number, and proper apologies are made. But in the meantime, picture gets a plug from a different angle and stunt therefore may be useful where it is new.

Work For a Quigley Award!

Hand-lettered "Bread" Ad

For the purpose of impressing upon New Orleans what he considered the excellence of "Our Daily Bread," Harry S. McLeod, who is doing so very nice a job at the St. Charles Theatre in that southern spot, spoke on the air regarding the picture. Two column, entirely hand-lettered newspaper ad was included in the advance publicity.

Work For a Quigley Award!

Kiddie Shoppe Ads Boost Shirley Temple

Tying in with leading department stores on "Now and Forever" netted Ted L. Smalley, advertising director, Capitol, Worcester, Mass., prominent window displays in "kiddie shoppes" stores plugging picture and date in newspaper ads featuring Shirley Temple as "best dressed woman in Hollywood." One of the stores bought tinted photos of the tiny star for distribution to shoppers.

A bread company hookin brought an ad opening day, which Ted drew up, showing the child actress gaily munching that bakery's product, this appearing in local and surrounding dailies.

Boucher Ties In Elks On "Navy" Campaign

Reported to have been one of the most profitable campaigns in the entire zone was Frank Boucher's drive on "Here Comes the Navy," at the Maryland, Hagerstown, in which Frank availed himself of the State Convention of Elks being held at that time to make a special plug for attendance from the members of the order.

Decorated float was placed in Elks' parade and commented upon in newspaper stores. Beechnut drops were also promoted and distributed by uniformed girls, and, too, in costume was Boucher's entire house staff. Western Union was also tied in by use of inserts in all outgoing messages and booth in lobby (see photo) in which patrons were invited to send wires locally telling friends how much they enjoyed the picture.

Work For a Quigley Award!

Bombay Plugs "Fugitive" With Chain Gang Bally

From overseas, A. A. Walter, Pathe Cinema, Bombay, India, sends along the accompanying photo of his bally on "I Am a Fugitive." Walter secured a gang of Hindus, dressed as chain-gang convicts and, accompanied by guard, toured town in bannered truck. At strategic points men were unshackled and worked in roads with picks and shovels until crowds gathered at which time they were reloaded onto the truck and whisked away to another section.

Work For a Quigley Award!

Parking Sign Heralds "Girl from Missouri"

Tying in with a leading department store in Troy, N. Y., Leo Rosen at the Troy Theatre had large parking signs reading "Do not park here, this space reserved for Jean Harlow in 'Girl from Missouri.'" Signs were planted four days prior and on opening day two platinum blondes drove up in bannered car, parked in "restricted" space and went shopping.

A treasure hunt newspaper contest was put on for the Cooper picture, merchants paying for everything and donating prizes to first twelve locating treasure.

Work For a Quigley Award!

Waltmon's "Money-Back" Gag

Burgess Waltmon, Warner's Orpheum, Fulton, Ky., sent out regular postcards to his mailing list for his "Monte Cristo" date with a money-back guarantee. Card read that Burge would "Cheerfully refund admission if the attraction did not please." No returns are reported.

Work For a Quigley Award!

Santa Plugs "Bulldog Drummond" for Hynes

From Jack Hynes, Shea's Bradford Theatre, Bradford, Penna., come several gags he used on his recent pictures. For "Bulldog Drummond" his street bally consisted of Santa in full regalia parading town with sign reading, "It's only 93 days till Christmas, but only one day until 'Bulldog Drummond Strikes Back' at Shea's."

On "Dames" the press book contest was held, in which a two-column cut of stills from previous musicals was run in the newspaper and contestants were requested to name the pictures in which they appeared; guest tickets were awarded.

"Treasure Island" brought forth announcements in all schools and special kiddies' matinee was held. Imprinted pirate hats were distributed and local baker placed inserts in all bread and cake packages leaving store.



Boucher's Western Union Tie-in



Ableson's Umbrella "Romance" Bally



Walter's "Fugitive" Chain Gang



Dowden Goes to Sea in Pirate Ship

Umbrella'd Couples Bally Ableson's "Rain" Date

A special front featuring a pictorial shadow box effect with a water spray kept running in front of the cutout faces of the stars attracted extra attention to Arthur Ableson's display on "Romance in the Rain" before he left World, Omaha, Neb. Commendable was the street stunt on this picture wherein Arthur had eight young couples (see photo) walking about the downtown district carrying lettered umbrellas.

To stimulate kid business, Ableson reports with favor his "Three Little Pigs" coloring contest in which heralds containing the outlined figures of the famous piglets were distributed at certain food stores and submitted to the theatre at four consecutive Saturday matinees, at which four sets of dolls were given to the winners.

Work For a Quigley Award!

Dowden's "Treasure" Water Bally Covers Local Beaches

The marine possibilities for exploitation on "Treasure Island" were publicized fully on the date in the Loew New York houses with a pirate ship, illustrated in accompanying photo, reported by Perry Spencer as the creation of Eddie Dowden in charge of publicity of the Brooklyn theatres.

The skull and crossbones barge was floated down the East River, around the Battery, and made all the beaches on the Long Island side. Though the flag at the masthead plugged the date at the Metropolitan, the bally was also effective in selling the picture in the subsequent runs.

Work For a Quigley Award!

Celebrates Anniversary

F. W. Zimmerman recently celebrated the 12th anniversary of his Palace Theatre, San Marcos, Texas, by declaring open house, inviting his community to be guests at his theatre, where a special stage show of local talent was put on in addition to the regular program. Local paper gave up much space to the celebration, many merchants running congratulatory ads.

Work For a Quigley Award!

"Extra" Plugs Navy

Manager Floyd Fitzsimmons, Grove, Freeport, Long Island, had front page of local newspapers over-printed in red letters on "Here Comes the Navy." Employing the loudest newsboy yellers, he had them shouting "Extra," and distributing papers in all sections of city. Since the Morro Castle disaster became known that morning, people connected the idea and grabbed the papers. These of course were free, being week old issues.

Work For a Quigley Award!

Tubbert Invites Teachers To "Cristo" Premiere

For his premiere of "Count of Monte Cristo," William Tubbert, Keith's Theatre, Syracuse, N. Y., sent special invitations to the English department heads of all local high schools and the university.

Tie-up with schools and libraries resulted in distribution of book marks; special cards were circulated in house to house canvass and others placed in parked autos. Postcards were mailed to school teachers recommending "Cristo" as an excellent picture and one worthy of discussion in classrooms.

ADVISES "DO IT YOURSELF"

Personal Constant Supervision Of Manager Vitally Important In Successful House Operation

by LIONEL H. KEENE
Loew's Southern Representative

There is a very old, but true saying to the effect if you want anything well done you must do it yourself, and it applies directly to the theatre manager, who must give his house his personal supervision and attention if he wishes it to become successful in the highest degree.

I have been of the impression since the decentralization of the larger theatre organizations, the term "Managing Director" had again become Manager, in the sense the theatre operation was now receiving his personal attention; that he is actually working. I am obviously laboring under a misapprehension as I discover a manager now and then who knows all the answers as to what is wrong with show business, even the reason why his theatre is in the red, but does nothing to try improve his situation. "Give me the pictures, and I'll give you some business," is his final retort. I really feel sorry for this type of Manager—he is a detriment to his company.

Is Against "One Man" Operation

One chap brags he has perfected such a splendid personnel, there is little for him to do—other than *direct*. "I get to the theatre early each morning," says he, "get everyone of the organization set as to their duties for the day—and play golf in the afternoon. The 'boss' wants me to do it. Why, do you know, I can accomplish more for my firm in eighteen holes than I could putting in this time at the theatre."

The manager was right in one respect—organization is most important. Individual service on the part of each employee should be encouraged. Every department of theatre operation should be efficient. Each one of the theatre's personnel should be assigned certain daily duties, and held accountable for the results. True, a theatre manager should not be a "one man organization." But there are so many minute details that appeal to his experienced eye, and so many minor matters which he, by his close observation, becomes cognizant of, that it is of vital importance he give his house his personal supervision constantly.

It is also true in many instances, these affairs are, when taken up, individually, of small consequence, but collectively they represent the difference between success and failure, and it is by giving each and every one of them the actual amount of attention that is due, that the manager is enabled to offer his patrons a nearly perfect theatre operation, eliminating and remedying those manifold little defects and objections which are sure to appear with unceasing regularity.

The manager who is—or should be—in closest touch with his patrons, wisely exerts his strenuous efforts to provide them with perfect pleasure, in which there shall not be the slightest flaw or shortcoming to mar their unalloyed enjoyment. This, indeed, is perhaps the greater part of his labors and study, and is generally his highest ambition. When he is able to see for himself that everything is right, and is satisfied in his own mind that his house is being conducted in the best possible manner, and is providing the best program possible, properly presented, his gratification is complete and his greatest capability reached.

Laxness Fault of Manager

Permit here the relation of an incident between a theatre circuit head and one of his representatives. The representative was suddenly taken ill on the opening of a theatre at which the owner was present. Confined to his room, abed, the owner, always sympathetic, and appeciative of splended service, suggested this representative take a vacation in the interest of good health—perhaps a boat trip. The representative would have none of it—there was much to do! Theatre head remarked certainly there must be some one of his organization who could carry on in his absence, but the representative just would not have it that way. The owner retorted: "Then, all I can say is, you're just a bad manager." To shorten the story, the representative took the trip—the work was well done—proving he did have an efficient organization.

Good organization is important! Good organization isn't possible, however, without the constant surveillance of the guiding head. It requires constant application on the part of the Manager to every little detail of his theatre operation. He must set an example for the rest of the personnel. A lax employee is the cue for a lax manager. You can, in most instances, tell whether the manager is on the job when you walk into his theatre. And you dislike the type of operation where it is necessary to give your name, and state the nature of your business before you can see the manager, who should be available to all callers at all times.

* * *

You read in a theatre's campaign where the manager had a number of window tie-ups—let's say, on books or music. It sounds great in type, but here's actually in one instance what it was: for illustration, a book tieup. The books were in the window all right, but the announcement consisted of a piece of cardboard, about 11x14, with rough copy by the lobby artist to the effect "Read the Book—then see such and such picture, at so and so theatre." If I recall correctly, the book publishers got out a card the theatre could have used for this purpose. If it was not available, then certainly the window tieup deserved more consideration. Merchants will not be interested in cooperative tieups unless their class is in keeping with their business. So the next time you contact this merchant, he politely declines, but doesn't tell you the real reason.

Wolfe Starts "Pals Clubs" in Canada

J. S. Wolfe, of B. & F. Theatres, Toronto, Canada, who has been publicized before in these columns on his success with children's clubs, now reports on the details of his new "Pals. Club" which have been introduced profitably in eleven B. & F. theatres, especially in regaining the confidence of parents who have been keeping children away from the theatre.

The object behind the forming of this club was twofold, Wolfe states, to devote a Saturday matinee performance for children, and secondly to show special educational features in conjunction with juvenile programs. In this respect, great care is taken to revamp the weekend program or any portion not suited to this purpose.

To wear the button of the club, children are requested to pledge themselves to six rulings, intended to inculcate the principles of righteous living and thinking, and violators are placed on probation. Membership cards are punched each week and those having a perfect ten-week attendance are to be invited to a big free Christmas party.

In conjunction with the showings, many educational withal interesting contests are put on, such as spelling bees, history or geography contests in addition to the usual talent shows promoted from local dancing classes. Pet shows, model airplane contests and doll shows are also slated to keep the club activities interesting to the members.

Wolfe has further planned to invite speakers from home and school clubs, service organizations, juvenile court officials, local scout masters and other sources.

Worthy projects such as canned goods and vegetable matinees with proceeds to the poor and cod liver oil purchased with a percentage of the matinee receipts on allotted days and distributed through such organizations as the Lions Club will also be undertaken. The Club is counting on the cooperation of Scouts and Cubs, home and school clubs and others.

An incentive to regular attendance at the Club meetings will be the privilege of regular members to invite their parents as guests of the Club to evening performances at the theatre from time to time.

Work For a Quigley Award!



"NAVY" AVALON DISPLAY. Ray Laurie, Hunt's Avalon, Avalon, N. J., tied in with the Coast Guard station for his "Navy" date, using surf boat, beach equipment and codes. House staff was appropriately dressed

Bernfield Arranges Juvenile Air Show

What has become an excellent exclusive buildup for United Artists' features in the Kansas City, Mo., territory is the radio tieup effected by Bernie Bernfield, U. A. publicist in that area. Sponsored by a local department store, each Saturday morning 15-minute programs are put on by the store's troupe, called the Joanne Taylor Strolling Juvenile Players, the broadcasts being composed from material supplied by Bernie.

The group range in age from 9 to 12 and present their version of the United Artists' features shown at Johnny McManus' Midland Theatre. Silly Symphonies are also utilized, permission for their inclusion having been obtained from Walt Disney.

Bernfield reports that the cast was only four at the start, but since then the popularity of the program has necessitated the addition of many other players. Extra entertainment is provided by a group of young singers and players.

Fan mail received indicates the growing popularity of this broadcast and as the programs are timed to coincide with the pictures shown at the Midland, credit has been given the idea for adding to the grosses of these showings.

Work For a Quigley Award!

Waterson Ties Up Store On "Treasure" Hunt

R. W. Waterson, Rivoli Theatre, Michigan City, Ind., arranged a tieup with a local department store on "Treasure Island" whereby each child received a gigantic (14x22) colored ticket carrying theatre copy, merchant plug and instructions re the treasure hunt on one side and the reverse, free admission.

Only restrictions were that the ticket was not to be folded, thereby insuring a walking ad as kids marched to theatre with their "admissions" prominently displayed. Store paid five cents towards each child's ticket.

Waterson also sold officials of local amusement park on reducing admission for children the day of the hunt and further promoted prizes from the park.

Work For a Quigley Award!



BOOK BALLY. Arranged by Sam Gilman, Regent, Harrisburg, Pa., this ten-foot reproduction was wheeled around town on "Monte Cristo." When crowds gathered, pages were turned showing copy and stills.

HINDS SCORES STAR-RATING

Majority of Pictures Receiving Four-Star Ratings Fail to Click, States Wisconsin Round Tabler

by FRED HINDS
Strand, Whitewater, Wisconsin

Bill Shakespeare opined quite a number of years ago that "the play's the thing." While movies were not very well known in William's youth and, in spite of the fact that they wore short pants, men were still running things, the bard's statement is just as true today as then. The great American difficulty seems to be in knowing just when the proper play is playing. About the poorest place to find out is the written words of an individual commentator on a daily newspaper or a magazine. They're not critics . . .

It takes a lion's share of egotism to set oneself up as a guide to proper screen fare. Exhibitors know a great deal more about it than critics. So do producers. We admit we are not capable . . . uutil *after the film has shown.* Most professional critics will not admit it even when the nation's box-offices have proven them decidedly wrong.

If we ever met a "down-to-earth" reviewer . . . one who keeps the movie masses in mind . . . the shock might be serious. The vast majority of criticisms are directed to the intelligentsia . . . who never read them. This element comprises less than five per cent of theatre patronage. It is obvious the other ninety-five per cent are more interested . . . but *nobody is writing reviews for them!*

Says Stars Penalize Pictures

Coming down to cases, *Liberty's* star system of rating seems to be popular. Dozens of other publications have copied it. It has its value to exhibitors, when properly deduced. For instance, when the critic gives a picture one, two or three stars, we have reason to expect some box-office success. When a subject is awarded four stars we approach its opening play date with trepidation. The current *Liberty* lists eleven four-star features. Among them are but two box-office successes. Our ten-year-old daughter could strike as good an average. There is no reliable guide to motion pictures, including the entire industry itself, except the opinion of the great American public, as expressed by their payment of money to see popular treatises. While *Liberty's* critic, like others, caters to what showmen call the "high-brow" element, that magazine's circulation most emphatically does not.

Lacking a daily newspaper in this situation, we have repeatedly been requested for box-office failures because "they got four stars in *Liberty*." When advised, as was often the case, that the picture was under contract and was being paid for but not exhibited because it could only be done at a financial sacrifice, the inquirer looked askance — mentally reserving the number one padded cell for us at a leading Wisconsin institution.

It is readily contended that every reviewer endeavors to give an honest personal opinion. But it can only be one of millions . . . and not of any more significance. People who are guided in their selection of motion picture entertainment by an individual critic are to be pitied.

Some day some smart editor will discover that box-office reports, garnered from every corner of the country, from big cities, medium cities and small towns, are the accurate barometer to a picture's popularity — as trade publications have long since discovered. He will not have an individual opinion then; he will have the opinion of the nation!

This contributor is admittedly broad-minded in the matter of motion picture publicity. Advertising is still advertising . . . even though it may be a bit unfavorable at times. As the Senatorial candidate said to the newspaper editor: "I don't give a darn whether you boost me or knock me—but say something!" Ours is a curious world. Curiosity is the greatest single drawing factor the screen possesses. My theatre has not shown a single "banned" picture during the past four months that has not produced cash results considerably over the average.

Liberty's contention that their analytical department is a help to the industry is undoubtedly correct . . . purely from a standpoint of publicity. Their avowal that it is a guide to box-office value is extremely funny. One cannot help but be accidentally right once in a while. Consequently, ten per cent of their "four-star" pictures are four-star at the box-office. But it's kind of tough on the other ninety per cent. It causes theatre attaches to do so much explaining—most of which theatre patrons do not believe.

Metro's national advertising policy . . . which their agents are now placing and for which their exhibitor accounts are now paying . . . should prove a commendable enterprise. On so broad a scale it cannot help but create desire in the minds of potential patrons. It might, however, be a good suggestion to concentrate now and then on some of the lesser attractions. Their need of selling far outweighs that of "Treasure Island," "Chained" and "The Barretts of Wimpole Street."

Stars are essential to the motion picture industry on the silver sheet; they're rather ridiculous in connection with an attraction's value to its customers.

Work For a Quigley Award!

Helson's Cake Recipes

As an advance on his showing of "Servants' Entrance" at the Dickinson, Beloit, Kan., Manager R. S. Helson got up a clever novelty herald directed to women patrons, reading: "Ladies! Can you bake a cake?" This was followed by two delicious cake receipes. Accompanying theatre copy invited the public to "see Janet Gaynor learn to bake a cake in. etc., etc."

START THE DAY OFF RIGHT—JOIN

ANDREW GIBSON

joins the Club as manager of the Capitol in Wheeling, West Va. and apparently Andy has been places, because he was educated at the Valparaiso University, managed theatres in Hedina, Hornell and Batavia, N. Y., then in Lock Haven, Penna. and on to his present house. We have had members as all of the theatres you managed in upper New York State, Andy, so we sort of feel as though you are actually one of us, but you have got to do something more than join you know, we expect to hear from you.

▽

CORTLETT W. BURRUS

is a youngtimer to the business. His present theatre is the Burrus in Hatteras, N. C., which he manages and says it is his first venture in this interesting game of ours, never having been in another house prior to this association. Well, Cortlett, if you follow the pages of the Round Table Club, you won't find a better place to learn what's what and how to do it. We hope to hear from you frequently.

▽

GILBERT G. LAMKIN

in Indianapolis, Ind., manages the Stratford Theatre and says he started in theatre business only to "make a little extra money," however, he liked it so well, he has stuck ever since. Other houses that Gil has been at are the Grand in Hillsboro, Ill., and the Princess in Alton, Ill. He too started in as doorman and has worked his way up. As you know from reading our papers, we've lots of members in your city, but the more the merrier, everybody relishes lively competition, so get in the swim.

▽

HYMAN PASSMAN

acts as assistant manager of the Shawmut Theatre up in Roxbury, Mass. Sort of looks as though the Shawmut is 100% ROUND TABLE even if they aren't very active. How about a little representation in the pages from your part of the woods, Hy, can we count on hearing from you?

▽

JAMES BIGGERS

manages the Opelika Theatre in Opelika, Ala. Jim previous to his connection with the Martin Theatres in 1933 had always been in independent houses, so he knows all angles of the business of ours. He has also managed the Roanoke Theatre in Roanoke, Ala. at which post he stayed until he went to Opelika. Jim was Chairman of the Publicity committee of the Roanoke Lions, so between his experience there and at the theatre, we look forward to his contributions.

▽

CAPTAIN VICTOR A. BARROCA

is the owner and manager of the Washington Theatre in Houston, Texas and if he has been following our pages conscientiously, he knows how active the boys in his city are so far as forwarding contributions to Club headquarters and we're hopeful the example they set will be followed by the Captain! Are you with us?

POSTER ART WORK IN THE THEATRE



This standee easel of "Wise Little Hen" comes from Cecil E. Vogel, Loew's Palace, Memphis, Tenn., and is constructed of wall board and batting, painted in water colors. Appliqued letters against midnight blue panel bordered in warm stripes. Figures of hen and chicks cut out and raised from background. Hen wears red shawl and heliotrope panties. Chicks natural colors, implements and chicks' shoes white with black outlines. Basket, corn and landscape natural colors. Dimensions, 6½' high by 4" over all.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

WILLIAM BARRON

comes to us from sunny California, San Francisco, Cal., where he manages the Powell Theatre. You probably are aware of how active your brother showmen in your city are, so how about getting into the swim and letting us have accounts of your more recent campaigns?

▽

HERMAN ABRAMS

acts as assistant manager and treasurer of the Colonial Theatre in Brooklyn, N. Y. Herman is another new member who is located close enough to club headquarters to come in and take a look at our new welcome mat and get acquainted generally. We know your sector well, Herman, and shall stop in ourselves next time we're over.

▽

HUDSON EDWARDS

manages the Ritz Theatre in Gainesville, Ga., another members who is young in years but there in business acumen. Hudson isn't entirely unknown to us, because his campaigns have already appeared in our pages. However, he is just being officially welcomed, only because of the rapidity with which new members come in, making it a little slow getting caught up.

▽

JOSEPH SIRKIN

assistant manager at the Walker Theatre, Brooklyn, N. Y., started as usher at the Fortway, Brooklyn, then to the Parkside. Left there to go to the Terminal as chief of staff and after a few more changes we find him at his present location. Joe is and has always been with that fast-stepping crew of Randforce men and undoubtedly he is getting the best sort of training. Remember us to the boys and be sure to drop in when you're in our neighborhood.

▽

IRVING LEVINE

manages the Royal Theatre in the Bronx, N. Y. Irv is in a very congested neighborhood and so we know he has to plug plenty hard to keep the shekels coming into the old cash register. How about telling us of your most recent activities and, incidentally, you're not so far away from Club headquarters that you can't stop in to see us occasionally on that day off and say hello.

▽

GEORGE BROWNING

scarcely needs introduction either. George is the w. k. publicity director of the Stanley Theatre down in Baltimore, Md., and we hope it won't be long before we'll be trekking down Baltimore way for a little get-together at which time we look forward to seeing you and the rest of our good friends there. But don't wait till we arrive before letting us hear from you. Right, Browning?

▽

RICHARD D. MARKS

joins the ranks as manager of the Orpheum Theatre in Clarksburg, West Virginia. Your town has brought forth many active members and you'll have to continue to keep up your end of the load by contributing stunts you put over that you feel would be of interest and benefit to your brother members.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtain Falls, The	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	Sept. 29

Coming Attractions

Title	Star	Rel. Date
World Accuses, The	Dickie Moore - Russell Hopton - Cora Sue Collins	Nov. 12

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	
(See "In the Cutting Room," July 21.)				
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	72	Sept. 15
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20	58	Aug. 4
Hell Cat, The	Rebt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Title	Star
Against the Law	John Mack Brown-Sally Blane
(See "Police Ambulance" "In the Cutting Room," Sept. 22.)	
Broadway Bill	Warner Baxter-Myrna Loy
(See "In the Cutting Room," July 14.)	
Burnt Ranch	Tim McCoy-Marian Shilling
Call to Arms	Willard Mack-Ben Lyon
Captain Hates the Sea	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert
(See "In the Cutting Room," July 7.)	
Carnival	Jimmy Durante-Lee Tracy
China Roars	
Feud	Tim McCoy
Fugitive Lady	Neil Hamilton-Florence Rice
Georgiana	Ann Sothern
Girl Friend, The	Lupe Velez-Jack Haley
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie
I'll Love You Always	
Jail Breaker	Edward G. Robinson
Lady Beware	
Lady by Choice	Carole Lombard - May Robson - Walter Connolly-Roger Pryor
Mills of the Gods	May Robson
Spring Style	Nancy Carroll-Donald Cook
(See "In the Cutting Room," Sept. 22.)	
Stake Out	Bruce Cabot-Judith Allen
Sure Fire	Gene Raymond-Ann Sothern
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle
White Lies	Victor Jory-Fay Wray
Wolves of Cahulew	Tim McCoy-Sheila Manners

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light	Leni Riefenstahl	Oct. 15	90	
Death of L'Algion		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		60	
Tell-Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	June 30

Coming Attractions

Title	Star	Rel. Date
Old Bill	Anatole France story	Nov. 1

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Fog Over Frisco	Donald Wood-Bette Davis-Lyle			
Lost Lady, A	Barbara Stanwyck	Sept. 29	61	Sept. 8
	Talbot-Margaret Lindsay	June 2	68	June 16
Man with Two Faces, The	Edward G. Robinson - Mary Aster - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Aster	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Title	Star
Babbitt	Aline MacMahon-Guy Kibbee
(See "In the Cutting Room," Sept. 15.)	
Casino De Paree	Al Jolson-Ruby Keeler
Flirtation Walk	Dick Powell - Ruby Keeler - Pat O'Brien
(See "In the Cutting Room," June 30.)	
Gentlemen Are Born	Franchot Tone-Jean Muir
(See "In the Cutting Room," Sept. 15.)	
Gold Diggers of 1935	Dick Powell-Gloria Stuart
Happiness Ahead	Dick Powell-Josephine Hutchinson
I Sell Anything	Pat O'Brien - Ann Dvorak - C. Dodd
In Caliente	Dolores Del Rio-Franchot Tone
Maybe It's Love	Gloria Stuart-Ross Alexander
(See "In the Cutting Room," Sept. 29.)	
Murder in the Clouds	Lyle Talbot-Ann Dvorak
Singer of Naples	Enrico Caruso, Jr.
Six Day Bike Rider	Joe E. Brown-Maxine Doyle
(See "In the Cutting Room," Aug. 18.)	
What New York Wants	Joe E. Brown

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	78	June 18
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8
Cat's Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan in London	Warner Oland-Drue Leyton	Sept. 14	77	Sept. 22
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
Dude Ranger	George O'Brien	Sept. 21	65	Sept. 22
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 8
Heart Song	Lillian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Judge Priest	Will Rogers	Sept. 28	79	Aug. 11
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	67	Apr. 28
Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie - Jackie Searl	Oct. 19	70	Sept. 8
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles-Claire Trevor	June 8	77	May 26

Coming Attractions

Title	Star	Rel. Date
Bachelor of Arts	Tom Brown-Anita Louise	Nov. 23
Bright Eyes	Shirley Temple - James Dunn - Judith Allen	Dec. 28
County Chairman, The	Will Rogers	
East River	Edmund Lowe-Victor McLaglen	Dec. 7
Elinor Norton	Claire Trevor-Norman Foster-Hugh Williams-G. Reland	Nov. 2
(See "In the Cutting Room," Aug. 25, "The State vs. Elinor Norton.")		
Gambling	George M. Cohan	Nov. 2
Hell in the Heavens	Warner Baxter-C. Montenegro	Nov. 9
(See "In the Cutting Room," Oct. 6.)		
Helldorado	Richard Arlen-Madge Evans	Dec. 14
Lottery Lover	"Pat" Paterson - Lew Ayres	Dec. 21
Love Time	"Pat" Patterson-Nils Asther	Sept. 21
(See "Serenade," "In the Cutting Room," July 28.)		
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26
(See "In the Cutting Room," Sept. 15.)		
Music in the Air	Gloria Swanson - John Boles - Douglass Montgomery	Nov. 30
(See "In the Cutting Room," Sept. 15.)		
365 Nights in Hollywood	Alice Faye-James Dunn	Oct. 12
(See "In the Cutting Room," Sept. 1.)		
24 Hours a Day	Rosemary Ames	Nov. 23
When a Man's a Man	George O'Brien	
White Parade, The	John Boles-Loretta Young	Nov. 16

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evensong	Evelyn Laye	Dec.		
Evergreen	Jessie Matthews-Sonnie Hale	Dec.	98	June 23
Iron Duke, The	George Arliss	Jan. '35		
Jack Ahoy	Jack Hulbert	Nov.	74	
Little Friend	Nova Pilbeam-Matheson Lang	Nov.	88	
Power	Conrad Veidt-Benita Hume	Nov.	103	Oct. 13
Princess Charming	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	
Unfinished Symphony The	Marta Eggerth			Oct. 13

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fifteen Wives (See "House of Strangers," "In the Cutting Room," June 2.)	Conway Tearle-Noel Francis	June 1	68	
Fugitive Road	Erich von Stroheim - Leslie Fenton - Wera Engels	June 1	66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	June 9

Coming Attractions

One in a Million	Dorothy Wilson-C. Starrett	Sept. 15	66	
Port of Lost Dreams	Wm. Boyd-Lola Lane	Oct. 15		

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-	Oct. 8	70	July 21
No Ransom	Leila Hyams-Phillips Holmes-June Collyer	June 1	68	May 19
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls	Sidney Fox-Paul Kelly	Mar. 22,'35		
Without Children	Marguerite Churchill - Bruce Cabot	May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Lives (Reviewed under the title "Unknown Blonde.")	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept. 22	*65	Sept. 22
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70	July 14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	*65	Aug. 11
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14,'33

Coming Attractions

Perfect Clue, The	David Manners			

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Romance	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
Lost Jungle, The	Clyde Beatty	June 13	68	
Young and Beautiful	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

In Old Santa Fe	Ken Maynard			
Marines Have Landed, The	William Haines			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4
Chained	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
Death on the Diamond	Robert Young-Madge Evans	Sept. 14	72	Sept. 29
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Have a Heart (See "In the Cutting Room," Aug. 4.)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	
Hide-out	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7

Coming Attractions

Babes in Toyland (See "In the Cutting Room," Oct. 13.)	Laurel and Hardy-C. Henry			
Backfield	Robt Young-Betty Furness			
Biography of a Bachelor Girl (See "In the Cutting Room," Sept. 8.)	Robert Montgomery-Ann Harding	Oct. 26		
David Copperfield	Frank Lawton - Freddie Bartholomew - Charles Laughton - L. Barrymore-Edna M. Oliver			
Evelyn Prentice (See "In the Cutting Room," Sept. 29.)	William Powell-Myrna Loy			
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald		100	Sept. 8
Night Is Young, The	Ramon Novarro-Evelyn Laye			
Painted Veil, The (See "In the Cutting Room," Sept. 15.)	Greta Garbo-Herbert Marshall-George Brent			
Repeal (See "In the Cutting Room," Oct. 13.)	Carole Lombard-Chester Morris			
Sequoia (See "In the Cutting Room," Sept. 1.)	Jean Parker-Russell Hardie			
Student Tour (See "In the Cutting Room," June 23.)	Charles Butterworth-J. Durante	Oct. 12		
What Every Woman Knows (See "In the Cutting Room," Oct. 6.)	Helen Hayes - Brian Aherne	Oct. 19	92	Oct. 13
Wicked Woman	Mady Christians-Chas. Bickford			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
House of Mystery, The	Verna Hillie - Ed Lowry	June 1	61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15
Loudspeaker, The	Ray Walker-Jaqueline Wells	May 30	67	May 12
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee - Robt. Armstrong	May 1	73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Randy Rides Alone	John Wayne	June 5	54	June 30
Redhead	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 6
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	

Coming Attractions

Flirting With Danger (See "In the Cutting Room," Sept. 22.)	Robert Armstrong-Marion Burns	Dec. 1		
Girl of My Dreams (See "In the Cutting Room," Sept. 22.)	Mary Carlisle-Creighton Chaney			
Lawless Frontier	John Wayne-Shelia Terry			
Lost in the Stratosphere	June Collyer-William Cagney	Nov. 15	64	
Mysterious Mr. Wong, The	Bela Lugosi-Wallace Ford			
'Neath Arizona Skies	John Wayne-Shelia Terry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Sing Sing Nights	Mary Doran-Hardie Albright			
Trail Beyond, The	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15	71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28	*68	Sept. 29
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June 29	81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	60	May 5
Wagon Wheels	Randolph Scott- Gail Patrick	Sept. 21	57	Sept. 8
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
You Belong to Me	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22

Coming Attractions

Behold My Wife	Sylvia Sidney-Gene Raymond			
Caprice Espagnole	Marlene Dietrich-Joel McCrea			
College Rhythm (See "In the Cutting Room," Sept. 8.)	Joe Penner-Lanny Ross	Nov. 23		
Code of the West	Jackie Coogan-Randolph Scott	Nov. 16		
Enter Madame (See "In the Cutting Room," Sept. 8.)	Elissa Landi-Cary Grant	Nov. 2		
Father Brown, Detective	Paul Lukas-Gertrude Michael			
Kids on the Cuff	Max Baer			
Here Is My Heart (See "In the Cutting Room," Sept. 22.)	Bing Crosby-Kitty Carlisle			
It's a Gift (See "Back Porch," "In the Cutting Room," Sept. 15.)	W. C. Fields-Baby LeRoy	Nov. 30		
Laugh Little Clown (Tent.)	J. Savo-Michael Dalmatoff			
Limehouse Blues (See "In the Cutting Room," Sept. 8.)	George Raft-Jean Parker	Nov. 9		
Lives of A Bengal Lancer (See "In the Cutting Room," Oct. 6.)	Gary Cooper-Franchot Tone			
Menace	Paul Cavanagh	Oct. 26	58	Oct. 13
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 25
One Hour Late	Joe Morrison-Helen Twelvetrees			
President Vanishes (See "In the Cutting Room." Oct. 13.)	Arthur Byron-Janet Beecher	Nov. 16		
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Nov. 16	72	Sept. 15
Ready for Love	Richard Arlen, Ida Lupino	Oct. 12	*65	Oct. 6
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles			

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damozel	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson - O. P. Heggie - Jackie Searl	Oct. 19	70	Sept. 8

Coming Attractions

Return of Chandu, The	Bela Lugosi - Maria Alba			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox	Aug. 31	64	Sept. 29
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray - Reginald Denny	Sept. 21	76	Sept. 15
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr 28

Coming Attractions

Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables	Anne Shirley-Tom Brown	Oct. 26		
(See "In the Cutting Room," Aug. 18.)				
By Your Leave	Genevieve Tobin-Frank Morgan	Nov. 9	*80	Oct. 6
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5		
(See "In the Cutting Room," Aug. 18.)				
Enchanted April, The	Ann Harding-Frank Morgan			
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Oct. 12	90	Oct. 13
Gridiron Flash	Eddie Quillan-Betty Furness	Oct. 19		
(See "The Kick Off," "In the Cutting Room," Sept. 8.)				
Kara	Steffi Duna-Regis Toomey			
(See "Girl of the Islands" "In the Cutting Room," Oct. 13.)				
Kentucky Kernels	Wheeler & Woolsey	Nov. 2		
(See "In the Cutting Room." Sept. 1.)				
Lightning Strikes Twice	Ben Lyon-Pert Kelton			
(See "In the Cutting Room," Oct. 6.)				
Little Minister	Katharine Hepburn-John Beal	Nov. 30		
Portrait of Laura Bales	May Robson-Hale Hamilton			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
(See "In the Cutting Room," Oct. 13.)				
Silver Streak, The		Nov. 30		
Wednesday's Child	Karen Morley-Edward Arnold	Oct. 26	*72	Sept. 29
West of the Pecos	Richard Dix-Martha Sleeper			
(See "In the Cutting Room," Oct. 6.)				

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head	
Souls in Pawn	
Special Duty	
Unlimited	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Bride of the Lake	Gina Malo-John Garrick	AmerAnglo	Sept. 10	69	Sept. 29
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Petersburg Nights	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Thunderstorm	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	*113	Sept. 8
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita	
Call of the Wild, The	Fredric March-Edward Arnold	
Cardinal Richelieu	George Arliss	
Clive of India	Ronald Colman-Loretta Young	
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney	
Folies Bergere de Paris	Maurice Chevalier-Merle Oberon	
It Had To Happen	Clark Gable	
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman	
(See "In the Cutting Room," Aug. 25.)		
Les Miserables	Fredric March	
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	
(See "In the Cutting Room," Oct. 13.)		
Nell Gwyn	Anna Neagle-Cedric Hardwicke	
100 Years From Now		
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30 — Sept. 22
Queen's Affair, The	Anna Neagle-Fernand Graavey	
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon	
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2
(See "In the Cutting Room," Aug. 18.)		
We Live Again	Anna Sten-Fredric March	Nov. 16 — *83 — Sept. 29
Wedding Night, The	Anna Sten-Gary Cooper	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	Oct. 6
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Ken Maynard	Apr. 16	61	May 5
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	Sept. 29
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
There's Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
(See "In the Cutting Room," June 9.)				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Cheating Cheaters	Cesar Romero-Fay Wray			
(See "In the Cutting Room," Sept. 29.)				
Good Fairy, The	Margaret Sullavan - Herbert Marshall-Frank Morgan			
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	
(See "In the Cutting Room," Aug. 25.)				
Great Ziegfeld, The	William Powell			
Imitation of Life	Claudette Colbert-W. William	Oct. 29		
(See "In the Cutting Room," Sept. 15.)				
I've Been Around	Chester Morris			
Life Returns	Onslow Stevens-Lois Wilson			
(See "In the Cutting Room," Oct. 13.)				
Man Who Reclaimed His Head	Claude Rains-Joan Bennett			
(See "In the Cutting Room," Oct. 6.)				
Night Life of the Gods	Alan Mowbray			
(See "In the Cutting Room, Sept. 8.)				
One Exciting Adventure	Binnie Barnes-Neil Hamilton-Paul Cavanagh	Oct. 15	*73	Oct. 6
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secret of the Chateau	Claire Dodd-Clark Williams		*68	Sept. 15
Straight from the Heart	Mary Astor-Roger Pryor-Baby Jane			
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1		
When A Man Sees Red	Buck Jones	Nov. 12		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26

Coming Attractions

Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 6	*60	Aug. 25
Bordertown	Paul Muni - Bette Davis - Margaret Lindsay			
(See "In the Cutting Room," Sept. 29.)				
Concealment	Barbara Stanwyck - Warren William			
Devil Dogs of the Air	James Cagney - Pat O'Brien - Margaret Lindsay			
Earthworm Tractor	Joe E. Brown			
Firebird, The	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
I Am A Thief	Mary Astor-Ricardo Cortez	Nov. 24		
(See "In the Cutting Room," Sept. 29.)				
Irish In Us, The	James Cagney-Pat O'Brien			
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 13	64	Aug. 18
Madame Du Barry	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18
Perfect Week-End, A	James Cagney	Nov. 10		
(See "In the Cutting Room," Sept. 15.)				
Racing Luck	Lyle Talbot-Mary Astor			
Right To Live	George Brent-J. Hutchinson			
Sweet Adeline	Irene Dunne-Donald Woods			
Sweet Music	Rudy Vallee-Helen Morgan			
White Cockatoo	Jean Muir-Ricardo Cortez			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
Gay Love	Florence Desmond-Sophie Tucker	British Lion			Sept. 15
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Java Head	Anna May Wong-Elizabeth Allan - Edmund Gwenn				Aug. 11
Lash, The	Lyn Harding - John Mills	Radio			May 19
Lost in the Legion	Leslie Fuller	Wardour Films			July 28
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Secret of the Loch, The	Seymour Hicks - Associated Frederick Peisley	British Films			June 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 26	1 rl.
Jack Frost	Dec. 24	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby...June 15		2 rls.
Hollywood Here We Come		
Plumbing for Gold	June 29	2 rls.
Sidney and Murray		
Punch Drunk (3 Stooges)	July 13	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Sidney and Murray		
1934-35		
Counsel on Defense		
Harry Langdon		
It's the Cat's		
Andy Clyde		
Men in Black		
(3 Stooges)		
COLOR RHAPSODIES		
1934-35		
Holiday Land	Nov. 30	
Shoemaker and the Elves	Oct. 26	
KRAZY KAT KARTOONS		
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
1934-35		
1. The Trapeze Artist	Sept. 1	
2. Catnips of 1940	Oct. 13	
3. Krazy's Waterloo	Nov. 16	
4. Birdman		
5. Hotcha Melody		
LAUGHING WITH MEDBURY		
5—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
1934-35		
Laughing With Medbury In the Arctics	Sept. 15	
Among the Silkworms		
LIFE'S LOST LAUGHS		
1934-35		
No. 1—	Sept. 15	
No. 2—	Oct. 12	
MARCH OF THE YEARS		
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw, Nurse	Mar. 9	7
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
1934-35		
Concert Kid	Nov. 2	
SCREEN SNAPSHOTS		
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
SPICE OF LIFE		
1934-35		
No. 1—	Sept. 10	
No. 2—	Sept. 29	
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.
1934-35		
Good Golfers Start Young	Sept. 20	
Polo Thrills		

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Hal Skelly		
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Sarl		
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Rural Romeos	Nov. 16	2 rls.
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
FROLICS OF YOUTH		
Campus Hoofer, The	Nov. 9	2 rls.
Educating Papa	Dec. 7	2 rls.
MARRIAGE WOWS SERIES		
Domestic Bliss-ters	Oct. 12	19
MERMAID COMEDIES		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Nov. 2	2 rls.
Girl from Paradise, The	Nov. 23	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
House Where I Was Born The	Oct. 19	1 rl.
If I Forgot You	Nov. 16	1 rl.
Mountain Melody	Aug. 31	10
Time on Their Hands	Sept. 14	11
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
STAR PERSONALITY COMEDIES		
His Lucky Day	Sept. 21	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Busted Blossoms	Aug. 10	6
Hot Sands	Nov. 2	1 rl.
Irish Sweepstakes	July 27	6
Jack's Shack	Nov. 30	
Jail Birds	Sept. 21	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Magic Fish, The	Oct. 19	
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
See the World	June 29	6
Slow But Sure	June 15	6
Tom Tom the Piper's Son	Nov. 16	
Why Mules Leave Home	Sept. 7	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade, The	Nov. 2	1 rl.
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 26	1 rl.
YOUNG ROMANCE		
Three Cheers for Love	Nov. 30	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
18 MUSICAL MOODS (Technicolor)		
1. In a Monastery Garden		7
2. Mexican Idyl		
3. Fingal's Cave		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Chasing the Champions	May 18	9
Man's Mania for Speed		10
On Foreign Service		9
MAGIC CARPET SERIES		
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
Picturesque Portugal		9
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
Oriental Phantasy		8
Organ Festival		9
Melody Tour		8
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Elli Elli		1 rl.
What's in a Name		1 rl.
SPECIAL		
She Whoops to Conquer		2 rls.
ZaSu Pitts-Billy Bevan-Daphne Pollard		
Take a Letter Please		
Eddie Stanley-Evelyn Sav		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CHARLEY CHASE		
Another Wild Idea	June 16	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
IRVIN S. COBB		
Ballad of Paducah Jail		19
Nosed Out		18
Speaking of Relations		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland In Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		8
No. 9		10
No. 10		1 rl.
HAPPY HARMONIES (Technicolor)		
1—The Discontented Canary		9
2—Old Pioneer		8
3—A Tale of the Vienna Woods		9
4—Bosco's Parlor Pranks		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music In Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise	Mar. 10	18
(Color)		
Gentlemen of Polish		2 rls.
Grandfather's Clock		17
Spectacle Maker, The		20
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		9
Pro Football		9
Rugby		10
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 3	10
(Color)		
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
Wash--ee Iron-ee		
TODD-KELLY		
I'll Be Suing You	June 23	19
Maid In Hollywood	May 19	20
One Horse Farmers		
Opened by Mistake		19
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Hell's Fire	Feb. 17	7
(Color)		
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty's Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Dancing on the Moon	July 13	1 rl.
Keep in Style	Nov. 16	
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Little Dutch Mill	Oct. 26	
Poor Cinderella	Aug. 3	7
HEADLINERS		
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
Club Continental Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry	Oct. 5	
International Cafe (T.) Leon Belasco and Orchestra-Geo. Givot	Sept. 14	1 rl.
Ladies That Play Phil Spitalny and His Musical Queens	Nov. 16	
Little Jack Little Revue Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game Alexander Woollcott	June 8	10
Radio Announcer's Review The	Sept. 14	1 rl.
Rhythm on a Roof Anson Weeks & Orchestra	Oct. 26	
Society Notes	Aug. 3	10
Underneath the Broadway Moon Isham Jones and Orchestra - Eton Boys-Vera Van	June 29	11
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	10
No. 3—Bear Facts — The Valley of Silence—Irving Mills		
No. 4—	Nov. 9	
PARAMOUNT VARIETIES		
Baby Blues (Technicolor)	Oct. 5	
Madhouse Movies No. 1	Aug. 24	1 rl.
Monkey Business	Nov. 16	
Nerve of Some Women, The	Nov. 2	1 rl.
Old Kentucky Hounds	Sept. 7	1 rl.
Superstition of the Black Cat	Aug. 10	8
Superstition of Three on on a Match	Oct. 19	1 rl.
Two Alarm Fire	Oct. 26	
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
Dance Contest	Nov. 23	
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Lazybones Borrah Minnevitch	Apr. 13	7
Love Thy Neighbor Mary Small	July 29	7
She Reminds Me of You Eton Boys	June 22	7
This Little Pig Went to Market Singin' Sam	May 25	7
SCREEN SOUVENIRS		
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
SCREEN SOUVENIRS (New Series)		
No. 1	Sept. 21	1 rl.
No. 2	Nov. 30	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	
No. 5—Saddle Champs	Nov. 30	
TWO-REEL COMEDIES		
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 16	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	8
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	20
No. 2—Ferry Go Round	Nov. 23	
No. 3—This Band Age	Feb. 1,'35	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	Sept. 7	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
Southern Style	Sept. 14	20
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-34)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14	
Pastrytown Wedding	July 27	1 rl.
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)		20½
TODDLE TALE CARTOONS		
Along Came A Duck	Aug. 10	
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Madeira, Land of Wine	Mar. 30	9

STATE RIGHTS

Title	Rel. Date	Min.
FILM EXCHANGE		
Desert Dangers		16
BEVERLY HILLS EXCHANGE		
What A Man Thinks		25

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa		
SILLY SYMPHONIES		
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculier Penguins	Sept. 6	8
9. Goddess of Spring, The		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	9
Dizzie Dwarf	Aug. 6	9
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Park in the Spring		
Robinson Cruso, Jr.		
Sky Larks	Oct. 22	
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	1 rl.
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	2 rls.
Beau Bashful Herbert Corthell	June 6	21
Ceiling Whacks Henry Armetta	Mar. 28	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters Eddie Nugent-Gray Sutton	July 3	2 rls.
Good Time Henry Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	18
Heartburn Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
Night in a Night Club, A (Mentone No. 1-A)	Sept. 2	18
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils Sterling Holloway	July 18	21
Pleasing Grandpa Sterling Holloway	June 20	20
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice Corthell and Hurst	May 23	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) Georgie Price	Oct. 31	2 rls.
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Harry Gribbon	June 23	20
No. 19—My Mummy's Arms Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare Ben Blue 1934-35	Aug. 11	19
All Sealed Up Ben Blue	Sept. 15	19
Fireman's Bride, The Shemp Howard-Daphne Pollard		
Oh Sailor Behave El Brendel	Sept. 29	17
Smoked Hams Shemp Howard-Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
BROADWAY BREVITIES		
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No. 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day Bill Robinson	June 30	19
No. 29—The Song of Fame Ruth Etting	July 7	19
No. 30—The Winnah Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss	Aug. 4	19
Jeanne Aubert		
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails 1934-1935	Aug. 11	20
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No. Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeane Aubert	Nov. 19	20
Spain in the Neck Tito Guizar-Armida		
What, No Men? El Brendel-Phil Regan	Nov. 24	21
Nothing But Vera Van and the Yacht Club Boys		2 rls.
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy 1934-35		1 rl.
No. 1—Buddy's Adventures		1 rl.
MELODY MASTERS		
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony Abe Lyman	June 6	10
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Pollock and Band 1934-35	Aug. 4	10
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 28	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those... Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow 1934-35		1 rl.
No. 1—Those Beautiful Dames		1 rl.
No. 2—Pop Goes My Heart		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	11
2. Boston Tea Party	Oct. 27	11
3. Hall Columbia		10
JOE PENNER COMEDIES (Reissues)		
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Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 Jessel-Van	May 19	10
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks 1934-35	Aug. 11	9
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs that Live Gus Edwards	Nov. 10	9

SERIALS

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Title	Rel. Date	Min.
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Title	Rel. Date	Min.
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Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer		
Lost Jungle, The Clyde Beatty	Apr. 1	20 (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro - Boots Mallory	Sept. 30,'33	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Return of Chandu, The Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls.

UNIVERSAL

Title	Rel. Date	Min.
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr. (12 episodes)	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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OCTOBER 20, 1934

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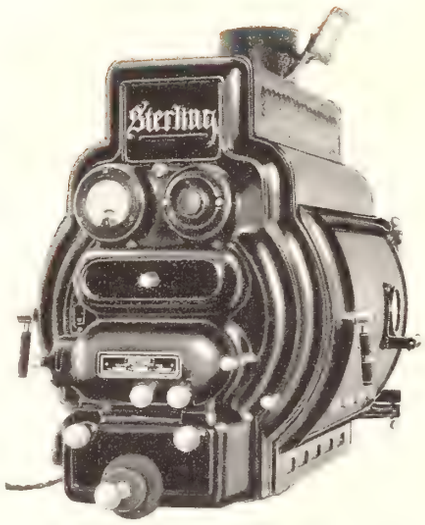
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Better Theatres

October 20, 1934
Vol. 117, No. 3

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

GENERAL FEATURES

Some Pointers on Reconstruction: *By S. Charles Lee* 8
Deciding What an FHA Loan Can Do: *By J. T. Knight, Jr.* 9
Maintenance Tabs 10
New Schemes in Modern Remodeling: *By Eugene Clute* 11
Modernizing the Projection Room: *By Robert O. Boller* 14
How Store Space Was Used in a New Front Scheme 16
Written Versus Verbal Agreements: *By Leo T. Parker* 18
Your Stage a Liability? Make It an Asset: *By O. T. Taylor* 21
Remodeling to Welcome Patrons of Today 24

DEPARTMENTS

Modern Projection 26
Better Amplification at Lower Cost: *By Aaron Nadell* 26
F. H. Richardson's Comment 28
The Equipment Index 32
Theatre Supply Dealers 55
Planning the Theatre 59

MISCELLANEOUS

Editorials 7
Law Controlling Partnerships: *By M. Marvin Berger* 19
An Inexpensive New Exterior 20
Electrogram 30
Equipment Affairs: *Equipment News and Comment* 58
Index to Advertisers 64
Better Theatres Catalog Bureau 65

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MAINTENANCE TABS: This is one of the most valued departments in Better Theatres, since it deals with those details of physical operation confronting the theatre owner and manager every day. Conducted as a service by J. T. Knight, Jr., in conjunction with his regular feature articles on broader aspects of maintenance and operation, Maintenance Tabs cheerfully offers expert counsel in all problems concerning the physical functions of the theatre, and these are inevitably involved in many remodeling plans—particularly those carried out with a Federal Housing loan. Are you going to improve the ventilation of your theatre? Add cooling equipment? Install new plumbing? Make rearrangements for new apparatus? Mr. Knight will be glad to help you in all such matters. Merely write Better Theatres, giving full details concerning conditions affecting your problem, and your inquiry will be turned over to Mr. Knight for his immediate attention and an early answer.



J. T. Knight, Jr., is acknowledged to be one of America's leading building maintenance and operating engineers, and nearly fifteen years of his experience has been in the motion picture theatre field. He is an accredited engineer in mechanics, electricity and air conditioning, and has been in charge of all types and classes of theatres in every phase of their physical operation. Earlier he was also a theatre manager.

PLANNING THE THEATRE: This is an architectural service which has been used by hundreds of exhibitors and contractors—even by architects—in many parts of the world. It has been conducted for a number of years as a department in Better Theatres for the sole purpose of giving reliable, honest professional advice to those planning to build or to remodel motion picture theatres. The architect in charge—Peter M. Hulsken—is a member of the American Institute of Architects and a specialist in designing and constructing theatres. He is particularly well fitted to understand the problems met in planning or remodeling a theatre at the lowest possible cost because of his extensive experience in small communities. Mr. Hulsken will be happy to help you plan the remodeling you wish to undertake with a Federal Housing loan. Merely write Better Theatres. Only your initials will be used to identify Mr. Hulsken's reply appearing in the following issue.



Peter M. Hulsken studied Architecture in Amsterdam and Paris. He has been practicing his profession in the United States, however, for many years, during which time he has been associated with leading architectural firms in New York and Chicago. Since 1909 he has maintained his own office. Although the architect of many structures of varied purposes, he has specialized in theatre design.

Better Theatres

1790 BROADWAY, NEW YORK

Efforts are being made by a number of industrial groups to have the government liberalize interpretations of the Federal Housing Act to permit loans for the purchase of a greater variety of equipment and furnishings. Rulings made on the basis that no loan can be made for the purchase of material that is "removable" have occasionally been guilty of some hair-splitting worthy of the most subtle academician, whereas what the government is after—what the nation is seeking—is a chance to stimulate business and at the same time to improve properties too long neglected.

The fact is, remodeling can scarcely be attempted without the important inclusion of new equipment and furnishings. Particularly is this true in the motion picture business, in which every function of the building integrally involves operating apparatus—in which improvement of any kind can scarcely be thought of without contemplating attendant changes in furnishings that, while removable in a sheerly physical sense, yet frequently must be fashioned precisely for a specific theatre.

In this respect, the motion picture theatre may differ substantially from other classes of buildings. If so, its points of difference should be taken into consideration in the application to it of the national housing program. Let clear-cut, real removability apply here as elsewhere, but it should not apply to equipment and furnishings which are functionally an indispensable attachment to the theatre property as an operating unit.

On the other hand, we need not minimize the potential benefits of the Housing Act in the theatre field. In the first place, the amount of money allowed each theatre is not large enough to cover a comprehensive remodeling effort, and with certain classes of equipment avowedly eligible already, an effective job can be done in a great many instances. And let theatre owners be assured that in taking out a loan they are not assuming the usual role of debtor. The government views the housing program as a co-operative venture for the benefit of all through its benefit to the individual. Viewing conditions that the Act is intended to meet, the FHA has declared:

"The situation presents an opportunity and a challenge. The opportunity is not merely to stop the destruction of property values, but also to provide employment for hundreds of thousands of those workers who have suffered most severly from the depression.

"Approximately 4,000,000 men and women, formerly employed either in the construction industry itself or in allied or contributing industries, are suffering from lack of employment in their accustomed fields. These millions of unemployed form a substantial portion of those who, during the first five months of 1934 through one form or another of relief and emergency employment, required the expenditure of many millions of public funds each month, all of which must be recouped by taxation.

"Normally, a large proportion of these millions of specialized workers would be hired directly or indirectly by property owners to maintain their property in good condition. If such work is undertaken at once, the effect on unemployment will be cumulative. Manufacturers of building materials and other durable goods will in turn employ additional workers; the transportation industry will receive its share in business revival, and purchasing power in general will be augmented. Such increased purchasing power, once circulating with requisite velocity, will mean increased business for banks, local merchants, professional groups, and others in service activities"—including, of course, theatres.

Continuing, the FHA has pointed out: "To date, adequate credit has been lacking. First, the liquid assets of property owners in general have been depleted. They, therefore, have been unable to provide collateral which would safeguard our banks and other financial institutions in extending them credit. Second, the current incomes of many property owners, while better assured than they were, may not be sufficiently assured to be accepted by financial institutions as a basis for credit in the absence of collateral. Third, unsecured personal loans, of adequate term for the purpose needed, even to bona fide property owners of highest integrity, have not provided sufficient liquidity to meet the proper requirements of good banking practice.

"The National Housing Act provides the means to bridge this gap. It enables financial institutions to make investments having the same degree of security and liquidity as is possessed by their best collateral loans. The plan thus makes it safe for financial institutions to provide the necessary credit for work of the greatest community and social value."

Whatever the conditions prompting this statement, they exist nowhere with greater force than in the motion picture theatre field—this by every acknowledgment within the industry itself. Then, too, few businesses feel so quickly and acutely a decrease in the purchasing power which follows quickly any recession in trade. We think the housing program credit offers the theatre business a twofold opportunity to help itself.—G. S.

SOME POINTERS ON RECONSTRUCTION

By S. CHARLES LEE

A leading theatre architect discusses an important phase of remodeling from the point of view of safe economy

IF YOU WANT to get something for nothing in your remodeling, don't read this article, because it's all about structural matters, which form the bugaboo of all remodeling programs. Wouldn't it be fine if foundations, supporting walls, posts and columns could be eliminated, and the building be supported by invisible hooks attached to stationary clouds? Then as an additional feature, have all walls and floors of an elastic material, so that when the attendance is small an intimate house could be obtained, and be converted for deluxe facilities on those rare nights when you present a film that lives up to the salesman's promises? As all of that is just an Utopian dream we will have to find a more substantial way of meeting conditions.

The main idea in most all building or rehabilitation programs is to create what I call "eye wash"—make *nothing* look like *something*—and I say that this is right. But every once in a while a building must be considered from the standpoint that a structural failure means a lawsuit, or that sometimes to make the building *look* right, structural changes must be considered. If such is the case, you had better reconcile yourself to the fact that you will, no doubt, exceed a $2,000 government loan unless you are *extremely* careful.

Before starting on any structural changes, take a tip and get an architect or structural engineer with plenty of structural experience to give you an opinion before doing any cutting. I recently saw a doorway cut through a wall that happened to be a combination reinforced concrete beam and dividing wall! The cutting of this simple doorway made it necessary to shore up a large building and replace the damaged girder. While the cost of cutting the doorway was only $25, it cost $75,000 to replace the damage, as the building had been undermined.

If you are doing only a small job, you can get such an opinion for $10 or $15 if there is no further work to be done, and even if apparently wasted, this is very cheap insurance.

Now, what structural changes are apt to be encountered in a remodeling program? I have run into many, some of which I list below:

(1) *Increase Balcony Capacity.*
(2) *Change Stairways.*
(3) *Add Stage Capacity.*
(4) *Eliminate Orchestra Pits.*
(5) *Change Pitch of Balcony.*
(6) *Remove Columns from under Existing Balcony.*
(7) *Remove Columns in Fronts.*
(8) *Change Pitch of Main Floor.*

Taking these items in the order in which I have mentioned them above, I will try and name some of the problems that develop with these changes.

ENLARGING BALCONY

We recently increased the capacity of two balconies, one a house of 50-foot width, and one 97 feet in width. The 50-foot house was relatively simple. I built a plate girder extending from one wall to the other, supported at either end by a new column set within the existing walls. This permitted the extension of the balcony by introducing short beams from the existing balcony construction, and I allowed the plate girder to be plastered in, making the front wall of the balcony rail. This was quite inexpensive and allowed the addition of three new rows to the balcony, which were valuable because of a new ordinance permitting smoking in the balcony.

Care, of course, must be taken in adding to a balcony front, to check the sightlines before any of this work begins. This can be done by setting a stick at the back row of the main floor and attaching a string to this stick at eye level, running the string to the upper part of the screen. This will tell you exactly whether the balcony will cut off the line of vision of the rear rows.

In the second case mentioned, where a wider house had a balcony addition, it became a very complicated procedure, for either columns had to be built under the balcony, or two trusses (running parallel with the back wall supporting new cantilever beams) were necessary in order to eliminate columns. Unless you have room under the balcony to gain sightlines with a considerable increase of balcony capacity, I would not recommend this type of alteration under average operating conditions.

CHANGING STAIRWAYS

It is not uncommon to change ramps to stairways, and in some cases stairways to ramps. If the construction of the building is not fireproof, where wood framing can be used on secondary supporting members, this is a relatively simple task, but if the building is of concrete construction, it involves quite an engineering complication, and in some cases a stairway, irrespective of height, must be carried from the ground up and have a separate footing for the stair itself.

ADDING TO STAGE

In this day increasing stage capacities is not a common occurrence, but we recently made a very satisfactory platform by extending the apron 8 feet forward. Of course, this did not give us increased scenic space, but it was a very economical procedure. A traveling curtain was made that operated on a circular track, closing in the entire projecting apron portion.

ELIMINATING PITS

Extending my sympathies to the musicians' union, I must admit that we have floored over many orchestra pits. In the average community we have been allowed to shore up with wood framing and floor the pit over with a wood floor. In addition to increasing seating capacity it eliminates an unattractive void space in front of the proscenium arch, which is usually nothing more than a rubbish collector.

CHANGING BALCONY PITCH

It is not uncommon to change the pitch of a balcony, and if the balcony is too flat, we have been allowed in most localities to frame a new wood floor over the old space. If your desire is to lower the pitch of the balcony, you are usually in trouble, as the cantilevers holding this construction are generally at the base of the space, and unless the balcony has been framed in of wood you are up against a structural problem that should be expertly handled.

REMOVING COLUMNS

Removing columns from under balconies is one of the most important changes required in old houses. Describing in general what construction this necessitates, I would say that the average condition would require a truss built from one side of the theatre to the other at the approximate same locations that the columns now exist. If you have depth enough from the lower side of the balcony to the under side of the space, you will be able to accomplish this alteration without unreasonable cost, as the truss could be shored in place, taking the same loads that the columns now support, and might not necessitate reframing of other parts of the balcony.

Many of the old houses have columns coming into the center of the lobby space, some of them passing through the box

(*Continued on page* 58)

DECIDING WHAT AN FHA LOAN CAN DO

By J. T. KNIGHT, JR.

An attempt to devise an inspection procedure that will show how to get the most out of $2,000

FOR THE LAST several years, in every talk or discussion with theatre operators, the ultimate inquiry has been, "How can we spend money on our theatres when the banks won't lend and we are barely grossing expenses?" Our government has answered that through the National Housing Act. Theatre owners have no alibi now for leaky roofs, noisy fans, inefficient and dangerous heating plants, cracked plaster and rusty marquees.

Now with $2,000 *available the great question is how to spend it so as to get the greatest benefit from it?* This confronts every *manager,* as well as owner, because the owner will to a great extent expect intelligent suggestions, supported by sound reason, from each of his managers. Of course, no one short of a genius can sit in a certain city and indicate to each theatre manager in this great country the most advantageous part of, or spot in, his theatre to bolster up. The ravages of wear and tear during the last three or four years have left many locations in each theatre that really need attention badly. The choice finally must follow a careful study of each particular theatre operation. I shall try to put myself in the manager's situation and outline the exact procedure that I would follow, in order to be sure that my decisions would be right.

FINDING OUT WHAT CAN BE DONE

First, I would inspect the theatre building from the *structural point of view.* Many contractors, through advertisements in town or neighborhood papers, have indicated their complete willingness to assist in making such surveys. I would call in such an individual to accompany me on an inspection trip. I would start in with the roof of the house tank and go right down to the lowest room in the basement, making careful note of every structural condition that came to my attention which to me was not a right condition. With the help of the contractor I would get a quick estimate of the cost of making the corrections necessary. I would get the contractor's opinion, which would be combined with my own judgment, as to which items might safely be disregarded for at least another year, which items were of secondary importance, and which items were of primary or urgent importance. Then, thank the contractor for his assistance and tell him that you will let him hear from you later.

Second, I would make the same sort of careful and detailed inspection of the entire theatre starting from the curb line on the sidewalk and going clear through to the back wall, listing every *existing condition that could possibly be considered as hazardous,* which might under any conditions endanger the life or limb of patrons of the theatre. In compiling this list I would check over all insurance liability reports for the past couple of years and include all of those important items which have appeared as rather expensive to comply with, and on which we have been stalling off the insurance companies. Try to estimate the cost involved in completing each of these items, and again, classify them as future, secondary and primary importance.

Third, inspect in detail to determine the *painting* that is necessary: (a) exterior painting, (b) interior painting. Price each item and grade them into the three classes as to importance.

Fourth, in detail, and in company with your electrician or an electrical contractor, inspect the *electrical layout* of the entire theatre, to include both light and power lines, distribution boxes, panel boxes, fuse boxes, switch boxes and boards, motors and generators. List, price and rate each item as to its importance.

Fifth, get hold of a plumber and with him follow the same procedure in inspecting the *plumbing and sanitary conditions* in the theatre. By this time the job will be sort of getting on your nerves, but don't give up. List each item, with its price, and its rating as to importance.

Sixth, *Fixed* (un-removable) *equipment* is the next classification. Take your engineer, or a steam fitter, or some outside engineer, and study the heating plant, the ventilating system, and the pumps—include every item of stationary equipment. Again, list, price and rate each item as to urgency or importance.

Seventh, comes the most interesting group—*improvements.* List and get prices on each of those things which you have so many times during these years of "no money" wished for in your theatre—for instance, glass draft breaks on top of the standee rail; moving the box office to the sidewalk line; new, permanently installed lobby frames, or maybe a new, built-in shadow box. Don't skip anything. *For the moment, let yourself believe that you have ten times two thousand dollars to spend.*

When you have completed the program thus far you will know more about your theatre than anyone else. From all your lists draw off all "urgent" items of all classifications.

Consider carefully these "urgent" items. You have estimated costs on them all, so total up the costs and let us assume that the total comes to $5,000. Obviously you can't have them all done for $2,000. We must analyze this list further. Indicate on the list the outstanding items that represent badly deteriorated physical or structural conditions. Then remember your obligation for the safety of your patrons, and designate those items of vital importance in eliminating hazards. Next your duty is toward building up your box office intake. Indicate which items definitely have box office value. Finally, consider the items that improve the comfort of your patrons and designate the most imperative ones.

Take the total cost of all the items that you have indicated as a result of this last process of elimination. We will assume that it now totals up to $3,200.

With this list of items I would refer the specific items to at least two contractors doing that kind of work and get exact, "upset" price bids. In view of the fact that the first estimates were quickly arrived at, it is possible that you will find that the formal bid will only total $2,600, say, instead of $3,200. (Of course, it can move upwards instead of down.) From this list you must scratch off sufficient items to bring the total down to $2,000.

If you approach your problem in this way, at all times seeking advice and help from engineers, contractors, architects and decorators, I am sure that you will be satisfied in your decision and in the final results of your spending. I can think of no other way of determining the relative importance of *repairing the boiler* as against *painting the marquee*; of *installing an air washer* as against *redecorating the lobby.* Otherwise there are going to be instances resulting where managers or owners are going to be dissatisfied with the final effect of the $2,000 on the theatre property. I hope those will be few and that the government's helping hand to theatres will be actually reflected in improved conditions of theatres throughout the country.

PLANNING THE JOB: AN EXAMPLE

RATHER THAN generalize, perhaps it would be of greater help to assume a single, specific condition and point out, for purposes of practical illustration,



maintenance tabs

By J. Arthur Lott, Jr.

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AIR CONDITIONING (answering S. E. M.): With no atmospheric data given in your letter, I have assumed the following conditions: Outside average January conditions: 74° dry bulb, 75% relative humidity, with 64° F. dew point; and the following desirable conditions inside the theatre: 70° F. dry bulb, 55% relative humidity with 54° F. dew point.

From the sketches I have calculated, as accurately as possible, the cubical contents of the auditorium (only the auditorium, not the stage or foyer), which is: 203,849.72 cubic feet.

From the above I believe that you should have a fan system capable of handling 67,616.57 cubic feet of air per minute. This seems high, I admit, but I believe it justifiable in these calculations, due to the fact that I am trying to advise you when actually you did not give enough information to work on.

The seating capacity is 945, assuming there are four seats for each box. In good practice it is assumed that each person gives off 300 sensible B.T.U.'s per hour, and 140 latent B.T.U.'s, a total of 440 B.T.U.'s. On the basis of outside conditions and quantities of air 525.77 latent B.T.U.'s must be removed and 292,103.4 sensible B.T.U.'s to be removed. The sum of all the B.T.U.'s to be removed is 708,429.17 per hour. 12,000 B.T.U.'s removed is equivalent to a ton of refrigeration.

Hence to air-condition your theatre, using mechanical refrigeration, you will require exactly 59 tons, or practically a 60-ton machine. I believe that it would cost you about $500 per ton installed in Buenos Aires, which means a $30,000 investment.

In these calculations I have not taken into consideration losses due to heat transmission of walls, floors, ceiling, etc., or exposed walls and sun effect. I had hoped to compensate for that by the rather substantial computations on volume of air handled per minute.

The check of this finding by several practical rule-of-thumb methods indicates that it is a very fair estimate. **However, I do not recommend mechanical refrigeration air conditioning for this theatre.** I do recommend adequate ventilation, 65,000 c.f.m., with air washer, which I believe could be installed for $11,000. For information as to the results you could expect from this type of system, I refer you to an article entitled, "Summer Comfort through Ventilation" in Better Theatres of April 7, 1934.

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RINSE MARBLE: Rinse all marble or other porous stone floors with clear clean water before applying any soluble cleaning compound. Such preliminary rinsing retards the absorption of the cleaning solution into the pores of the floor material. It is the absorbing and later crystallization of the cleaning material in the floor material that causes the real damage to fine floors.

•

STEAM TRAPS: By this time your engineer should have opened, cleaned out (and replaced parts where necessary) every trap connected to the radiators and heating coils in your theatre. If this has not been done, do it now. Waste in steam results from dirty, poorly seated or damaged traps.

•

HEATING EXPENSE: The manager and the engineer of an obsolete heating plant are confronted with serious problems. If this statement fits your case don't try to solve your problems by neglecting proper maintenance in order to bring the cost of the operation of the boiler room down to where you think it should be. Old heating plants can't compete in efficient operation at low cost with the newer and more modern installations, and the curtailing of proper maintenance will only aggravate your problems and build up larger repair bills next year.

what might be done. Let's consider a theatre that is structurally sound and has no outstanding or serious hazardous condition. This last hot summer played havoc with many theatres throughout the country. This assumed theatre has a fan system, but it's somewhat out of date. It was installed back in the days of silent pictures when the question of noise level was of no great importance. As a consequence, when the show is on, the fans can only be run at half- or quarter-speed. There is no air washer in the theatre.

The provision of adequate ventilation with an air washer will mean money in the box office next summer, and, of course, increased comfort for the theatre patrons. Whereas an air washer has a cooling effect in the summer time, it has a *humidifying effect* in the winter time. Hence the theatre becomes more comfortable and more healthy during the winter months. In addition to these points, *the use of an air washer does remove a fair percentage of the dust entrained in the air, and it provides enough moisture in the theatre to retard the cracking and peeling of paint and the cracking and loosening of plaster —especially plaster ornament.*

In some theatres it well may seem an excellent plan to spend the $2,000 on reconditioning the ventilating system and in providing an air washer.

DECIDING ON CHANGES

What, for example, can be done with the *fan* and the *motor* that drive it? Well, we can rebalance the fan and install new bearings, and to quiet it down we can install new pulleys with any one of the various types of multi-rope belts. The fan can be speeded up to give more air into the auditorium by simply selecting the proper sizes of pulleys, for the motor and the fan. Larger oil or grease cups can be installed to protect the new bearings. To further eliminate noise we will put both the fan and the motor on cork, rubber or spring bases to absorb vibration. We may learn that we need more horsepower to drive the fan, locate some dealer in secondhand motors and make arrangements to turn in the old motor for one of the proper horsepower.

What can be done to the *duct work?* We may enlarge it or make it more efficient by taking out sharp angular bends and install sweeping bends. If it is noisy it can be braced or strengthened, or lined with a sound absorbing material. It may be transmitting mechanical noises from the fan, so we will remove two or three feet of it near the fan and replace it with heavy canvas. The distribution of air to the auditorium may be improved by installing new branch ducts, and great winter economy may be created by arranging for recirculating ducts, ducts so laid out that the fan draws some air from the theatre and delivers it again to the auditorium.

In addition to all of the above we will install the *air washer*—we will arrange to install it between the heating coils and the fan. An air washer has these parts:

An enclosed, large sheet metal box with water-tight joints, generally of cross-section area, about 2½ to 3 times as large as the main air duct. The bottom of this box up to a height of 18 to 20 inches, forms a tank for the air washer water. This tank must be equipped with an overflow drain pipe, as protection against overflow and also as a means of draining the tank for cleaning or repairing. Inside this metal box and above the water line is located one or more banks or framework of water pipe, to which are connected, in more or less symmetrical pattern, brass or bronze spray nozzles. From the bottom of the tank a pipe line connects to a centrifugal

(*Continued on page* 61)

NEW SCHEMES IN MODERN REMODELING

By EUGENE CLUTE

More information concerning materials and many more ideas for their use from a leading writer on design

A THEATRE should be more than an assemblage of unrelated and meaningless decorative treatments. The entrance should be an invitation, the foyer and inner lobby should induce a mood of pleasurable anticipation, the auditorium decoration should be a suitable accompaniment to the enjoyment of the picture, and the patrons should carry away an impression of friendliness, dignity and cheerfulness.

No matter how little you may spend for modernization, whatever you do should have the appeal of *good* advanced design. It is better to save on the materials than on the ideas. There are plenty of good, honest, inexpensive materials with which a capable designer can achieve distinctive effects far superior to the results usually obtained at much greater cost.

Cost has very little to do with it. Fine materials badly used are wasted. Cheap imitations look cheap and cost plenty. Simple materials and smart ideas make a fine combination.

The theatre owner should employ his own architect, designer or decorator whenever possible, and not rely for design service upon contractors or firms that sell materials. Too often such firms show flashy designs to catch the owner's eye, when what is needed is something that will draw the *public*. Also, since the owner is not usually represented by anyone to supervise the work in such cases, it often does not turn out quite as well as he probably anticipated.

In the previous installment of this article on modernization, in the September 22nd issue of BETTER THEATRES, I discussed at length the use of semi-permanent lobby schemes, and also touched on treatment of the outer, or entrance, lobby. Let us examine still other modern possibilities in the redesigning of these important auxiliary areas.

VERTICAL TREATMENT

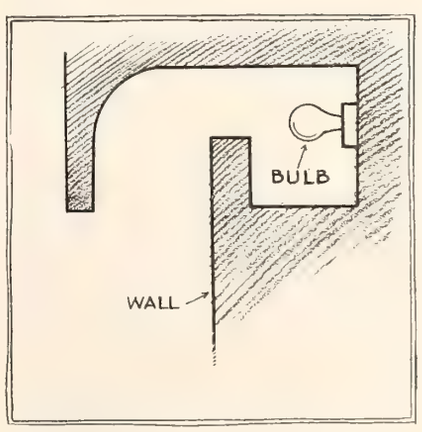
An example of vertical treatment may be seen in the photograph of a portion of the entrance lobby of the Yorktown theatre in New York City, of which Boak & Paris were the architects. This is a modernized theatre. Here the walls of the ticket lobby are covered with black Formica, while bright mouldings of extruded aluminum run from top to bottom over the joints. These mouldings are put on after the wall covering is applied, concealing the nails or screws along the edges of the sheets and their own means of attachment is concealed. They are Wooster mouldings made to snap over bronze strips nailed to the wall. Note that the cheeks of this entrance are splayed, or slanted, so that they *ease* the public in.

PRE-FABRICATED INLAY

There is a new method by which ornament can be formed of pieces of thin sheet metal cut out and pressed into the face of a sheet of Formica during its manufacture, making a metal inlay flush with the surface. Ornamental friezes, pilasters and panels can be pre-fabricated in this way, ready to put in place. They can add to the interest and beauty of walls covered mainly with the plain or mottled material. Many colors are available in the metal including: red, green, blue, yellow, bronze and black, in addition to the silvery aluminum. They are brilliant and do not tarnish.

INLAY AND AIRBRUSH

Besides the very new inlay in metal described above, there is the type of inlay in Formica that is composed entirely of different colors of this material. This process of inlaying was used in pre-fabricating the red sheets with black edges used in the Midtown Theatre lobby referred to in the preceding installment. While ornamental designs of almost any degree of elaborateness can be made in this way, the possibilities that lie in using stripes, checkerboard and other simple, large-scale designs are especially interesting in connection with *lobby* decoration. Entirely different in method, the airbrush decoration done in the process of making the Formica sheet is so new that it has hardly been used at all.



Thalia trough-lighting plan. See text.

ASBESTOS BOARD

A very attractive and inexpensive material for a wall of modern style in the inner lobby or in the lounges or smoking rooms, is just being put on the market. It is known as J-M Flexboard, and is an asbestos cement composition in large sheets. It comes in three or four pleasing light colors, including: buff, yellow, and rose. It has a good texture effect produced by flakes of white asbestos fibre mingled with the colored cement.

GLEAMING METAL WALLS

A lobby lined entirely with metal is a novel idea. The Center theatre in Rockefeller Center has such a treatment in the ticket lobby. It is entirely of heavy golden bronze and is very costly. But there is a material with which walls can be given a substantial metal surface that is within the limit of cost for many theatres. This material is Haskelite Plymetl. It is composed of a sheet of metal cemented to a base of fire-resisting laminated wood. Any number of attractive schemes can be worked out by using it in combination with metal mouldings. The metal may be nickel-chrome steel, copper, bronze or aluminum. With the latter a smart touch might be introduced by using mouldings in Alumalite finish in some bright colors, such as red, blue or golden yellow. The sheets are 4 feet square, but the material can be furnished cut. Since the sheets are not long, a design of squares or oblongs seems more suitable than banding.

COLORED ALUMINUM

One of the things worth knowing about is the Alumalite finish for aluminum. It is a combination of electrolytic treatment and dyeing that can be applied to mouldings and that is used in coloring the metal for inlaying in Formica. There is a wide range of colors and they are lasting. This method also produces an enduring bright, silvery finish on aluminum for either indoor or outdoor use.

VENEERS ON LAMINATED BASE

Veneers of exotic woods, such as amboine and African mahogany, as well as veneers of walnut and mahogany, can be obtained cemented to a fire-resisting laminated wood base in Haskelite Phemaloid paneling material. It makes a rich genuine wood finish and can be used effectively on the walls of foyers, lounges or smoking rooms,

preferably with ⅜-inch rounded strips of wood set in the joints, either to match the veneer or in ebonized finish.

STONE-LIKE TILE

There is a genuine stone that is furnished in thin slabs, ⅜-inch or ⅝-inch thick, in stock sizes up to 12 x 18 inches, ready to set like tile. It is a limestone with about the density and absorbency of marble. It can be polished or used in the crude or sand-rubbed finish. The color is a soft, light buff with pleasing variations, including yellow, bluish gray, and red orange, which add to its interest. For dados, where people come in contact with them, the polished finish would probably be best as least likely to show soil. For floors, the sand-rubbed finish is usually the most suitable. Elsewhere the crude finish, which has a velvety texture and displays the richness of the varied coloring to advantage, may well be used. This material is known as Martstone.

COST OF MATERIALS

As an aid in determining whether or not any one of the materials mentioned above is within the limit of cost for any particular job, approximate prices are given as follows: Plain Formica, 36c a square foot, and inlaid or airbrushed, about 50c to 60c a square foot; Wooster mouldings of aluminum for use with Formica, 30c a running foot, or if in Alumalite finish, either white or in color, 40c a running foot; Flex-board, from 10c to 15c a square foot; Plymetl, $1 a square foot; Phemaloid with veneer of fine finish wood, $1.50 a square foot; Martstone, $1 a square foot, including setting.

OTHER MATERIALS

There are countless other materials, of course, that are widely useful in theatre modernization. Those mentioned above show new developments, or are new in this field. Salubra washable wall covering has been used extensively in some of the best theatre modernizations, on the walls of the inner lobby, and lounges particularly. Marble is much used, also black glass. Flexwood veneer has been applied to plaster walls in the foyers or auditoriums of many theatres with admirable effect, but the possibilities of these materials and most others are well known to architects and to owners of theatres.

ROLL WALL PAINT

Washable paint, either plain or in patterns, upon paper that can be applied to the plaster wall the same as wallpaper, is one of the best materials for decorating the inner lobby, lounge, smoking rooms or the auditorium of a theatre. It is known as Salubra. In addition to simple large designs suitable for such rooms, there are plain tints with which very smart effects can be produced. For example, plain gray Salubra can be had in three shades, medium, light and very light, which can be used together on the same wall. In a lobby, lounge or smoking room it might be applied in horizontal strips, the medium gray in a strip about 15 inches wide, next above the dado, the light gray about 15 inches wide above that, and the very light tint in horizontal strips all the way to the ceiling. In taller rooms the two lower strips should be the full 31 inches, instead of half-widths. This will make the decoration grade from dark to light up the wall.

With this wall covering a plain silver finish Salubra may be used for the dado, or part of the wall below a narrow, black chair rail. A 5 x ⅞-inch plain board painted black, with its edge painted in some bright color, may be nailed on around the walls next to the ceiling. For the touch of bright color, either vermilion, jade green, or ultramarine blue would be good, and this color should then be used for the upholstery of any chairs in the room and should appear in the pattern of the draperies, the principal color of which should be gray in varied tones, perhaps with silver metal in the weave. The pattern should be in the modern style. Care should be taken to match the gray of the wall decoration, so that a cold bluish gray will not be used with a warm brownish gray. Small touches of the bright accent color could be used in lamp shades and other accessories. The carpet should be of modern design in tones of gray. The furniture in such a room may well be of the modern type, made of bent metal tubes in bright chrome finish.

The colors that come in three graded tones of plain Salubra are gray, buff, yellow, green and blue. Plain Salubra costs from 21c to 27c a square foot, but is sold and priced by the roll like wallpaper. It is 31 inches wide, trimmed. Salubra is applied with paste by a paperhanger. It has the appearance of a good flat paint without gloss, holds its color, and can be cleaned with water.

Another washable wall covering material is known as Tekko. It is in satin or metallic effects, and many of the designs are suitable for theatre decoration. It is considerably higher in price than Salubra.

PLASTER WALLS

Plain, painted plaster walls, relieved where necessary with some well designed decoration, are much better in appearance and cost less than the offensively cheap effects produced with various inferior materials and seemingly miles of mouldings. Plain wall surfaces have an important part to play in an interior. They are quiet and



Portion of the lobby of the Yorktown theatre in New York, an example of the "vertical treatment" in design, in which mouldings of extruded aluminum are carried from top to bottom, snapped on over bronze strips nailed directly to the wall.



Reproduction of a photograph of a model made from an auditorium design by the late Joseph Urban, which made bold use of color in large plain areas as a medium of pattern. The design calls for the side walls to be painted in chartreuse (light greenish yellow) from the front to a point where seating becomes elevated. There the walls are medium light blue-gray, at the rear they are violet blue. Doors are in Chinese vermilion, while chair upholstering is in medium light vermilion. The ceiling is painted ultramarine, except for a large central panel, which is white and cove-lighted. Walls are furred out in a series of overlapping columns that support the roof trusses and provide vertical pockets for electric lamps located in trough reflectors.

restful and they enhance the effectiveness of ornament by contrast. "Less and Better Decoration" would be a good slogan.

LIGHT AS DECORATION

One of the most effective mediums of decoration is not a material at all—it is *light*. It can transform a plain, painted plaster wall, or even an unfinished white plaster wall, into a thing of mysterious beauty. Decorations of light can be changed easily and in almost infinite variety. For the walls of the auditorium, light is very often the best decoration of all.

No very elaborate or costly equipment is needed, as has been demonstrated by the results obtained in lighting plain plaster auditorium walls with the light source shown in the accompanying diagram. This shows, in cross-section, the general scheme of the double-indirect lighting, partly recessed near the top of the walls of the auditorium in the Thalia theatre in New York City, and developed for this house by the architect, Ben Schlanger.

By reference to this sketch [*see first page of this discussion*] it will be seen that the light from the electric bulbs shines upon a curved plaster surface, which reflects it down along the wall. This cove is painted dull white. The light is very softly diffused, due to the double reflection. Such diffusion of the light is highly desirable in a room where motion pictures are projected, because it competes the least with the light on the screen, yet serves decorative and practical requirements. An important feature is that the lamp bulbs are not visible from any point in the room. The light simply pours down the wall from a slot running the whole length of the wall at the ceiling. Lamps of different colors on different circuits, connected through dimmers, make possible varied effects of coloring and of intensity. When the picture is on, the light can be reduced to a mere trickle. At other times the walls can be flooded with a glow of luminous colors.

There should be pleasant, interesting views from many points in a theatre. From the outer lobby, there should be a good vista through the entrance foyer into the inner lobby. When, as is often the case, the rear wall of the auditorium terminates this vista, there should not be the usual dead-end effect of running up against a practically blank wall. There should be some decorative feature of sufficient interest on the wall at this point. Perhaps the best thing in most instances would be a panel of carved glass with a good figure subject in relief and lights behind it. This would focus attention and it would not take any floor space.

The light might well be arranged to change color gradually. The illumination should be soft, and the glass should have a translucent frosted surface. A carved glass panel can be made to order for about $3 a square foot. One 3 x 4 feet would probably be about the right size for most theatres. The housing for lamps, wiring, labor of setting the panel, etc., need not bring the cost too high for a large number of theatres.

SPACIOUS APPEARANCE

Black or other dark-colored glass used as a wall facing often solves the problem of making a cramped-looking lobby or passage seem wider, or of relieving the bad impression where a line of travel comes up against a wall and patrons must turn to one side or the other. This material acts

(*Continued on page* 62)

MODERNIZING THE PROJECTION ROOM

By ROBERT O. BOLLER

The heart of a theatre comprehensively discussed in practical terms by a leading theatre architect in the light of current remodeling interests

EVER SINCE the first tent show wandered through the country side, directing its flickering wares from a hand-driven projector to a sheet hastily stretched between temporary supports, the location of the projection equipment, and attendant provisions, have been matters of continual interest to the motion picture exhibitor. In these early tent shows, the clicking machine, mounted on a tripod or other flimsy support at the rear of the audience, compelled the attention of patrons of a curious and mechanical turn of mind away from the hair-raising episodes of the films.

Sometimes the projectionist of that day hid his operations within a crude portable booth of asbestos board, situated toward the rear of the canvas inclosure. Here in this tiny box he sweltered without the benefit of ventilation, other than such doubtful breezes as might manage to creep in through a peephole in his range of vision toward the makeshift screen and the small opening through which he focused the rays of the projector.

THE "BOOTH" OF AN EARLIER DAY

When motion pictures became important enough to be adopted as a sort of step-child in vaudeville and legitimate theatres, the same primitive accommodations accompanied the projector to its new home. It was not until about 1908 that any serious consideration was given to the matter of a housing for the projection machinery. Then fire authorities began to become conscious of the needs and hazards of the public's new plaything, and booths of one thickness of galvanized iron, of sheet steel or of asbestos board, with not less than one 8-inch round ventilator, were required in larger communities. This was in the day of the single projector, and when additional spotlights or effects were needful, a second employe, sitting in the front of the balcony, manipulated the necessary mechanisms to produce the desired color-lighting schemes upon the stage.

In those earlier days the minimum space allowed for booths by law was 4x6 feet, with a stipulated height of not less than 6 feet. Since many of the theatre managers of that period showed films infrequently, and did not wish to sacrifice revenue-producing seats for what appeared to be a possible passing fad, booth floor dimensions were generally held down to the extreme minimum prescribed. Ceilings were kept down to the limit as well, without much thought being given to the matter. The result was a first-class oven, in which the projectionist baked himself and perspired profusely during the picture part of the entertainment.

It was in about 1914 that vaudeville won its contest for popularity over the legitimate stage and began to use "the movies," as they came to be called, more frequently in connection with its other featured acts. Newsreels and short comedies formed an opening wedge in the theatre program for this sort of entertainment.

As time went on, vaudeville found itself sharing honors with the new *motion picture theatre,* which was beginning to come into its own as a separate entity. During this period the second projection machine made its appearance in the better houses, and more thought was given to booth sizes. The minimum ordinance requirements set the booth dimensions at 8x8 feet, and rulings specified that the booth should be constructed of asbestos board on wood studs, or of metal on an angle-iron or wood frame. The matter of ventilation for the booth progressed no further than in previous laws.

THE PROJECTION ROOM

The years from 1914 to 1916 saw a remarkable demand for screen entertainment. As film product improved, the motion picture pushed vaudeville into a secondary position in more and more theatres. Film exhibitors were feeling their way cautiously away from the path followed by the older forms of dramatic amusement. Rulings as to booth sizes remained the same for a short time, later changing to a required floor space of 8x12 feet. Stage hands were gradually eliminated, switchboards controlling house lights and some of the stage lighting, spotlights, etc., were moved to the booth, and for the first time the art of projection became a full time profession, with the operator spending his entire working time in the *projection room.*

The projection rooms of this latter period generally remained in use until 1928, when the entrance of sound made revolutionary changes imperative in the entire industry. Then for the first time exhibitors suddenly became conscious of such things as *acoustical* defects, scuffling feet on uncarpeted floors, noisy motors, ventilating ducts that roared, and weird and extraneous noises from the projection quarters.

With the introduction of sound in 1928, the projection room at last demanded a full share of attention. It was subjected, along with every other portion of the modern theatre, to an intensive scrutiny and study calculated to remove the existing defects and to make it the efficient but self-effacing source of the highest form of screen entertainment.

PROJECTION ROOM LOCATIONS

A survey at this particular stage of affairs would have disclosed some five favored booth locations among theatres then in existence. (*See diagrams.*) Some of these locations, which for various reasons are not considered practical today, were, at the time they were chosen and under the conditions then existing, capable of giving even better results than those usually obtained with newer methods and changed location of projection.

For instance, *Location A* (at the rear of the first floor seating), or *Location B* (in the first rows of a very steep balcony) were considered exceptionally choice. It has always been conceded that *Location A* gives the most direct throw to the screen, while *Location B* made possible almost as direct a throw, and the possible arrangement of seating in the latter instance was such that vision lines from seats at the rear of the booth were in no way cut off. Obviously, the arrangement was not so workable in a balcony of easier ascent.

Location E was the space allotted to the projection room in the majority of theatres, but where the exhibitor desired every seat he could squeeze into the building, *Locations C* and *D* offered a last resort. In practically all of the older theatres using any of these plans, the generator room was located in the basement.

HAZARD FACTORS

A study of these varied locations disclosed that from the standpoint of excellent projection, there was no objection to *Location A,* as the direct throw from this advantageous spot made possible a clear picture with no possible keystone. On the other hand, with the projection room in this position, some of the most desirable first floor seats were sacrificed, and it was impossible for center section standees to see any part of the performance during an enforced wait. Perhaps an even more formidable drawback to this location was

that in case of fire (which was more likely to occur in the projection room than in other parts of the theatre), the main body of the audience was forced to leave the theatre alongside the seat of trouble.

This recalls that some years ago an exhibitor, taking cognizance of the interest of the public in the projectionist and the equipment which made its screen fare possible, built a beautiful projection room on the main floor of his theatre, in *Location A*. On the side facing the foyer he placed a wire glass opening through which his patrons might obtain a clear view of the operator and his machinery. All went well for a time, and the townspeople were vastly "intrigued," till one night a film caught fire in the booth. It was at a late hour, the second show was nearly over, fortunately, and no one happened to be standing at a point where the fire was visible from the exterior of the projection room, otherwise a serious panic might have resulted. Early the next morning the owner ordered the construction of a solid partition between foyer and booth, wisely deciding that his patrons had better languish in unquenched curiosity the rest of their days than that a panic so narrowly escaped should ever be precipitated in his show house.

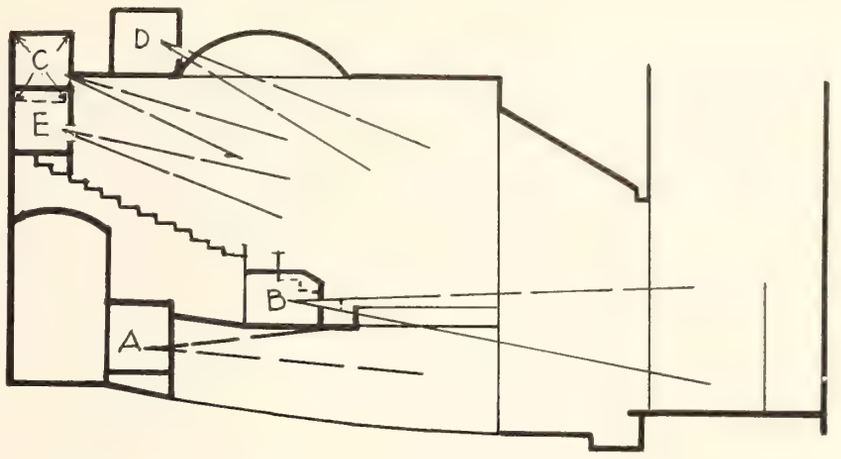
DISTORTION PROBLEMS

Location B, in a steep balcony, had many of the best features of *Location A,* inasmuch as a very small angle was necessary in the throw to the screen. But the loss in seating included not only the actual space taken up by the projection rooms, but some two choice rows immediately in front, and sometimes additional seats to the rear, depending upon the rise of the balcony. It was also necessary to crowd such a room down to the minimum height.

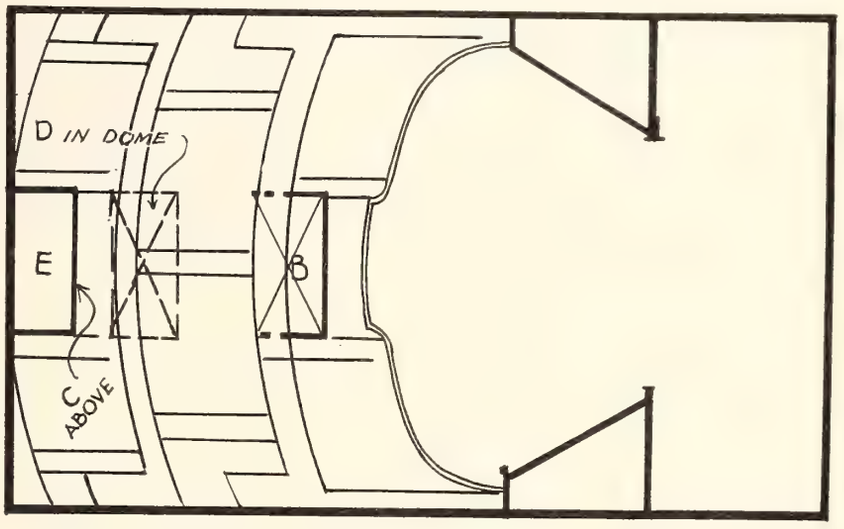
The projection room in *Location C* was generally built above the rear of the auditorium, so that the balcony seat rows continued to the front wall of the room itself, giving a maximum number of seats. The gain in chair space was the chief argument in favor of this position, as in projecting from this point great distortion took place and the results were highly unsatisfactory.

High up in the attic, or hidden behind ceiling beams or the dome (*Location D*) was the poorest and probably the rarest position for the projection booth. It proved popular with only a few exhibitors, although some of the larger circuits adopted it for practically all of their houses. In this case, the distortion was even worse than with a bad throw from *Location C,* and little could be said in defense of this lofty perch.

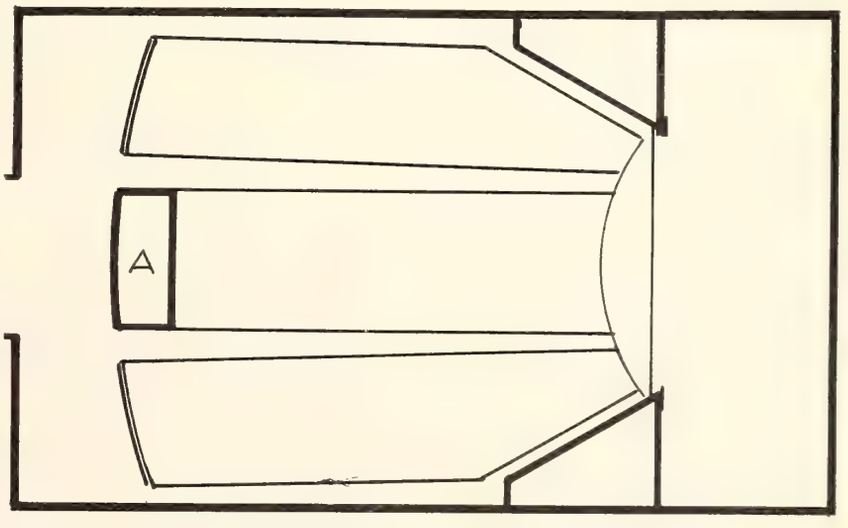
From the five projection room positions mentioned, *Location E* alone has retained a lasting workability. Many of these projection rooms are in use today, and will probably be found efficient for many years to come, *provided* they are altered and changed to meet the demands for increased size and modernization called for by new projection equipment and changing methods in theatre technique.



LONGITUDINAL SECTION: Former "booth" locations.



BALCONY PLAN: Projection room locations.



MAIN FLOOR: Projection room location.

If an exhibitor is the possessor of a projection room located in spots *A, B, C,* or *D,* it is suggested without malice that he can best contribute to the progress of motion picture projection by sending his booth intact to the Smithsonian Institution, as a relic of the past, as these types are

(*Continued on page* 57)

HOW STORE SPACE WAS USED IN A NEW FRONT SCHEME

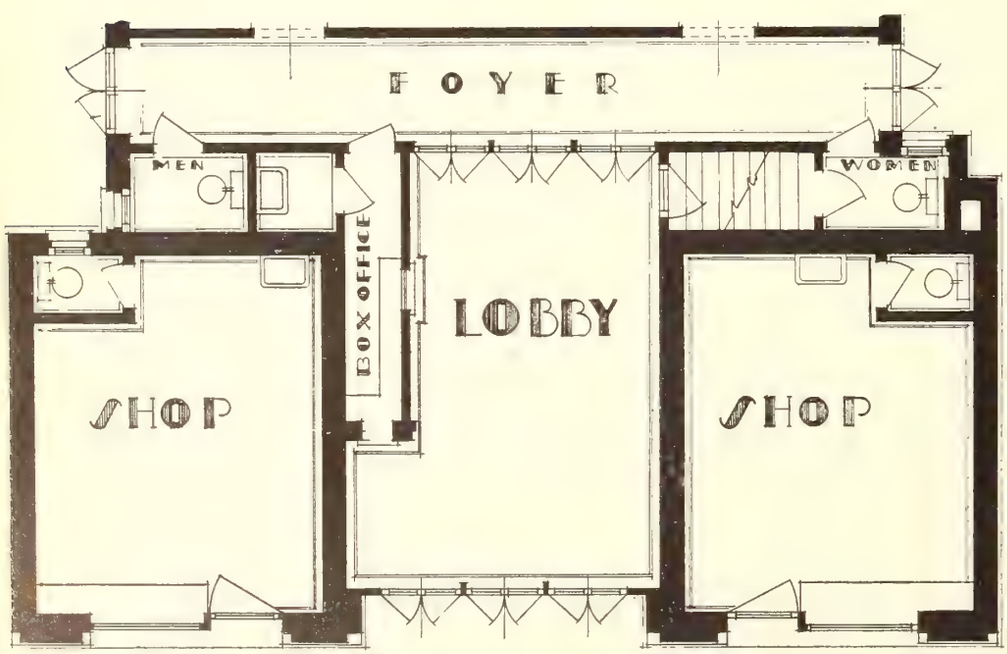


REMODELING OF THE Austin theatre in that section of Chicago known as Austin (on the extreme West Side), represents an expenditure of $19,000. Austin is one of the city's better-type residential districts.

This project, involving a property thoroughly antiquated both inside and out, covered the entire theatre, but it was in the front portions of the building, including the exterior, that the greatest changes were made. The auditorium was newly decorated, and modern lighting fixtures were substituted for the old ones. The lobbies, however, and the entrance, store areas and adjoining parts were subjected to fundamental changes, which included the complete elimination of the shop areas.

The architects were Sobel & Drielsma of Chicago. The Austin is operated by Charles Stern.

The two flanking stores (see accompanying plans showing the layout before and after alteration) were closed up at the front and converted into lounges and toilet rooms. The box office was moved from the inside of the lobby to the sidewalk line, and the old secondary entrance doors were removed. The result is a larger lobby and one of regular shape. It is a focal point in the entire forward scheme, surrounded by the front, lounges and auditorium.



FLOOR PLAN BEFORE ALTERATIONS

FRONT

The front was radically changed from one of old-fashioned forms and materials to one of emphatically modern type. A complete new face of carrara glass was applied directly to the existing brick work.

The carrara glass facing has been laid on in two colors, black and gray. The courses are practically square and all joints are in a line. The colors are arranged to draw the eye to the center section, which is, of course, of greatest importance. Throughout the new front, architectural treatment has been concentrated on the central section, the two bays (see accompanying photographs) having only a color division in the carrara glass. This scheme was adopted as one conceived to draw the eye to the marquee, and then to the entrance doors and box office beneath.

MARQUEE

The marquee is dominated by sign work consisting in incandescent and neon tube lighting in combination on backgrounds of colored porcelain enamel and stainless steel. The entire soffit of the marquee is of an



Shown above is the new entrance of the Austin, developed from the front and shop area pictured on the opposite page. The panels flanking the entrance are in two tones of carrara glass, laid upon existing brick facing. Doors are of aluminum.

"alumilited" stainless steel giving a dull luster. This service is regarded as being practically immune to the effects of weather changes. The marquee lighting is on a flasher system.

Entrance doors and deep reveals are of "alumilited" aluminum, along with the circular opening of the box office. In the daytime this entrance treatment presents a pattern of black and gray tones (in carrara glass), with white metal along with various colors on the marquee.

LOBBY

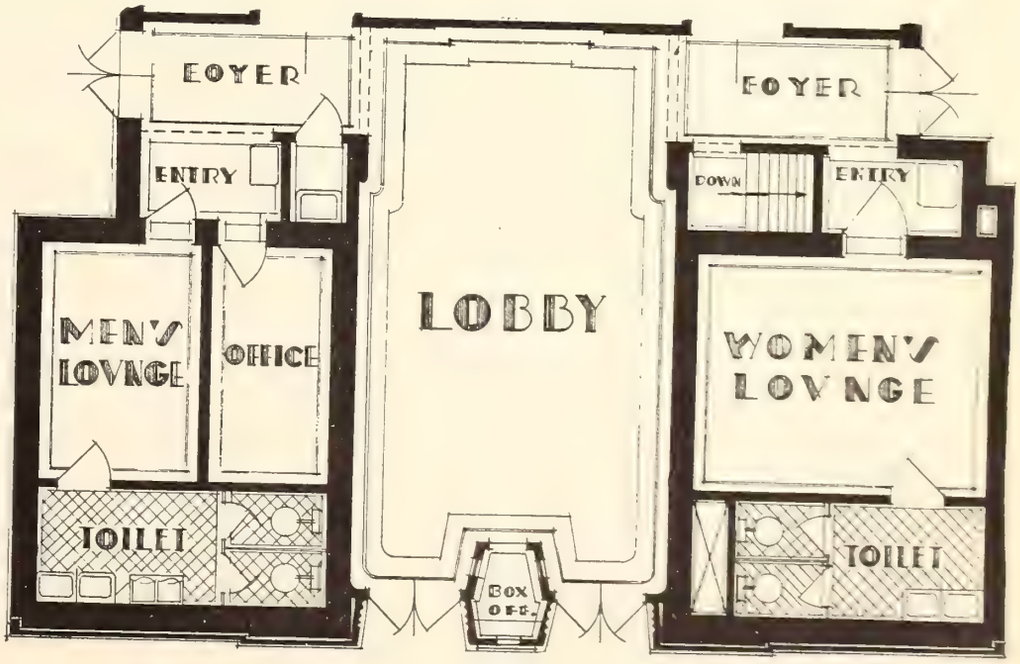
The structural changes and general change in the forward floor plan has resulted in a much larger lobby. This room is simply treated with aluminum stripping terminating in a large circular mirror *motif* on the back wall of the auditorium (thus, according to the principles of the scheme, the patron is further drawn, optically, toward the auditorium). On the side walls of the auditorium are display cases framed in aluminum. The floor is of terrazzo in colors that form a pattern designed to follow in line the stripping on the walls. The lighting fixtures, which are of opal glass and aluminum, are so shaped as to conform in decorative effect to the seraph of the lobby.

FOYERS

The lobby is flanked by two small foyers, each of which contains a door entering the auditorium. These foyers are carpeted in a deep-pile weave of a rust color.

Adjoining each of the foyers is a lounge and toilet room. These have been fashioned from the space formerly occupied by the two stores at the sides of the entrance lobby. The lounges are appointed with furniture of a modern pattern and with a series of wall mirrors.

The lounges are reached through two foyers which now take the place of the single narrow foyer which formerly ran around the rear of the auditorium. Off the foyers are small anterooms giving direct access to the new lounges and toilet facilities—and also, in the case of the men's side, to the manager's office.



SCHEMATIC PLAN SHOWING ALTERATIONS

WRITTEN VERSUS VERBAL AGREEMENTS

By LEO T. PARKER

A discussion of legal practice in a matter, the misunderstanding of which frequently leads to litigation involving theatres

ONE OF THE oldest rules of the law is that *verbal agreements, promises and contracts do not affect or change in the least the meaning of a valid written contract.* Also, a printed statement or notice on a contract, receipt, billhead, bill of lading, order form, or letterhead, is *not* effective if the printed statement is contradictory to another portion of the contract.

It has been held, moreover, that a notification printed in small or inconspicuous type is not effective unless it is referred to *in the body of the contract,* or specifically directed to the attention of the other party. This same law applies alike to contracts by correspondence and various other kinds of written agreements.

When interpreting contracts it is a sound and well settled rule of the law that the court examines the whole instrument with a view of ascertaining and carrying into effect the purpose and object the parties had in view when the agreement was signed. Moreover, the courts never presume that parties intended to insert in their contract a written provision wholly incompatible and irreconcilable with printed portions. It is likewise a well settled rule that, as to instruments which are partly printed and partly typewritten, the typewritten part shall have the greater weight because obviously greater attention has been bestowed by the parties upon the typewritten parts of the contract.

CITATIONS

For instance, in 223 Fed. 704, New York, N. Y., the United States Circuit Court of Appeals, in commenting on this point of the law, stated:

"It scarcely needs the citation of authority to support the well established rule that the printed portions of a contract, when repugnant, must be subordinated to those which are written, and that the latter are presumed, from the circumstances of their special and deliberate insertion to embrace the real intent and meaning."

With respect to the usual interpretation by the courts of a contract partly in writing and partly in printed form, it is interesting to observe that in 86 S. E. 671, Kanawha County, West Virginia, the court said:

"True there is a well established rule that where, as in the use of printed forms, a contract is partly printed and partly written, the writing will prevail if there is conflict between the printing and the writing. And the same is true where the contract is partly printed and partly typewritten. The written or typewritten part will prevail."

Occasionally, a contract contains parts printed, typewritten and pen written. A recent court held that *pen-written* portions always are *first* in importance; the *typewritten* portions are *second;* and the *printed* portions are *last.*

THE LAW OF FRAUD

STILL ANOTHER interesting point of the law is that printed stipulations in contracts of sale *always* are invalid where the intended purposes of the party inserting such clauses is to practice fraud on the other party.

CASE

For example, in Klinge (268 Pac. 748, Portland, Ore.), a seller orally agreed to supply merchandise of a high quality. In the written contract the quality of the goods was not clearly specified and at the end of the contract the following clause appeared:

"It is further specifically understood and agreed that no statements or representations other than those made in this contract shall be binding and no agreements or contracts not herein contained shall be binding upon either party hereto."

The buyer refused to accept delivery of the merchandise and sued the seller for damages, testifying that the quality of the goods did not equal that which was orally promised.

The seller argued that the above clause in the contract prevented the buyer from relying upon verbal statements. However, in view of the circumstances, the court held the seller liable.

IN ABSENCE OF FRAUD

IN THE ABSENCE of fraud or mistake, evidence of verbal agreements ordinally is not admissible to contradict, vary, add to, or subtract from the terms of a valid written instrument. There are numerous exceptions to this rule—for instance, in writings that do not purport to set forth the entire contract—and therefore, it is necessary that the court listen to testimony from which to interpret the intended obligations of the contracting parties. However, in cases involving complete contracts signed by the parties thereto and which contain all of their promises, representations, and obligations, the rule is strictly applied.

CASE

For example, in Fox (17 P. [2d] 294, Ogden, Utah), it was shown that a film distributor agreed to supply certain films to a theatre owner. The contract between the parties did not specify whether or not the films should be the *latest* issues, but provided: "This contract is complete and no promises or representations have been made by either party to the other except as herein set forth."

Controversy developed, and the films were refused when the theatre operator complained that the films being supplied by the distributor were not the *latest.* The distributor filed suit to compel the theatre operator to accept and pay for the contracted films, and the theatre operator attempted to testify that the distributor's salesman verbally represented that the films would be the latest issues.

DECISION

Although the lower court held the theatre operator not liable on the contract, the higher court reversed the decision, saying:

"Direct oral evidence as to representations in the nature of warranties or as to statements that are in effect stipulations may not be received. . . . We are of the opinion that the trial court erred in admitting oral testimony to the effect that the salesman represented or agreed that the films should be the latest issues and . . . other statements and representations to the same effect."

LIMITATIONS OF CONTRACTS

AS ABOVE mentioned, the general law is established that a printed statement or notice on a contract, billhead, bill of lading or letterhead is not effective, particularly if the printed statement is contradictory to the statements contained in the body of the contract or letter. And a stipulation printed in small inconspicuous type is not effective, unless referred to in the body of the letter or contract.

There are, however, many variations of the law on this subject involving different forms of printed notifications on both

ordinary contracts and contracts made by the passage of letters. The facts of a recent higher court case (64 S. E. 553, Richmond County, Ga.), interpret interesting information.

CASE

In the case it was disclosed that a distributor wrote a letter to a buyer offering to sell his product at a stipulated price. The letterhead of the seller contained the following notification printed in red ink: "Quotations subject to change without notice. All agreements are contingent upon strikes, accidents, and other delays beyond our control."

When the distributor failed to make the deliveries the purchaser filed suit. The counsel for the distributor argued that the notification printed in red ink on the latter's letterhead was due notice to the purchaser that the order was accepted only in consideration of the notice. However, in holding the seller liable for non-delivery irrespective of the notification, "all agreements are contingent upon strikes, accidents, and other delays beyond our control," the court said:

DECISION

"If a contract in writing is plain and clear and unambiguous in its terms, *it is not subject to modification by a statement in a letterhead, printed at the top of the paper,* which is not incorporated into the contract *and is inconsistent with it.* Even where a printed form of contract is used, but terms are written into it which are at variance with the printed matter, the writing will control."

CASE

Also, in another case (110 N. E. 619, New York, N. Y.), the question before the court was whether or not the following order for merchandise was binding: "Please deliver at once the following and send invoice with goods: (merchandise here specified)."

The following notification was printed on the order: "Goods of this order must be delivered when specified. In case you cannot comply, advise us by return mail stating earliest date of delivery you can make and await our further orders. The acceptance of this order which in any event you must promptly acknowledge will be considered by us as a guarantee on your part of prompt delivery within the specified time."

DECISION

The seller failed to acknowledge the order and the court held that the purchaser was not bound, explaining that under well established rules a contract is *construed as a whole,* and effect is to be given to every word or expression in it, where there is no irreconcilable conflict. In this case the printed notification was in large type and was more prominent than the written order. This court said:

"Where a contract contains two repugnant provisions the one printed and the other written, it is well settled that the latter must control the interpretation of the instrument, as it is presumed to express the latest intention of the parties. . . . The principle prevails that contracts should be so construed as to give effect to every word and expression contained therein."

In still another case where the printed notice was in large type, the court said:

"In the present case the printed clauses are to the left of the signature where they are printed in clear type larger than the type which caption plainly reads: 'Conditions on which the above order is given.' The printed clauses are at least as plain and as prominently displayed upon the face of the receipt as the written matter

LAW CONTROLLING PARTNERSHIPS

By M. MARVIN BERGER
MEMBER NEW YORK BAR

IN THE FINAL analysis, all business is owned and run by individuals. However, the form of ownership and operation varies. A person may conduct a business enterprise as an individual, or he may become associated with one or more other persons to form a partnership; or, as a stockholder, he may be one of a group of persons, who compose a corporation.

While a large proportion of business is today being conducted by corporations, the partnership relationship is still quite important, and no intelligent man of business should fail to have at least an elementary knowledge of partnership law. The present article and a number of others to follow, will deal with some of the more important aspects of this relationship.

A partnership may be defined as an association of two or more persons who have agreed to carry on a business for profit, as co-owners. An association of persons, not formed for profit making, such as a club, society, etc., is not a partnership. However, the mere fact that two persons share the profits of a business, is not in itself proof of the existence of a partnership between them. For example, Mr. A may share the profits of Mr. B's business as interest on a loan or in payment of rent or wages. It often is quite important to know whether or not a person is a member of a partnership, for if he is a partner, he becomes personally liable for any obligations of the firm.

Partnerships may be classified as **general, special** and **limited.** A general partnership is one formed to conduct some general line of business. If the business is that of buying, selling and manufacturing, it is known as a trading partnership. If the business is not that of manufacturing, but rather some form of activity such as the practice of law, the partnership is a non-trading one. A special partnership is one organized to transact a particular piece of business—for example, to buy and sell a parcel of real estate. A limited partnership is one formed in accordance with the provisions of a statute in existence in practically all the states of this country. Its chief characteristic is that one or more of the partners, known as special or limited partners, contribute a certain amount of money or goods to the capital of the firm, take no active part in its management, and are liable for the debts of the partnership only to the amount invested by them, instead of being fully personally liable for them as are the other partners. A limited partner must remain inactive, and if he takes an active part in the affairs of the firm, he loses his protection as a limited partner and becomes liable for partnership obligations as a general partner. The laws of the various states controlling special partnerships usually direct that notice of the formation of the partnerhip be given to the public by filing a certificate in a place of record, such as the county clerk's office, and in some states, by also publishing the certificate in local newspapers.

Partners may be either general, limited or dormant. A general partner, also known as an active partner, is one taking an active part in the running of the business, and is fully liable for the firm's debts. Before a general partner can withdraw from the firm and put an end to his general liability he must give notice of his retirement to all people with whom the partnership does business. A limited partner has already been described. A dormant partner is one whose association with the partnership is secret and who takes no active part in the running of the business. A dormant partner is as fully liable for partnership debts as a general partner if his connection is discovered.

A dormant partner need not give notice of his retirement from the firm, for since no one knew that he was a partner, no one gave the partnership credit because of him. A dormant partner must not be confused with a **silent** partner, who may be defined as one not active in the firm's business, but whose connection with the firm is not secret. A dormant partner is both silent and secret.

The partnerhip relationship may be entered into orally, but here too, as in every aspect of business, a written agreement is preferable. Such an agreement should set forth the contribution of each partner to the firm's capital the manner in which profits and losses will be divided between the partners, the powers and duties of each member of the firm, and should provide for the winding up of the firm's affairs on the death or withdrawal of a partner.

contained therein. Therefore, this printed notification was binding on both parties."

PARTIES HELD IN JOINT LIABILITY

WHEN CONSTRUING a written contract the court always endeavors to interpret the *intended* meaning of the contracting parties. Therefore, if certain parts of the agreement conflict with other parts the court will refer to other and all clauses when construing the contract *as a whole*.

CASE

For illustration, in American Theatre Company (291 Pac. 303, Salt Lake City, Utah), it was shown that a film distributor and a film manufacturer entered into a written contract by which the latter leased to the former a certain film and the distributor agreed to pay to the film manufacturer fifty per cent of the gross box-office receipts without any deductions whatsoever. Later the distributor assigned its contract to a theatre exhibitor under a contract which contained the following clause:

"It is mutually agreed that if the purchaser shall fail or neglect to perform or shall breach any of the terms and provisions of any of said contracts hereby agreed to be performed by said purchaser, the said exhibitor as well as the said purchaser shall be liable jointly and severally to the film manufacturer, or its assigns for any loss occasioned thereby."

DECISION

Later when the exhibitor failed to pay the film manufacturer the latter sued the distributor whose counsel argued that it could not be liable jointly with the exhibitor. However, the higher court said:

"The whole context is to be considered in ascertaining the intention of the parties, even though the immediate object of inquiry is the meaning of an isolated clause. Every word in the agreement must be taken to have been used for a purpose, and no word should be rejected as mere surplusage if the court can discover any reasonable purpose thereof which can be gathered from the whole instrument. The contract must be viewed from beginning to end and all its terms must pass in review; for one clause may modify, limit, illuminate the other. . . . Seeming contradictions must be harmonized if that course is reasonably possible. Each of its provisions must be considered in connection with the others, and if possible, effect must be given to all. A construction which entirely neutralizes one provision should not be adopted if the contract is susceptible of another effecting all of its provisions."

AUTHORITY OF AGENT

that an employer never is liable for the acts of his agent, unless the agent is placed by the employer in such position which implies that the agent has authority to do the act in question. Therefore, under ordinary circumstances, the intended meaning of a contract, whether written or oral, cannot be determined by reference to any agreement made with an agent.

For instance, it has been held that the sole implied authority of a salesman is to solicit orders and send them to his employer for acceptance. Moreover, either the buyer or the manufacturer may cancel a written or verbal order given to the manufacturer's agent, providing the cancellation is mailed ***before the salesman's employer accepts the order.*** Another important established rule of the law is that a purchaser cannot change or vary the obligations of a written contract of sale by introducing testimony showing that the salesman made an oral promise. This is particularly true, but not essential, if the order form contains a printed notification that the representative has limited authority.

CASE

For example, in Portland v. Whitmore (150 S. E. 607, Charles Town, W. Va.), it was disclosed that a traveling salesman approached a prospect and obtained a signed order on an order blank which had printed thereon the following: "Orders are not binding on this company unless accepted by the general office."

The purchaser refused to pay for the

(*Continued on page* 62)

AN INEXPENSIVE NEW EXTERIOR



Pictured here is the Granada theatre in Lawrence, Kan., as it now appears as a theatre (above) and as it was as a garage (below). The original walls of the garage building were retained, the new exterior being laid over them. Except for the entrance portions otherwise treated, the surfacing is in rose and gold stucco with cement ornamentation. The vertical sign and marquee facing is in midnight blue outlined with neon in various colors. The interior of the building was reconstructed into a theatre seating 920. The Granada is operated by the Commonwealth Lawrence Theatres Corporation. Robert O. Boller of Kansas City, was the architect.



YOUR STAGE A LIABILITY? MAKE IT AN ASSET!

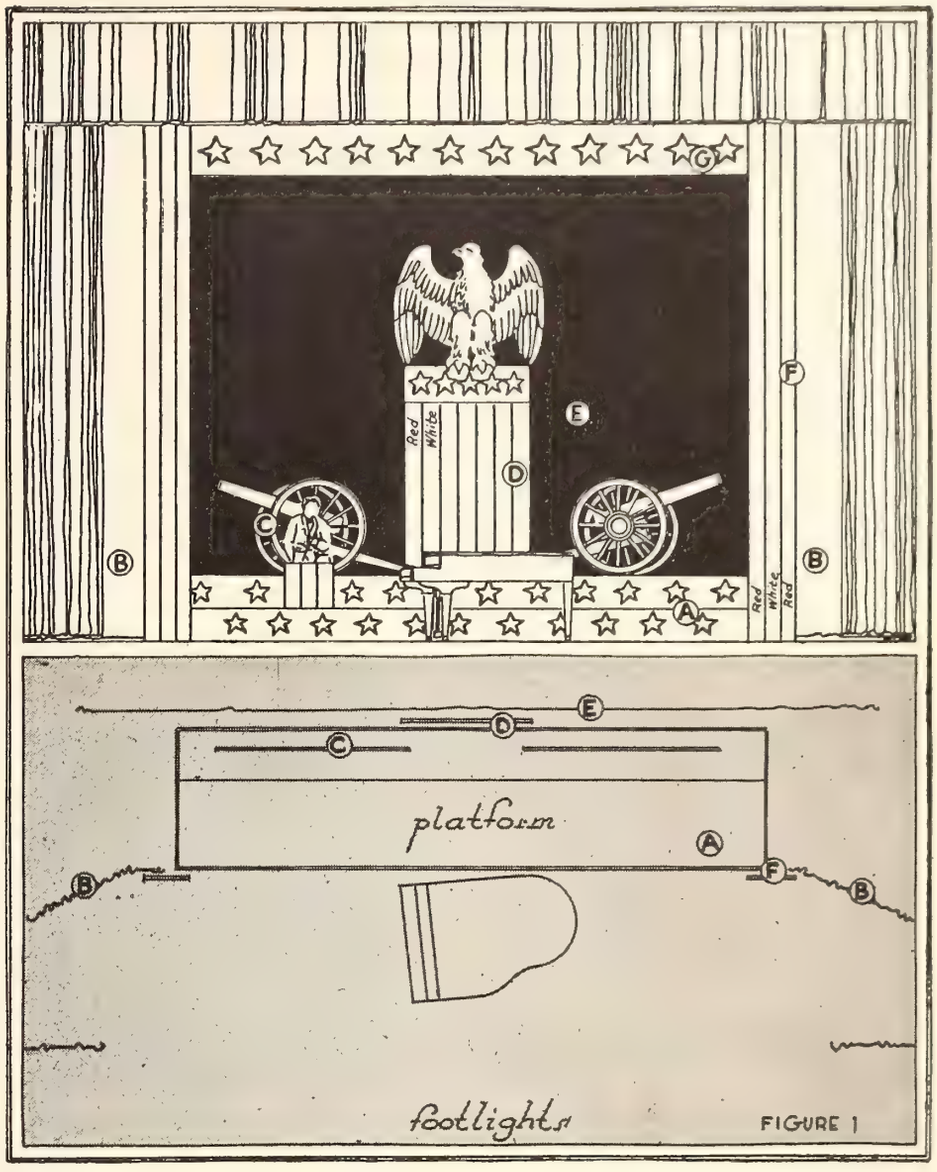


FIGURE 1

The first of a series by a practical showman on use of stage facilities to augment the screen program

By O. T. TAYLOR

EVERY EXHIBITOR very long in the business can look back and recall the "passing of vaudeville," as the more pessimistic put it, when sound became an acknowledged and undisputed fact. The vaudeville optimist on the other hand, prophesied an early return of vaudeville and stage attractions. Then depression dealt the final blow to the tottering vaudeville and stage show circuits. Stage policies were abandoned in all but a comparatively few theatres, and those few were located in the larger cities where talent is plentiful and shows could be built to suit requirements. In the large majority of stage-equipped theatres, however, the stage became a liability. Costly equipment, scenery, draperies, even musical instruments laid dormant, frequently remembered by the harassed manager only when figuring depreciation and taxes.

But why not use the stage occasionally? Why not dust off the equipment, chase the moths out of the draperies, give the theatre patron a change from the straight screen programs? The stage will help pay its way *if properly exploited.*

This article, and others to follow, are for the manager who wants to make his stage pay dividends by promoting home talent shows of various types—by staging shows sponsored by clubs, fraternal orders, school classes, civic organizations, dancing schools—as well as his own conceived and executed opportunity contests, kiddie shows, jamborees, frolics, style shows, etc. There is a "right idea" for every occasion, and every idea can be made to show a profit.

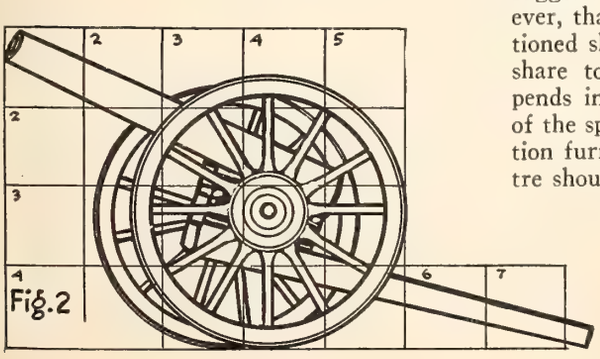


Fig.2

Road shows will not be considered in these articles. Road shows, though business stimulators for key spots and main line stops, are seldom available to the average theatre because of the necessarily high "nut." The ideas suggested in these articles are practical. Most of them have been produced by the author. And all those produced have been successful from financial and entertainment standpoints.

SPONSOR ARRANGEMENTS

The manager who finds it difficult to arrive at an equitable share basis for sponsored attractions may find the following suggestions useful. Bear in mind, however, that the percentages and figures mentioned should not be taken literally, as the share to which a sponsor is entitled depends in a large measure upon the efforts of the sponsor and the worth of the attraction furnished for the occasion. The theatre should, of course, be protected on first money to the extent of a fair average normal gross based upon the average receipts of the particular day of the week upon which the show is given. Naturally the day selected should not be a Saturday, Sunday or a holiday.

First money and split: On this basis the theatre takes first money as mentioned above. As an example, say that the theatre's average Wednesday business on a fair picture (not a special) is an even $100. This would then become the theatre's *first money*. The sponsor, furnishing the stage attraction in its entirety, shares fifty-fifty over and above first money. Supposing the gross for the evening is $360 (a conservative figure compared to average business),



Pupils of a local dancing school in a stage presentation.

less first money to the theatre ($100), leaving $260 to be split into $130 to the sponsor and a like amount to the theatre. This amount, plus first money, makes the theatre's share $230. Allowing for the deduction of $40 from the theatre's share to cover the cost of stage hands, extra advertising, special stage effects, etc., the theatre's share is still $90 above its normal Wednesday which, particularly in these times, if not in any times, should be regarded as distinctly worthwhile.

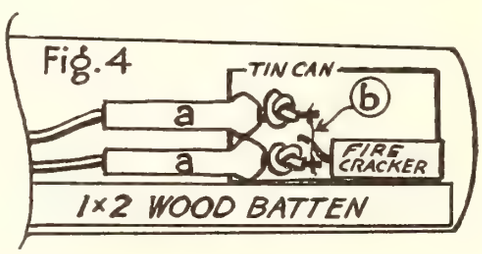
Percentage on sponsor ticket sale: On this basis the sponsor handles all advance ticket sales on a percentage of from 35% to 50% to the sponsor. The theatre takes all of the box office receipts, and 50% or more on outside sales. This proposition is a good deal for service clubs and other organizations having an active membership that can be depended upon to push the ticket sale.

Then there are attractions in the receipts of which the sponsor does not share. Under this classification come the style show—music week programs, etc. Here the sponsor receives as his share, publicity for his business or good will for the organization.

INTANGIBLE BENEFITS

The foregoing suggestions relative to sharing in receipts by the sponsor of a stage attraction should by no means be considered hard and fast rules. Every theatre owner and manager has his own local conditions to meet and adjust himself to. He may even feel that the additional net receipts are not sufficient to compensate for the work and effort involved. The manager who takes this stand is either playing into his competitor's hands, or he is inviting competition, if he does not already have it.

Another angle to consider is the good will that co-operative, sponsor-sharing tie-ups build for the theatre. Enthusiastic co-operation and a willingness to meet a sponsor halfway with suggestions, and actual labor when occasions arise, go a long way toward building good will and a friendly feeling toward the theatre. It is well to remember that while the sponsor is here referred to in the singular, he may represent a club with a hundred members, or a fraternal order with a thousand, a class of pupils with an entire school behind it, or a dancing school with fifty young terpsichoreans backed by a hundred enthusiastic parents and their friends eager to see them publicly perform.



A MILITARY THEME

The show selected for this—the first in this series of discussions—is a militaristic conception—not because of the trend of the times, but because it is one of the actually proven ideas already referred to. Incidentally, very successfully presented for two days, it was the first local attraction to be offered for more than one day in the D. & R. Theatres' 1,500-seat D. & R. theatre at Aberdeen, Wash.

The sponsor in this case was the Marine Reserve Corps, the sponsor's share going to augment the mess fund for the corps summer camp. Consequently the show was advertised as "Marine Reserve Corps' Mess Fund Benefit." The fact that the Marine Reserves is a seaport organization need not deter an inland theatre from using this idea, as it is equally suitable for tie-ups with National Guard units, the American Legion, veterans' clubs—in fact, any military or patriotic organization. The program should preferably feature one or more numbers to tie it to the setting, as well as to suggest the sponsor.



The Aberdeen Marine Corps carried the idea out as a unit show, stressing comedy, with a master of ceremonies "clowning it" in a sloppy uniform. Each time he entered the stage he wore a different head-gear—overseas cap, fireman's helmet, silk hat, cap, straw hat, etc. After the third or fourth appearance he had the audience in a hilarious mood trying to guess what next.

The routine, which here is offered as a suggestion rather than for reproduction, follows:

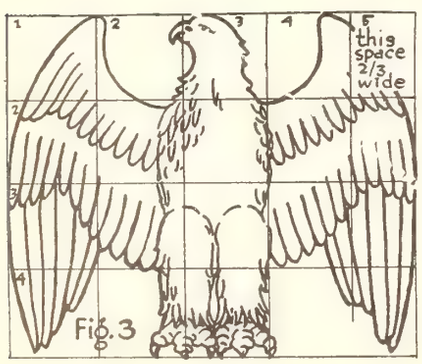
> Dark stage following picture. Spot from projection room picked up master of ceremonies mounted on Shetland pony, center stage in front of drapes. He dismounted, made a short announcement of the purpose of the entertainment (incidentally putting in a plug for the theatre), and announced opening stage band number. Drapes opened on band in patriotic setting.

Following the short, snappy opening band number came a routine of singers, dancers, and musical specialty numbers, such as piano, accordions, guitars, etc. The closing number consisted of youthful dancers in military costumes, who come to attention after a tap routine, while a squad of eight marines went through a silent drill routine. At the close of the drill two guns fired in rapid sequence.

SET CONSTRUCTION

One of the specialty numbers merits special mention. As lights dimmed to a dark stage, a large picture frame with painting was lowered from the flies. A baby spot, set in the footlights, was brought up to just enough illumination to make the painting easily discernible. The painting depicted an elderly couple seated in front of a fireplace in which flames flickered, while a lamp shed a soft glow on the scene. A singer in dim blue baby spot, a few feet to one side of the painting,

(*Continued on page* 60)



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REMODELING TO WELCOME PATRONS OF TODAY

THE MOTION PICTURE has taken over one of Chicago's oldest theatrical landmarks in the acquisition of the Olympic theatre, 30-year-old legitimate house on Randolph, near Clark, by Balaban & Katz, and its revision into a motion picture theatre, with the name of Apollo. This remodeling project, so far as its general interest is concerned, consisted principally in changes to the front, the lobbies and foyer areas. The architects were C. W. & George L. Rapp of Chicago.

The entrance feature is a combination of huge electric display signs with white lamps and blue and green neon. The entire display is animated and has the effect at night of a waterfall of light.

The outer lobby is square in plan. The walls are treated with a brilliant red glass and polished bronze, with black marble base, and the floor is of black and dark green rubber tile.

The ticket booth is likewise of red glass, bronze and black marble, and the top, having the effect of a canopy, is of white mirrors, which reflect the soffit lighting of the canopy above.

A special feature has been made of the four display spaces for the showing of photographs and other publicity material. These are large in size and give ample space for any type of display.

This outer lobby leads into an inner lobby, which is rectangular in shape and is flanked on either side by tinted mirrors and walls of blue and deep orchid glass. The floor is likewise of colored rubber tile, and above is a marble base. The ceiling is simply treated in varied tones and has lighting features of opalescent glass with bronze fittings of a modern pattern.

The main foyer, which extends from the inner lobby to the rear of the auditorium, is of great length. A rearrangement of the stairs at the end of this foyer was made in

Pictured at left is the front as it is, and as it used to be. The sign, which combines incandescent and neon lighting, is animated as a "waterfall," the flow of light leading to and blending with the soffit light of the marquee.



The new lobbies, looking from the outer to the inner lobby. The walls of the outer room are done in red glass and bronze, while those of the inner lobby are finished in glass of deep blue and orchid and tinted mirrors. The floor of both lobbies is surfaced with rubber tile in black and dark green



The main foyer, really a series of smaller foyers differentiated principally by decoration in distinguishing colors. The original was treated in the Louis XIV style, while the new treatment is modified modern with a slight period feeling. The color transition is from blue to old rose and ivory to yellow and gray-green and to lavender and green shades.

order to make easier access to the balcony and mezzanine floors. This long foyer, which was in the style of Louis XIV, was broken up into differently shaped spaces. Not wishing to go to the expense of redesigning this long foyer in a modern style, the architects conceived the idea of modernizing this old architecture by painting the different portions of it in different colors in a modern scheme. In other words, one passes from a blue portion into an old rose and ivory portion, thence into a yellow and gray-green, and from there into other shades of green and lavender. The whole makes a rather colorful and effective arrangement of color tones and tends to reduce the apparent length of this foyer.

Likewise, a period carpet was selected which carries in its design colors of modern tones. Also the furniture was selected with brilliant colors in a "modern classic" design. Furnishings have a period touch.

The new women's lounge was painted in horizontal stripes, graded from the floor to ceiling in flesh tints with neat stencil designs applied at intervals. The furniture is of modern type with silver mirrors.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

BETTER AMPLIFICATION AT LOWER COST

By AARON NADELL

Recent developments in amplifier design and what they mean in improved performance and economy

THE QUALITY of an amplifier can be judged by two factors. One is the "undistorted output," or the volume the amplifier can deliver without overloading. When an amplifier is overloaded it commonly selects a few special notes, which it amplifies much more strongly than any others. The result is a serious and extremely displeasing corruption of sound. Music loses all its appeal, and speech may become unintelligible.

Theatre sound systems and volume controls are commonly so arranged that no amplifier can overload very seriously, but it is highly desirable to have the largest possible reserve of volume in order to produce a proper and realistic contrast between loud sounds and soft ones. Hence the undistorted output of which an amplifier is capable is one guide to its usefulness in the theatre.

The second factor in amplifier quality is its frequency range. Sounds of different pitch, as heard in the loud speaker, are represented in the amplifier by electric currents of different frequency. There are no amplifier circuits that offer the same impedance (resistance) to currents of all frequencies, but it is possible to design a circuit that will oppose substantially the same impedance to some limited group of frequencies. The object of good amplifier design is to extend that group, upward and downward, until it includes as much as possible of all the *frequencies* of current that correspond to the *tones* of audible sound.

Where that is not done, this is what will happen: A note in the middle of the piano keyboard will be transmitted through the amplifier wiring with less loss, and greater amplification, than some very low or very high note. Consequently, when the volume control is set to a point at which the middle note is just comfortably audible, the lower and higher tones will not be heard.

Some of the earliest amplifying systems installed for theatre use came close to present-day standards with respect both to frequency range and undistorted output, but large numbers did not. High standards in both respects are attained much more easily today, and at far lower cost. The modern amplifier of superior quality is less expensive to build, and much more economical to operate. Amplifiers of earlier types are sometimes modified by their manufacturers to attain better quality and lower operating cost.

TRANSFORMER IRON

One reason for the comparatively poor quality of many early amplifiers lay in the materials used for transformer cores. Sound currents coming from one tube are commonly transferred to the next succeeding tube by means of a transformer. The action of tube coupling transformers upon alternating currents of different frequency depends both upon the material used in the transformer core and upon how much of it is used. The special alloys necessary to enable the transformer to deal fairly with a wide variety of frequencies were and *are* expensive, and economic pressure forced some manufacturers to cut down on both quality and quantity. Increase in tube efficiency has made this less necessary. Since fewer tubes are now needed for the same degree of amplification, fewer coupling transformers between tubes are needed, and better material and more of it can be used in their cores.

The more efficient tubes not only simplify the problem of achieving greater frequency range; they are especially helpful in raising the level of undistorted output without a corresponding increase in first cost or operating costs.

FILAMENT EFFICIENCY

One saving in operating expense is effected by the more efficient filament of the modern tube. One may compare, for example, a '50 tube with a 2A3. The speech power output of both tubes is very nearly the same. But the newer model requires only a little more than half the filament wattage. The small saving in power is not very important, although it mounts up in the course of a year, but an impressive reduction in weight and price of the amplifier is effected by the fact that the filament supply transformer need be only half as large.

PLATE POWER EFFICIENCY

With respect to these same two tubes, the plate wattage required in the old model is half again as large as that needed in the new. Thus, not only is there a saving in plate power, but also in the plate power supply transformer and the plate power supply rectifying tubes or stacks.

AMPLIFICATION EFFICIENCY

The comparisons just made in the matter of efficiency match tube with tube. But the amplifying efficiency—the mutual conductance—of the new tube is more than twice that of the old one. Therefore, if comparison is made by amplifying ability, rather than tube for tube, the new device requires only about one-fourth the filament power and about one-third the plate power needed by the old one, with a corresponding reduction in the weight and cost of transformers, rectifying equipment, filter choke coils and other amplifier components; and there is the further elimination of the tube coupling transformer needed when two tubes were required to do the work now performed by one.

POWER SUPPLY EFFICIENCY

When the above gain in efficiency in a power output tube is combined with the use of screen grid or pentode tubes in the stages of amplification immediately following the photo-electric cell, another reduction in the size and cost of the power supply equipment becomes possible, since one of these new "voltage-staged" tubes will also produce as much amplification as two or more of their predecessors.

But increased efficiency in the rectifying

tubes used as part of the power supply circuit of an amplifier must also be taken into consideration. The internal voltage drop, or power loss within the tube, is much smaller with the mercury-vapor type rectifier than with the earlier vacuum types.

Another interesting development is the steady increase in popularity of the practice of using loudspeaker field windings as rectifier filter chokes. A theatre type speaker requires excitation by d.c. and may use ten watts, or more, per speaker, for that purpose. A theatre amplifier requires high voltage d.c., which is commonly supplied by rectifying and filtering a.c. The filter choke coil, built into the amplifier, may dissipate or waste up to fifty watts or so of power, hence the practice of running an extra pair of lines back-stage and using the speaker field coil as a filter inductance. This saves the initial cost of the filter coil, making the amplifier that much smaller, lighter and cheaper, and more efficient.

COST PROBLEM

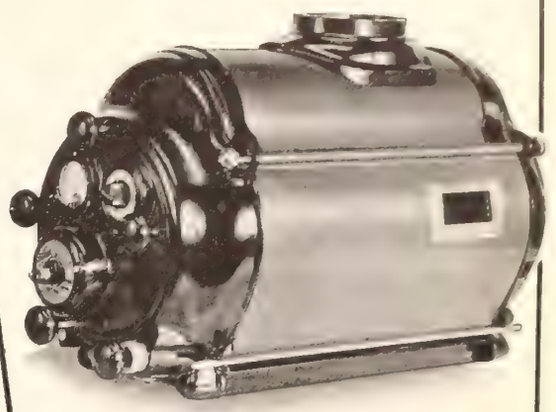
All these economies necessarily result in lower-priced amplifiers. The modern amplifier not only has fewer tubes, but fewer tube sockets, fewer coupling transformers, sometimes fewer or no filter inductances; and it has smaller filament and plate supply transformers, and less wiring. None of these changes entails any sacrifice of output level or frequency range. Both those factors have been improved.

The modern amplifier costs less to operate because it has fewer tubes to be replaced, fewer parts all around to burn out or otherwise cause trouble, and because it uses less power to perform the same work.

INSTALLATION COSTS

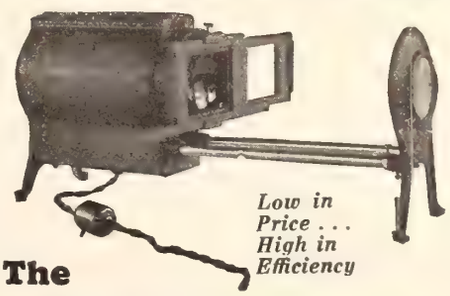
Moreover, the modern amplifier is much cheaper to install. Apparatus now available for smaller theatres is so compact that pipe conduit between different parts of the installation is entirely unnecessary with some makes of equipment, and with any make, even of the largest size, is reduced to a minimum. The days when sound equipment took two weeks to install, and consisted of a dozen panels and cabinets mounted all around the projection room and interconnected with piping are now gone forever. In extreme cases, a modern system consists of two "attachments" for the projectors, speakers backstage, and one small box, mounted on the front wall between the two projectors, that contains everything else necessary.

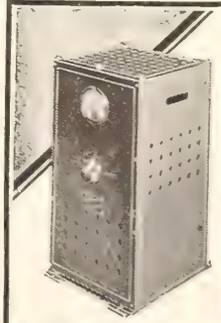
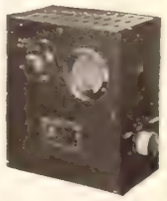
Projectionists, as well as theatre owners and managers, will be interested in discussions of the projection room by such authorities as Robert O. Boller, architect, and F. H. Richardson. Therefore their attention is directed to "Modernizing the Projection Room" and to Mr. Richardson's opening article in this issue.

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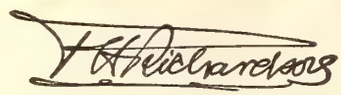

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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





RECONDITIONING FOR BETTER PROJECTION RESULTS

THERE ARE plenty of theatre projection rooms that stand in need of thorough overhauling. Not only would the men who work in them be far more efficient, but theatre patrons (and thus the box office) would also benefit through improved results in screen image and sound.

It verges upon the nonsensical to assume that reasonably comfortable working quarters do not tend to produce improved results, taking men as they come. It is unreasonable to suppose that men working in small, crowded, poorly arranged projection rooms, with perhaps no ventilation to speak of, will give the best possible service. Justice is not done, and not only does service other than the best react against the box office, but it also tends to increase overhead expense through decrease in the life of equipments, waste in power, etc.

It is not unreasonable to assume that men who are asked to work under poor conditions, well knowing those conditions could be remedied—in fact, should never have existed— will have a reaction something like this:

If the management doesn't think enough of excellence in projection to provide decent quarters for us to work in why should we make any special effort to attain it? And while one cannot defend such a reaction, still it must be admitted it is rather a natural one.

It is highly essential that the floor be perfectly solid and without vibration. This is best accomplished by having an underlay of rich concrete, in which is embedded properly placed anchor bolts for the various projectors, etc. This should be covered with a coating of high-grade cement mixed in proper proportion with sharp sand—usually three parts of sand to one of cement, this then to be covered with linoleum, firmly cemented down. The linoleum should be of some rather dark color, preferably brown or green.

The recommendation of the Projection Practice Committee is that the minimum distance from floor to ceiling shall be 10 feet, with a maximum of 12 feet, and that the minimum depth, front to back wall, shall be 12 feet. These dimensions, I realize, cannot always be attained; also, such height is not vitally essential either to health or comfort. I suggest that wherever possible the ceiling should be not less than 10 feet from the floor, added height being unobjectionable up to 12 feet. Anything in excess of 12 feet is objectionable in cold weather, due to difficulty of heating. Under no circumstances should the ceiling height be less than 7 feet, nor should that height be permissible except in cases where added height is impossible to attain.

The distance from the front to the rear wall, at a minimum, should be determined as follows: Length of motion picture projectors from front of lens to end of lamp control knob extending farthest back, plus distance of projection lens to front wall, plus 3 feet, plus depth of any equipment that may be installed against the rear wall. In other words there should be 3 feet of clear space provided at the rear of the projectors.

As to the width of the room, it will of course depend upon the amount of equipment it is to contain. First there should be 3 feet of clear space to the right of the first motion picture projector, spot or effect projector, with 4 feet more for each spot and effect projector and from 4 to 5 feet for each motion picture projector, depending upon whether the projection distance is less than 75 feet, more than 75 feet, less than 100 feet or more than 100 feet. It must be remembered that the longer the projection distance the farther apart may the projectors be placed without making it difficult to focus both sides of the screen image sharply.

Before starting to remodel, it is necessary that all wall and floor openings (electric) be established by plan, to the end that all conduit, outlets, etc., may be built in; also, that all anchor bolts for equipments can be set into place and embedded in the concrete. As to conduit for sound equipment, the equipment should be first selected and its maker consulted as to just what type and size of conduits are required; also, as to exact location of outlets. All outlet boxes should be of the flush-mounting type.

I cannot agree with the present methods of projection room lighting. They are optically wrong, in that they make it impossible to obtain a good view of the distant screen unless the eyes is right up against the glass of the observation port. My recommendations on lighting are as follows:

Along the ceiling immediately over the rear of motion picture projector lamphouses, attach to the ceiling, or suspend from it (if the ceiling height is in excess of 10 feet), a sheet metal shield extending down 1 foot and then back 1 foot. Paint the interior of this shield, including the ceiling between it and the rear, plus from two to three feet of the rear wall, gloss white. To the bottom of the shield affix lamp sockets, with conduit for circuit supplying them attached to underside of the shield. In this shield have two circuits, one to supply just sufficient light for work under ordinary projection conditions, another to light the room brilliantly in emergency. In addition there should be one or more reel lamps, with proper guards to prevent breakage, for use around machinery in case of trouble.

With this arrangement, it will be observed that the rear wall and all sound equipment installed along its length will at all times be well illuminated. As the projectionist is in working position at either m.p. projector, effect projectors or spots, *all light falls upon his back and not into*

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Wants a Chance and Deserves One	Page 29
Why of Supervisors	Page 29
Flywheel Adjustment to Cure Travel Ghost	Page 30

his eyes, as is now the case where light sources are in plain view and the front wall well illuminated. He therefore is in position to have the best possible view of the screen.

Above all things, the space surrounding observation ports and all metal parts thereof must be painted flat (non-gloss) black, and the front wall some dark non-gloss color, such as a rather dark shade of olive green. The ceiling may be cream color in front of the light shield, though it would be optically better if the dark front wall color were continued out to the front portion of the ceiling. The other walls may be some dark color matching that of the front wall up to a height indicated by the height of the ceiling; and cream color above that, except for the gloss white before stipulated. The whole idea is to provide ample light for the work of projection, *but so far as possible, to keep all direct rays out of the eyes of the projectionist when looking toward the screen.*

In remodeling it must be remembered that equipment, both for visual and sound projection, are being constantly improved and put into shape not only to enable the production of better results, but also to produce them more efficiently. It is exceedingly poor business to keep old, obsolete, worn out, patched up equipments in use.

The exhibitor pays large sums in film rentals each week. *If he desires to get the highest possible returns upon this investment he must not only use up-to-date equipment, but also must keep the equipment in first-class condition.* That is plain common sense, yet we find theatres with equipment that should have been replaced long ago, and even that superannuated junk in miserable state of disrepair. The equipment cannot wisely be ignored in any remodeling program involving the projection room.

WANTS A CHANCE AND DESERVES ONE

FROM A TOWN in New York State comes one of the most remarkable letters I have read in quite some while. The name and address of its writer is withheld for obvious reasons. The young gentleman in part says:

"Since I was eight years old, twelve years ago, projection has had my deepest interest, which has increased with each year. At 14 I decided projection was the only thing for me. At 17, three years ago, I made an attempt to serve an apprenticeship under the local union here, but it resulted in just *trying*. The way I was kidded and sent back and forth from one union official to another when they well knew no chance would be given me, makes my blood boil when I think of it.

"Now Dad has been more than good putting me through high school and seeing me through to learning projection. He is far along in years, though, and while he will not admit it, I know he won't be able to work much longer. It shames me that an old man should be working so hard to support me and to help me to save. And so I appeal to you, Mr. Richardson, is there any local in all this broad land that may have an opening? Of course there can be no doubt but that I can get into projection later, but I can see no good cause for waiting. I have about $110 saved, which would serve as at least part payment of the entrance fee of a local. I have had more than one year of bona fide experience in a projection room, using Powers and Simplex projectors and various sound systems. I feel that with my study of basic principles and with what experience I have had, I can step into a projection room and, regardless of the type of equipment, put on a creditable show. There is nothing I would like better than to tackle a good stiff examination, provided it be reasonable and honest, and I would try extremely hard to make the local proud of me.

"Please understand, I set all this forth that you may know the circumstances. If you so desire I shall be very willing to prove to you my ability to your entire satisfaction."

I have printed this letter for two reasons. First, if it is true that those union officers have done as charged, they are a disgrace to the local and to the I. A. However, let us try to believe the young man is in error in believing he was made sport of. This young gentleman has been a student in the "Bluebook School" for some time, and I have been impressed with the excellence of his answers. They were clear and put together with a great deal of neatness and care and indicated a mind that was capable of clear thinking.



Here are a few of projection's notables, meeting by happy co-incidence the other day in New York. First (extreme left), Joseph W. Engle, president of Local 640, out Long Island way. Next, P. A. McGuire, International Projector's advertising manager. Then John Griffiths of Ansonia, Conn., a projectionist for lo, these many years. Next Will C. Smith, once general manager of the Nicholas Power Company, now with National Theatre Supply Company. Finally, M. D. O'Brien of Loew's.

THE WHY OF SUPERVISORS

THAT ABLE MAN and very competent projectionist, Chauncey Greene of Minneapolis, hands us the following most interesting discussion of the supervisor of projection:

"I was considerably interested in a letter that appeared in your department recently. The writer thereof was pleading for return of authority to the individual projectionist, complaining of incompetent or careless supervisors and raising the question as to why such a situation prevails.

"I think he knows the answer, but is not so situated that he dare speak freely and is perhaps trying to spur some one else into doing so. In other words the boy is a diplomat.

"Inasmuch as I work for a circuit that is, so far as I am aware, wholly unsupervised, I can write with entire frankness, without being accused or even suspected of indulging in personalities. I observe and write therefore as a totally disinterested party.

"Let me start by asking your correspondent if he would himself accept a position as supervisor of projection?

"His answer, unless he be more of a sap than the tone and character of his letter indicates, would certainly be an emphatic *no!* And in that answer we have one phase of the situation which precludes any general change for the better; namely, that a very large percentage of all competent supervisors were good and sick of their jobs before the skids were placed under them by the *decentralization* (polite

name for collapse) of the circuits. They would not return to their late positions were they, the said positions, handed them on a solid silver platter. The chance of any attempt at their recall is remote as a result of a human idiosyncrasy.

"The French Revolution was followed by an insane destruction of just about everything connected with the old order. The downfall of the Romanoffs ushered in a similar orgy of ruin to the old order, and the rise of "Nutsy" Hitler in the Teutonic flower bed has been the signal for another outburst of the "bad child" characteristics with which this muttsical, nutsical human race justifies the expression, 'What fools these mortals be!'

"It is hardly to be expected that the motion picture industry, inbred to so great an extent, would tower industrially and collectively as an intellectual giant and acquit itself logically and rationally in time of dire stress and crisis. Instead, when individuals and smaller corporations took over the operation of units of the dismembered circuits, they for the most part set out to obliterate and destroy, as one of them told this writer, all traces of circuit ownership, all policies of circuit operation, and so far as possible everything at all reminiscent of the old days.

"The *best possible projection* was the policy of most of the great circuits, and they went about securing it in a systematic, logical manner, all of which procedure was promptly cast into the discard in the general hysteria to discard all circuit policies. The result was just about exactly what might be expected.

"Consider the case of John Doe, a projectionist of real ability, 'sitting pretty' on a job paying around $60 per week of six days. Perhaps he meets the theatre manager once a month. Possibly not even that often. His time off duty is his own, and the hunting and fishing are pretty good. He well knows that so long as he does his work acceptably he is relatively secure in his job. Obscurity usually is synomous with security.

"What in Heavens' name has John Doe to gain by accepting a supervisors' position, assuming one be offered him? Possibly he may be offered as much as forty or fifty dollars a week additional—supervisors are not unionized you know—against perhaps sixty in his present job, for the privilege of arguing and scrapping (I almost said fighting) with all and sundry, including the usual percentage of morons, seven days a week, and being yapped at from all sides. In fact, his head is just sufficiently above the common level so that it forms a good mark for every sharpshooter and mud-slinger within range. His is a job very similar to being perpetually on the union wage scale committee.

"And so if the Big Boss feels he must have a projection supervisor. He selects a good yes-man, such as the correspondent complains about, and everything is lovely.

"The supervisor is not entirely to blame. Someone wanted a supervisor. No real man wanted the job, so he took it and is doing whatever he has to do to hold it.

"Such, gentlemen, is the situation, and such it is likely to remain until this present industrial depression has run its course and we come perhaps upon saner days. It is true there are still a few genuinely capable supervisors of projection functioning. We all know who they are, and they will know that what I have said does not apply to them."

While Friend Greene has been perhaps a bit rough, he has nevertheless spoken very largely the truth. No use in denying it. It is not to the credit of the motion picture industry, or to those theatre officials responsible, but facts are facts, and so it is. A very few have seemed to realize that such a policy is backward and cannot possibly pay in the end. To really do good work, a supervisor of projection must have real authority in projection matters.

FLYWHEEL ADJUSTMENT TO CURE TRAVEL GHOST!

BRUCE H. DENNY, projectionist of the Sabota theatre in San Jacinto, Calif., springs a new one. He says:

"Regarding the article dealing with travel ghost, in a late issue of BETTER THEATRES, perhaps the North Carolina projectionist has a bit of mechanism vibration that moves the optical axis vertically, which would appear upon the screen in dimensions proportional to the projection distance.

"One of my Simplex projectors developed a 'bug' of this type, caused by a flywheel that was statically but not dynamically balanced. I rotated the wheel around the shaft without regard to the key slot until the vibration took place while the light beam was shuttered, which cured the trouble. This is of course only one of the many possibilities of this sort. My projection room floor is not sufficiently solid to prevent slight vibration of the projector.

"And now for a complaint to the profession in general: What about the many scratches some projectionists permit to be inflicted upon sound tracks by defective film guides and 'stuck' fire trap rollers? The exchange is always apologetic when I raise a kick about damage caused to my work by such monstrosities, but still the 'show's the thing' and must go on, noisy sound or otherwise.

"May I suggest that our national Congress set up an 'open season' in which we might polish up the old shotgun, load it with cast iron slugs and go after offenders who inflict such damage, it being more or less a national offense? For myself I finally designed and built a slit aismuth [Term used to define the angular position of the scanning beam with relation to the sound track passing the aperture.—F. H. R.] by means of which I am able to mask off the noisy part of the sound. It works wonders, but cannot be used on most equipments."

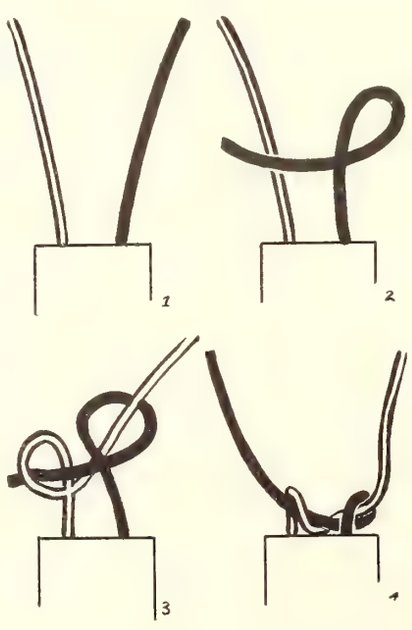
In the first place, one presumption of Brother Denny's is impossible, namely, that a vibration of the flywheel could set up travel ghost effect by moving the beam up and down. It might, in conjunction with a vibrating floor, operate to move the beam itself up and down, which screen displacement would, as Denny says, be proportional to the amount of such mechanism vibration and the projection distance. However, it could not and would not produce travel ghost. I was very certain of that, but to be dead sure there was nothing I was overlooking in the matter, I conferred with the International Projector Corporation, through Herb Griffin, who agreed with me that it was impossible. I had "Griff" write out his opinion. Here it is:

"Evidently Friend Denny considers that the stunt he did—moving the flywheel around on the shaft—could in some way affect 'travel ghost.' As a matter of fact this is not at all the case. No amount of vibration, no matter from where it is set up in a motion picture projector, could possibly produce travel ghost. This, as I am sure you are aware, can be produced by only three things: a worn out gear train leading to the shutter shaft; a shutter blade which is too narrow for the light beam it is cutting; or of course a shutter of the proper width mounted on a projector in perfect condition but not properly set.

"Denny's reference to 'statically but not dynamically balanced' is well taken and what he has done is very good in theory. Incidentally, I might say that 'dynamically balanced' and 'statically balanced' are two different things. They are general terms

electrogram

WIRE KNOTS. The sketches below illustrate the steps in the proper method of removing insulation from a wire and for tying the right kind of a knot to take the strain from the terminals of an attachment plug, a socket or an electrical appliance.



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to apply to any rotating part of considerable mass. A rotating mass that is dynamically balanced is simply perfectly balanced for operation at a predetermined speed, whereas a rotating mass that is statically balanced is simply a check usually on knife edges for balance, and where an unbalanced condition is discovered, holes are usually drilled to remove metal where necessary, or to insert lead to make the mass heavier in some particular place. A balance determined according to the latter idea is generally acceptable under usual operating conditions, but in some of the very much finer equipment (not used in the motion picture industry) such as gyroscopes, extremely fine balance is required. In those cases both methods of balancing are adopted.

"However, I have my doubts as to whether Denny's idea would work out satisfactorily in practice, for the simple reason that a general vibration would be set up in the equipment if the flywheel were out of balance to any great extent, which would not be definitely periodic, and as a matter of fact the vibration he refers to might not at all be in the mechanism, but more likely would be in the motor armature or some other fast moving part, which transmits motion to the floor, which he admits is unsteady, thus setting up general vibration in the entire equipment.

"Of course, there are several things which could cause the effect he has discovered. It may be that the shaft is slightly bent, the flywheel could be a trifle out of balance, or even a loose bearing might give the same effect to some extent. So it is a pretty complicated question, after all, isn't it?"

For all of which we thank Mr. Griffin most cordially. I find myself in thorough agreement with his discussion at all points. And now as to the matter of the "aismuth."

The scanning beam for best results must in all cases be exactly parallel with the shadings of the variable density sound track, and with the faint highlights of the variable are a track. In other words, it must be exactly 90% from the vertical. In still other words, at right angles to vertical.

The "aismuth" does not have reference to the scanning beam itself, but to the *angle* at which it is adjusted. Apparently what Friend Denny has done is to arrange to mask off the scanning beam so as to eliminate the ground noise caused by scratches on the sound track at its extreme edges. Certainly he could not possibly mask off a scratch anywhere near its center without cutting down volume enormously and affecting the remaining sound adversely, particularly in the case of variable area track.

As an afterthought, Denny may say, "Well, I moved the flywheel and it stopped the trouble anyhow."

Yes. Just why I can't say, but can most emphatically say such a movement would not cure *travel ghost*. I can conceive the possibility that it might cure a vibration, though I can't see just why it should unless some other moving part of the projector, say a motor armature, for example, might be "out" at an opposite, so that balanced the other.

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THE EQUIPMENT INDEX

A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed. These may be had either in loose leaf form or in solid book form covering an entire year's operation. They are variously designed to cover daily expenses, assets, daily cash receipts, yearly income tax forms, films used from the various exchanges segregated, dates paid, check numbers, etc. Some systems are designed for all of these items covering a period of two years, others a period of one year.

Easy Method Ledger System, Seymour, Indiana.
George Fosdick, 4417 Stevens Avenue, Minneapolis, Minn.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. Talking pictures require specific acoustic conditions..

Almost all problems of poor acoustics may be solved by applying the proper type and amount of acoustical (sound-absorbent) materials on walls or ceilings. The necessary acoustical correction may be calculated upon exact scientific basis, and precise recommendations may be made from a study of plans and interior furnishings, even in advance of construction. Acoustical materials of various types are available and can be quite readily harmonized with any style of interior.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Corkanstele, Division of Cork Insulation Co., Inc., 155 East 44th St., New York, N. Y.
Electrical Research Products, 250 West 57th Street, N. Y. C.
General Insulating & Manufacturing Company, Alexandria, Ind.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg, St. Paul, Minnesota.

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Adapters, Mazda

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereoptican slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Best Devices Company, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

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Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates.

Addressograph-Multigraph Corp., 1200 Babbitt Road, Cleveland, Ohio.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
Rapid Addressing Machine Company, 117 Leonard St., New York City.

▲

Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing toys ranging in value from 5c to 15c.

Brazel Novelty Manufacturing Company, 4005 Apple Street, Cincinnati, O.
Colgate-Palmolive-Peet Company. Theatre Premium Coupon Department, 105 Hudson Street, Jersey City, New Jersey.
Economy Novelty & Printing Co., 239 West 39th St., New York City.
Kamen-Blair, 729 Seventh Avenue, New York City.
Pyroloid Sales Company, Athol, Mass.
Quality Premium Distributors, Inc., 1305 Vine St., Philadelphia, Pa.
Slack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.
Theatre Merchandising Service, 506 South Wabash Avenue, Chicago, Ill.
The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.

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Advertising Projectors

Refer to PROJECTORS, ADVERTISING

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Air Conditioning and Cooling Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve comfortable, healthful air conditions with simpler, less costly ventilating equipment. Others require more elaborate systems, perhaps employing mechanical refrigeration.

The cooling method in the more elaborate apparatus requires a refrigeration chamber, in which the air is drawn through water vapor, the water having been cooled by means of a compressor, the refrigeration agent being carbon dioxide or other chemical of similar action. It is also possible to install a system having air-washing facilities with a measure of air-temperature control without inclusion of mechanical refrigeration.

Adams Engineering Company, 119 W. 21st Street, New York City.
Air Conditioning Equipment Corp., 257 East Keefe Avenue, Milwaukee, Wisconsin.
Auditorium Conditioning Corporation, 17 E. 42nd Street, New York City.
Automatic Products Company, 121 North Broadway, Milwaukee, Wisconsin.
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebraska.
Carrier Engineering Corporation, Chrysler Building, New York City.
Frigidaire Corporation, Dayton, Ohio.
The Carbondale Machine Co., Carbondale, Pa.
Frick Company, Waynesboro, Pa.
General Air Conditioning Company, Inc., 155 East 44th St., New York City.
Ilg Electric Ventilating Co., 2850 No. Crawford Avenue, Chicago, Illinois.
Kauffman Air Conditioning Corp., 4495 Olive Street, St. Louis, Missouri.
Reynolds Corporation, 609 N. LaSalle Street, Chicago, Ill.
Scott Ballantyne Company, 219 No. 16th Street, Omaha, Nebraska.
Servel Sales, Inc., Evansville, Indiana.
Southern Fan Sales Co., Box 440, Atlanta, Ga.
Sperry Products, Sperry Bldg., Brooklyn, N. Y.
Supreme Heater & Ventilating Co., 1915 Pine Street, St. Louis, Missouri.
Tiltz Engineering Company, 480 Lexington Avenue, New York City.
Triox Engineering Company, 339 North Taylor Street, St. Louis, Missouri.
The Typhoon Air Conditioning Co., 252 W. 26th Street, New York City.
United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill
York Ice Machinery Company, York, Pa.

Amplifiers

AMPLIFIERS are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

Audio Research, Inc., 105-107 East 16th Street, New York City.
Canady Sound Appliance Co., 1776 Broadway, New York City.
Clough-Brengle Company, 1134 West Austin Avenue, Chicago, Illinois.
Coast to Coast Radio Corporation, 125 W. 17th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 West 57th Street, New York City.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio & Supply Co., Quincy, Ill.
General Radio Company, 30 State Street, Cambridge, Mass.
Hygrade Sylvania Corp., Clifton, N. J.
Jensen Radio Manufacturing Co., 6601 So. Laramie Avenue, Chicago, Illinois.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
H. H. Lipman, 76 Van Braam St., Pittsburgh, Pa.
Macy Engineering Company, 1451 39th Street, Brooklyn, New York.
The Martin Band Instrument Co., Elkhart, Indiana.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Operadio Mfg. Company, St. Charles, Ill.
The Radiart Corporation, 13229 Shaw Avenue, Cleveland, Ohio.
RCA Victor Company, Inc., Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Scott Ballantyne Company, 219 North 16th Street, Omaha, Nebraska.
Wesley Trout, Box 575, Enid, Okla.
The Webster Company, 3825 West Lake Street, Chicago, Ill
Webster Electric Company, Racine, Wisconsin.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Co., 195 Broadway, New York City.
Wireless Egert Engineering Company, 179 Varick Street, New York City.

▲

Anchors for Chairs

THESE ARE KNOWN as Theatre Style Expansion Bolts. The new improved anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole ½-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. The setting tool furnished with each order, is a hollow piece of rod, which is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same time expands the lead sleeve into every crevice in the concrete. This feature makes this new bolt hold more, even though the hole in the concrete has been drilled oversize to make up for drill wear.

These bolts come packed 100 to the box, and are completely assembled with the exception of the nuts which are placed in a separate container inside the box. Assembling the bolts in this fashion, without the nuts, saves considerable time in installation by eliminating the necessity of removing the nut from each bolt. After the bolt is securely set in the concrete, the hole in the chair leg, is placed over the bolt and the nuts screwed down tight.

These bolts are made in ¼-inch diameter, in 1½-inch or longer lengths. These expansion bolts will hold chairs tight to the floor up to the breaking strength of the bolt, which is in excess of 2,000 pounds direct pull.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Ill.
American Expansion Bolt Company, 108-28 N. Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 S. Clinton Street, Chicago, Ill.
The Paine Company, 2949 Carroll Avenue, Chicago, Ill.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 139 Franklin Street, New York City.

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Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner.

Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.

▲

Arc Lamps, Reflecting

Refer to LAMPS, LOW INTENSITY. LAMPS, HIGH INTENSITY.

Batteries

BATTERIES FORM important units of sound reproducers and are generally furnished by the manufacturer with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system.

INSTALL COOLING VENTILATING and HEATING EQUIPMENT as a first step in your REMODELING PROGRAM



WHEN you survey your theatre for the most pressing improvement you can make with the help of a Government loan you will decide at once to install that cooling and ventilating equipment you have been promising yourself for such a long time.

The Government has made it easy for you to borrow money for improvement. Take advantage of it to make your theatre as comfortable and desirable a place in the hot summertime as any other cool spot in town.

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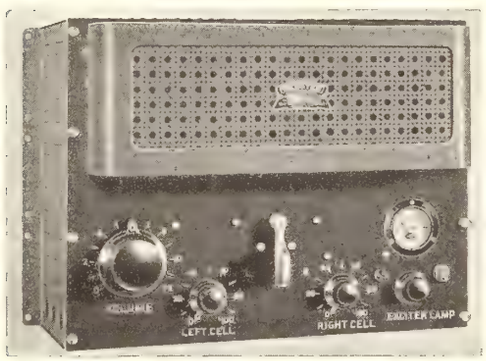


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They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Burgess Battery Company, 111 W. Monroe Street, Chicago, Ill.

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Electric Storage Battery Company, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

▲

Box Offices

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is frequently designed in harmony with the design of the theatre and the display frames.

Attractive box offices are now available to exhibitors as separate units, which means that a theatre owner may obtain a modern ticket booth without necessarily remodeling his entire theatre front. These new box offices are constructed of materials designed to give life and color to an otherwise drab entrance. While it has been an accepted tradition that box offices should harmonize with the general architecture and treatment of the theatre exterior, development in box office construction indicate that the separate box office can be fitted suitably into any theatre design.

Architectural Decorating Co., 1600 So. Jefferson Street, Chicago, Illinois.
Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
Fyrart Division of Cincinnati Advertising Products Company, 3266 Beekman Street, Cincinnati, O.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 549 W. 52nd Street, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
The Nurre Companies, Inc., Bloomington, Indiana.
Stanley Frame Company, 630 Ninth Acenue, New York City.

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Blocks, Pulleys, Stage Rigging
Refer to HARDWARE, STAGE.

▲

Blowers, Organ
Refer to ORGAN BLOWERS

▲

Bookkeeping Systems, Theatre
Refer to ACCOUNTING SYSTEMS

▲

Booth Equipment, Projection
Refer to PROJECTION BOOTHS and EQUIPMENT

▲

Booths, Ticket
Refer to TICKET BOOTHS

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Brass Rails and Ornamental Bronze

BRASS RAILS have many uses in motion picture theatres—for separating sections of the lobby and foyer for proper control of traffic, as a means of protection at the edge of the balcony, around the orchestra pit, and so on.

Ornamental bronze has extensive use in motion picture theatres, sometimes merely decoratively, as in the form of placques, but most commonly for a combined utilitarian and decorative purpose, as represented by organ grilles and other gratings, box office wickets, lighting fixtures, display cases, etc.

American Brass Company, Waterbury, Connecticut.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
General Bronze Company, Long Island City, N. Y.
Newman Brothers, Inc., 416-18 Elm Street, Cincinnati, Ohio.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Carbons

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using Mazda light sources).

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Development of the alternating current arc and the necessary lamp and transformer equipment for the use of the a.c. carbon, has added to the projection light resources of smaller theatres. The a.c. carbon can also be used with d.c. current at the arc.

Bond Electric Corporation, Lancaster, Ohio.
Carbon Products, Inc., 324 W. 42nd Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.
Noris Carbon Company, Inc., 160 Fifth Avenue, New York City.

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Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. Generally, floor coverings and carpets should give an impression of stability and foundation upon which one may walk with security.

The following are standard weaves of carpets, listed in order of price from the highest to the lowest:

1. Chenille.
2. Saxony.
3. American Oriental
4. Winton.
5. Axminster.
6. Velvet.
7. Tapestry.

Any of the grades from Saxony to Axminster, inclusive, have been used successfully in theatres.

Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue & Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., 295 - 5th Avenue, New York, N. Y.



Your plans +

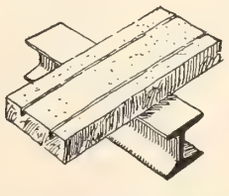
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We can erect CORKANSTELE theatre buildings complete in six to ten weeks. They can be adapted to your present plans or we will submit suggestions. For full details write to CORKANSTELE, DIVISION of CORK INSULATION CO., INC., 155 East 44th Street, New York, N. Y.

CORKANSTELE
THEATRE BUILDINGS



When in New York visit our CORKANSTELE exhibit at Architects' Samples Corporation, 101 Park Ave.

Roxbury Carpet Company, Central Street, Saxonville, Mass.
Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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Chairs, Theatre

CHAIRS should be so chosen and the seating layout should be so planned as to ensure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition.

Allied Seating Co., 358 W. 44th St., New York City.
American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
Continental Theatre Accessories, 325 W. 44th St., New York City.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Heywood-Wakefield Company, 174 Portland Street, Boston, Mass.
Ideal Seating Company, Grand Rapids, Mich.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.
Independent Seat Co., 1600 Broadway, New York City.
International Seat Corporation, Paramount Building, New York City.
The Irwin Seating Company, Grand Rapids, Michigan.
National Seating Company, 276 West 43rd Street, New York City.
The Peabody Seating Company, North Manchester, Indiana.
Standard Manufacturing Company, Cambridge City, Indiana.
Union City Body Company, Union City, Ind.

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Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
Allied Seating Co., 358 W. 44th St., New York City.
Buob and Scheu, 216 Webster Street, Cincinnati, Ohio.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Florence Bedding Co., Florence, S. C.
Kelly-Springfield Tire Co., 1775 Broadway, New York City.

SOLVE YOUR EMPTY SEAT PROBLEM!

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THINK OF IT!
This 7-piece WINE SET given as one piece as part of our sensational 32-piece deal of
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Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it.

Allied Seating Co., 358 W. 44th St., New York City.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.

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Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

Joseph F. Arvid Company, 22 W. 32nd Street, New York City.
Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street. Kansas City, Mo.
Monex Corporation, 22 West 32nd Street, New York City.

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Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals, characters, word plates and spacer panels of the same character are also available.

Ben Adler Signs, Inc., 190 No. State Street, Chicago, Ill.
American Sign Company, 22 East 12th Street, Chicago, Illinois.
Crystallite Products Corporation, 1708 Standard Avenue, Glendale, Calif.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Metal Products, Inc., 1434 No. Fourth Street, Milwaukee, Wis.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

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Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button.

Apasco System, 3510 Greensward Rd., Los Angeles, Calif.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Dowser Manufacturing Company, 225 Broadway, New York City.
Essannay Electric Manufacturing Company, 823 South Wabash Avenue.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guerico & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Illinois.
International Projector Corp., 88-96 Gold Street, New York City.
W. R. Todd & Company, Union Central Building, Cincinnati, Ohio.
U. S. Electrical Tool Co., 2488-96 West Sixth Street, Cincinnati, Ohio.

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Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

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Cleaning Compounds

CLEANING COMPOUNDS facilitate routine janitor work and are more or less a necessity to the well kept theatre. There are various types of cleaning materials adapted to different kinds of surfaces and fabrics. A cream cleaner is available for carpet cleaning as well as wall washing.

In selecting his cleaners, the theatre manager should assure himself of their harmlessness as well as fitness for the purpose.

J. B. Ford Company, Wyandotte, Mich.
Skour-Nu, Inc., 158 West 22nd Street, New York City.

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Composition Flooring

MANY PARTS of a theatre are suited to use of floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums.

Composition floors, due to their resilience, afford comfort underfoot, durable and easy to maintain. Manufacturers offer them in a wide variety of colors and designs so that it is possible to harmonize them with the color scheme and decorative plan of any interior. Special designs can be executed in practically all of these materials, thus giving the floor distinction and individuality. Among the areas where resilient composition floors may be used are the following: lobbies, lounges, smoking rooms, dressing rooms, hallways, foyers, executive offices, etc.

Armstrong Cork and Insulation Co., Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
O. W. Jackson & Co., 225 W. 34th St., New York City.
St. Clair Rubber Company, 440 Jefferson Avenue East, Detroit, Mich.
Stedman Products Company, South Braintree, Mass.
U. S. Rubber Company, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

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Condensers (Lenses)

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 7¼ inches in diameter; the 4½-inch and the 7¼-inch are the sizes used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex, some Meniscus or Moon shape, and others Bi-Convex.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; condensers 5 inches, 6 inches and 8 inches in diameter are usually used for spotlight projection.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, N. Y.
Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Electrical Research Products, 250 W. 57th St., N. Y. C.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Polymet Mfg. Corporation, 829 E. 134th Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.
Western Electric Co., 195 Broadway, N. Y. C.

▲

Curtain Control Machines

FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing

ADLER CAST ALUMINUM CHANGEABLE CANOPY LETTERS





What a difference!—due solely to use of Adler Cast Aluminum Letters shown at top.

Modern—rigid—substantial — cannot bend or break—no maintenance—no replacements. Scientific bevel makes Adler Letters most easily read from any angle and at a distance, day or night. Handle easily. *Actually cost less than formerly paid for old style, soft letters.*

SIGNS, new or re-model, designed and built—or designs only. Write for data on changeable letters, signs, marquees.



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BEN ADLER SIGNS, INC.

STATE-LAKE BLDG. — 190-B NO. STATE ST., CHICAGO
Phone: Randolph 4747

of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

Automatic Devices Company, Samuels Building, Allentown, Pa.
Peter Clark, Inc., 544 W. 30th Street, New York City.
The Econoquipment Manufacturing Company, Akron, Ohio.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Alvin Seiler, Chrysler Bldg., New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
Vallen, Inc., 225 Bluff Street, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

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Curtain Tracks

THE TYPE OF curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
Vallen, Inc., 225 Bluff Street, Akron, O.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

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Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
N. C. Nussbaumer, 2921 West Van Buren St., Chicago, Illinois.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts and lobby and marquee displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is used and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

International Register Company, 21 S. Throop Street, Chicago, Ill.

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Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave the room fragrant.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable.

Florozone Corp., 62-68 Forest Ave., Brooklyn, N. Y.
Hewes Gotham Co., 520 W. 47 St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
Molnar Laboratories, 211 East 19th St., New York City.
Rochester Germicide Company, Inc., Rochester, N. Y.
Sanozone Co., 1127 Roy St., Philadelphia, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

▲

Earphones

EARPHONES consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture clearly.

Electrical Research Products, 250 West 57th St., N. Y. C.
The Fortiphone Corporation, 535 Fifth Avenue, New York City.
Hearing Devices Corporation, Times Square Building, New York City.
Mears Radio Hearing Device Corporation, 45 W. 34th Street, New York City.
Sonotone Corporation, 19 West 44th Street, New York City.

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Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has



WHAT YOU HAVE TO OFFER

You'll never get rich unless you tell the public about your show. You need marquee decorations that are unusual—striking—and can be seen blocks away. Your entrance should grab attention and get passersby inside the door.

Cutawl

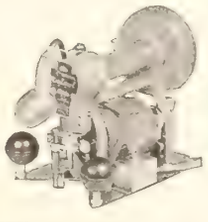
will enable you to make the kind of displays you need to get business quickly, easily and at low cost. It is used by the foremost theatres and displaymen throughout the country. It has built up their profits—and will build up yours.

GET YOUR CUTAWL NOW

Don't delay—get increased business immediately. Have your Cutawl in time for heavy fall and holiday business.

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It will explain the ease of operation of the Cutawl, its outstanding mechanical features and how it can serve you.



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LARGEST DEALERS IN USED CHAIRS

Re-Setting
Re-Upholstering
Re-Conditioning
"Servastone"
for cracked concrete floors
Parts for all chairs
Slip Covers
Metal backs for all chairs and metal bottom boards for all cushions.



ALLIED SEATING COMPANY
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been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effects but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.

▲

Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like.

Amthor Testing Instrument Co., Inc., 309 Johnston Street, Brooklyn, N. Y.
General Electric Company, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, 614 Frelinghuysen Avenue, Newark, New Jersey.

▲

Engineering Service

SPECIAL TECHNICAL service in the installation, operation and repairing of theatre equipment and structural elements, is available from engineers specializing in this work.

G. J. Badgley, 111 West 48th St., New York, N. Y.
Peter Clark, Inc., 542 West 30th St., New York City.
Eastern Research Laboratories, 601 West 26th Street, New York City.
Electrical Research Products, 250 West 57th Street, N. Y. C.
Kansas City Sound Service Co., 130 W. 18th St., Kansas City, Mo.
S. S. Sugar, 8 W. 40th Street, New York City.
Theatre Supply & Service Co., 603 W. 43rd St., New York City.

▲

Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Ben Adler Signs, Inc., 190 No. State Street, Chicago, Ill.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.
Rawson & Evans Company, 710 W. Washington Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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Fans, Electric

Refer to ELECTRIC FANS

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Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 440 W. 42d Street, New York City.

▲

Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

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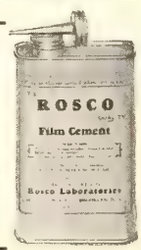


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Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

▲

Film Cement

A SPECIAL preparation for splicing motion picture film used in theatres, laboratories and film exchanges.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
F. B. Griffen, Oshkosh, Wis.
Hewes Gotham Co., 520 W. 47 St., New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.

▲

Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. Film inspection machines enhance efficiency in this work.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.

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Film Reels

Refer to REELS

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Film Rewinders

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type also has a detachable grinding and polishing attachment.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1827 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1736 N. Springfield Avenue, Chicago, Ill.

Film Inspection Machine Company, Inc., 33 W. 60th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
GoldE Manufacturing Company, 2013 LeMoyne Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Wenzel Company, 2505-09 So. State Street, Chicago, Illinois.

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Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Malcom Film Laboratory, 244 W. 49th Street, New York City.

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Film Splicing Machines

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
C. S. Caldwell, Birmingham, Ala.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, O.
International Fire Equipment Corporation, W. New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

▲

Fire Prevention for Projectors

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Film Treatizor Corp., 117 W. 63rd St., New York City.
N. A. N. Automatic Light Control Company, P. O. Box 207, Johnstown, Pa.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

▲

Fireproof Shutters

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters range from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Floor Coverings

Refer to CARPETS and COMPOSITION FLOORING

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Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Fountains, Drinking

Refer to DRINKING FOUNTAINS

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Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

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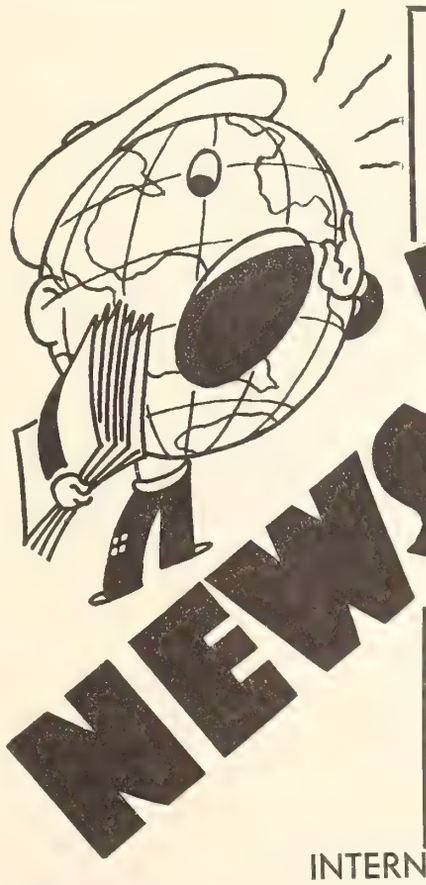
Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

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Generators, Motor

MOTOR-GENERATOR sets are used almost exclusively for converting a.c. supply into d.c. for the projection arc. They consist of a motor of suitable type for the service available as to voltage, phase and frequency and of the proper horse-



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power, connected through a coupling or on a common shaft, with a d.c. generator armature. This latter may be of a size to furnish from 15 to 600 or more amperes, and at a voltage of from 80 to 100. Ballast rheostats are used to drop this voltage to that of the arc, which varies from about 50 to 75 volts, depending upon its character. These generators are designed to hold their voltage very steady regardless of load and should be quiet operating and free from vibration.

The above describes the Multiple type unit which operates any number of arcs up to its full capacity in multiple and is almost exclusively used in this country. Where only two arcs of the same amperage are burned alternately, as on two projectors, the Series type with its higher efficiency can be used and is still sold largely outside the United States.

Automatic Devices Company, Samuels Bldg., Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Marble-Card Electric Company, Gladstone, Michigan.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Hardware, Stage

STAGE HARDWARE takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Fafayette Street, New York City.
Beaumont Studios, 443 West 47th St., New York City.
J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren St., Chicago, Illinois.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

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Heating Systems

THERE ARE A number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators.

Reynolds Corporation, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

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High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

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Holders, Ticket

Refer to TICKET HOLDERS

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Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electrically driven elevator to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw-lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Littleford Brothers, 501 E. Pearl Street, Cincinnati, O.
Macy Engineering Co., 1451 39th Street, Brooklyn, N. Y.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vallen, Inc., 225 Bluff Street, Akron, O.

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Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal.

Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Suerth, 190 No. State Street, Chicago, Illinois.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet. Because of the rigidity of these ladders, they are time-savers.

American Ladder Company, 3700 West 38th Street, Chicago, Illinois.
John Berg Manufacturing Co., 3813 South Morgan Street, Chicago, Illinois.
Dayton Safety Ladder Company, 121 W. Third Sreet, Cincinnati, O.
Durabilt Ladder Corporation, Coxsackie, N. Y.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.
Rich Pump & Ladder Company, 1300 Harrison Avenue, Cincinnati, Ohio.

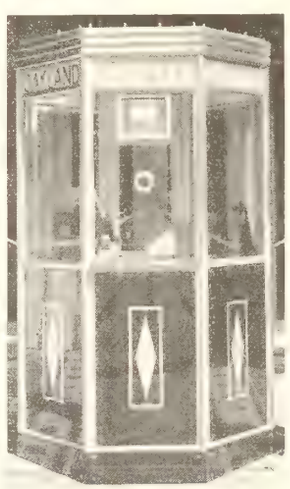
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Lamps, Exciter

THE PURPOSE of exciter lamps is to supply the light energy which actuates the photoelectric cell. It is located in the sound head in such adjustment that its beam of light rides upon the sound track, transmitted or interrupted according to the variations of the track. It is a basic element in the mechanism of sound-on-film reproduction and should be durable and precisely adapted to the particular design of the apparatus used.

Amperex Electronic Products, Inc., 79 Washington St., Brooklyn, N. Y.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
M. N. Gilman, 136 Liberty St., New York City.
Gordos Products Company, 17 W. 60 St., New York City.
Hygrade Sylvania Corp., Clifton, N. J.
The Sonolux Company, 220 W. 42nd Street, New York City.
Universal Tube Mfg. Co., 42 Hampton Place, Brookyn, New York.

Design for SALES APPEAL



Booth has alloyed metal moldings, Duco enamel panels, Formica base, marble deal plate, flashed opal glass panel with false ceiling for lighting name of theatre.

Picture this handsome, efficient box office in front of your theatre. Designed for beauty and merchandising appeal, it will increase your patronage just as a smart new store front attracts more people into it. Modernly equipped for speedy and accurate sale of tickets.

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Lamps, High Intensity

HIGH INTENSITY projector lamps are of two types—reflector type, and condensing-lens type. Their selection depends on the size of the theatre and other local factors. The condenser-lens type (so-called super-high intensity) is generally operated at from 115 to 130 amperes. The reflector type is generally operated at from 70 to 80 amperes. Lamps in the high intensity class are of the larger type or represent other conditions requiring a higher degree of screen illumination.

C. S. Ashcraft Mfg. Company, 4214-18 Santa Monica Blvd., Los Angeles, California.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
J. H. Hallberg, 303 Fourth Ave., New York City.

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Lamps, Incandescent, Projection

INCANDESCENT LAMPS for theatre motion picture projection are usually of the low-voltage type for added efficiency and greater source concentration. They cannot be used on the ordinary lighting circuit without a transformer or regulator. The 900-watt, 30-ampere, T-20 bulb lamp usually provides acceptable results on good screens up to 16 feet wide at throws not greater than about 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane type of filament construction, which is inherently of higher cost but makes possible the requisite source concentration at ordinary circuit voltages and thus saves the cost of auxiliary apparatus. They are preferred where operating schedules are relatively short, and for projectors of the semi-portable type. Screen results equal or surpass those from the 900-watt lamp. The 1,500-watt lamp requires forced ventilation.

For portable 35-mm. projectors there are the 500-watt monoplane filament, and the 750-watt and 1,000-watt biplane filament lamps in short T-20 bulbs with medium prefocus bases. All are of the 100-120 volt type. The 750-watt and 1,000-watt lamps require forced ventilation.

For stereoptican projection there are the 500-watt, short T-20 bulb, medium prefocus base lamp; and the 100-watt, long T-20 bulb mogul prefocus base lamp. Both of the 100-120 volt types employ monoplane filaments.

Edison Lamp Works, Division of G. E., Harrison, N. J.
International Projector Corp., 88-96 Gold St., New York City.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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Lamps, General Lighting

THE MANY TYPES of lamps available today make it possible to have light of just the proper quantity and quality. The types of lamps used to a great extent influence the cost of lighting. Lamps themselves vary in cost. Special, expensive types are often used where the more standard types would be satisfactory. Poor and inefficient lamps use up energy and do not give the light they should. Old, dirty and blackened lamps waste energy without a proper return. Lamps of the wrong voltage give too little light, or burn out too quickly.

Incandescent lamps are usually designated by wattage, voltage, bulb shaps and diameter. The diameter of the bulb is given in eighths of an inch.

Colored lamps are available with inside spray finish and with natural colors in several sizes. The natural-colored lamps are specially desirable for indirect cove lighting; the inside-colored lamps for exterior displays and where the lamps themselves are seen.

Spotlight and floodlight lamps have filaments that are as concentrated as practicable, and in the prefocus types, placed very accurately with respect to the base. The lives of these lamps are 200 and 800 hours, respectively—the shorter the life the greater the light output for a given wattage. In general, the lamps have round bulbs with wattages of 250, 400, 500, 1,000, 1,500, and 2,000.

Champion Lamps, Danvers, Mass.
Edison Lamp Works, Division of G. E., Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hygrade Sylvania Corp., Salem, Mass.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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Lamps, Low Intensity

THIS CLASSIFICATION is rather general, inasmuch as it refers to all types of projection lamps designed for theatres requiring light of lower intensity. Lamps in this class are Low Intensity, Hi-Low, Alternating Current Reflector Type and Suprex (the latter using alternating current carbons with direct current). All of these lamps are of the reflector type. The operating amperage for these lamps ranges from 15 to 80.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 LaGrange Street, Toledo, O.
S. O. S. Corporation, 1600 Broadway, New York City.

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Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

MODERNIZE

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OPPORTUNITY

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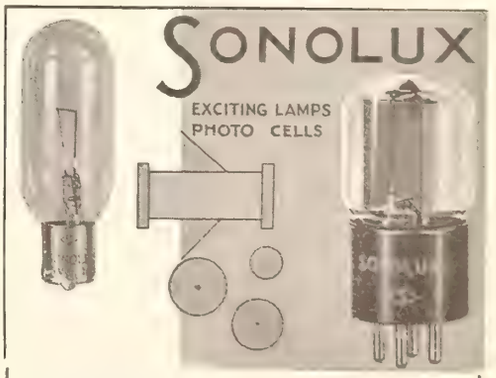
The Decorative Arts Company, Inc. offers a complete service worthy of your consideration.

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CHICAGO, ILLINOIS
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PHOTO CELLS



THE SONOLUX COMPANY, Inc.
220 West 42nd St. New York City
Inquiries Invited

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E.F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York City.
G. P. Goerz American Optical Company, 485 5th Avenue, New York City.
Graf Lens Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Hugo Meyer & Company, 245 West 55th Street, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Semon Bache & Company, 636 Greenwich Street, New York City.
Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Otis Elevator Co., 11th Avenue and 26th Street, New York, N. Y.

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Lighting Control Equipment

THE MODERN theatre with a well balanced and effective lighing system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., Milwaukee, Wis.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

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Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures.

Art Lamp Mfg. Company, 1433 So. Wabash Avenue, Chicago, Ill.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
The Frink Corporation, 23-10 Bridge Plaza, Long Island City, N. Y.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

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Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

Century Electric Co., 1806 Pine St., St. Louis, Mo.
Delco Appliance Corporation, Rochester, N. Y.
The Electric Storage Battery Company, Philadelphia, Pa.
Kohler Company, Kohler, Wis.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Lights, Exit

Refer to EXIT LIGHT SIGNS

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Lights, Spot

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connecter. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Ltd., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
C. I. Newton Co., 253 W. 14th St., New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Lobby Display

AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

BUHRKE GEARY
CORPORATION
« DESIGNERS »
« INTERIOR DECORATORS »
« MURAL PAINTERS »
Specializing In
MODERNISTIC
THEATRE DECORATION
REVIVE PATRONAGE BY MAKING YOUR THEATRE ATTRACTIVE AGAIN
Estimates and correspondence invited.
4441 FULLERTON AVENUE
CHICAGO, ILL. (Phone: Belmont 1960)

LUMOTRON PHOTO CELLS
GRAF Projection Sound System LENSES
Projector Lamp Reflectors
SCIENTIFIC RECONDITIONING:—
PROJECTION LENSES: Refocused, Reground, Repolished, Recemented.
SOUND OPTICAL SYSTEMS: Readjusted, Refocused, Cleaned.
REFLECTORS: Resilvered.
GENERAL SCIENTIFIC CORP.
4829 S. Kedzie Ave. Chicago, Ill.

American Display Corporation, 475 10th Avenue, New York, N. Y.
Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Davis Bulletin Company, Lock Street, Buffalo, N. Y.
The Goldman Co., 715½ Cherry St., Chattanooga, Tenn.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
National Studios, Inc., 226-232 W. 56th Street, New York, N. Y.

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Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

American Display Corporation, 475 10th Avenue, New York, N. Y.
Architectural Decorating Co., 1600 South Jefferson Street, Chicago, Ill.
Basson's, Inc., 123 Fulton Street, New York City.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.
Stanley Frame Co., 442 W. 42nd St., New York City.
Sterling Pictorial Service, 151 W. 46th Street, New York City.

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Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
General Register Corporation, 1540 Broadway, New York City.
National Ticket Register, 341 W. 44th St., New York City.
Standard Ticket Register Corp., 1600 Broadway, New York City.
U. S. Ticket Company, Fort Smith, Ark.

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Marquees

USE OF MARQUEES BY motion picture theatres in general. They serve a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Marquees are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the marquee is to be used.

Ben Adler Signs, Inc., 190 No. State Street, Chicago, Illinois.
The American Sign Company, 22 East 12th Street, Cincinnati, Ohio.
The Artkraft Sign Company, Lima, O.
Metal Products, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Newman Brothers, Inc., 416-18 Elm Street, Cincinnati, Ohio.

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Mazda Lamps

Refer to LAMPS, INCANDESCENT, PROJECTION.

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Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.
International Projector Corp., 88-96 Gold St., New York City.

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Microphones

MICROPHONES in theatres have a variety of uses, ranging from stage program presentations, regular and emergency announcements, to reports to patrons on sports and other timely items of interest. In most cases microphones can be added to the amplifying equipment used for sound-on-film service with little accessory equipment.

Several types of microphones are available. Carbon button and condenser types are most suitable and the least expensive for all-round theatre use. Although carbon microphones may be obtained in both single and double button types, the double button type is usually recommended for casual use in theatres as it gives clearer reproduction than the single button model and costs only slightly more.

Condenser microphones are quiet in operation and are preferred for use in stage productions. Although the condenser microphone is more expensive than the carbon button type, condenser microphone reproduction is free from the slight hiss, known as carbon noise.

Macy Engineering Co., 1451 - 39th St., Brooklyn, N. Y.
Miles Reproducer Co., Inc., 244-6 West 23rd St., New York City.
RCA-Victor Company, Camden, New Jersey.
The Remler Company, Ltd., 2101 Bryant, San Francisco, California.
Shure Brothers Company, 215 West Huron Street, Chicago, Illinois.
Universal Microphone Company, Inglewood, California.
Western Electric Company, 250 West 57th Street, New York City.

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Motor Generators

Refer to GENERATORS, MOTOR

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Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m to 4,000 r.p.m.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.
Peck Television Corp., 115 W. 45th Street, New York City.

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Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, Ohio.

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Novelties, Advertising

Refer to ADVERTISING NOVELTIES

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Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

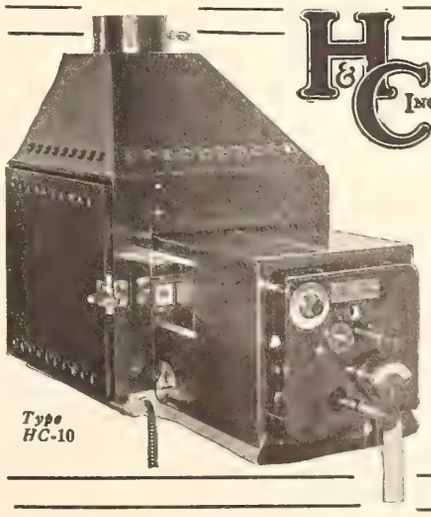
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Organs

ASIDE from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a the-

The Symbol of Perfection in Projection

H & C Inc.



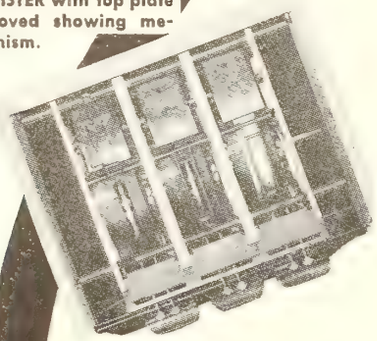
Always Improving

THE identification of "H & C" with Perfection in Projection Lighting is the result of many years of research and the active technical skill in the manufacture of "H & C" products.

HALL & CONNOLLY, INC.
24 VAN DAM STREET NEW YORK, N. Y.
Write for Illustrated Booklet

PROTECT your 1934 Box Office Receipts

Three Unit NEW 1935 MODEL H ALL PURPOSE REGISTER with top plate removed showing mechanism.



MORE SPEED!
COMPLETE QUIETNESS!
LESS COST!

AT 50% SAVING



Two Unit NEW 1935 MODEL H ALL PURPOSE REGISTER showing Door in place.

Write Today for full particulars

GENERAL REGISTER CORPORATION
1540 Broadway, New York
1018 So. Wabash Ave. Chicago, Ill.
1726 So. Vermont Ave. Los Angeles, Cal.
Hotel Statler Building Boston, Mass.
307 No. 13th Street Philadelphia, Pa.

atre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Page Organ Company, 519 N. Jackson Street, Lima, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

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Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Coppus Engineering Corporation, Worcester, Mass.
Kinetic Engineering Company, Landsdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

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Organ Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organ Slides

Refer to SLIDES

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Ornamental Fountains

ORNAMENTAL fountains are invariably places of interest in the theatre. In addition to their decorative value they create a desirable atmosphere of coolness in the summer time through the sound of the trickling water as it falls into the base of the fountain.

Ornamental fountains may be obtained in many sizes and in many forms. The water pressure is supplied by a small pump operated from light socket current, the same water being used over again in most instances.

Architectural Decorating Co., 1600 So. Jefferson Street, Chicago, Illinois.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, O.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Paint, Plastic

Refer to PLASTIC PAINT

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Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Hewes Gotham Co., 520 W. 47 St., New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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Panel Boards

WITH lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Paste, Poster and Labelling

LENDING to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

Hewes-Gotham Co., 520 W. 47th Street, New York City.
Arthur S. Hoyt Company, 90 Broadway, New York City.

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Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

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Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Florozone Corp., 62-68 Forest Avenue, Brooklyn, New York.
Hewes-Gotham Co., 520 W. 47th St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
West Disinfecting Co., 42-16 Barn St., Long Island City, N. Y.
Pag Company, Professional Bldg., Wallingford, Conn.
Per-Fu Company of Hollywood, 1210 North Fairfax Avenue, Hollywood, California.
Sanozone Co., 1127 Roy Street, Philadelphia, Pa.

Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is to transform light into electrical energy in the reproduction of sound-on-film.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, New York.
Arcturus Radio Company, 730 Frelinghuysen Avenue, Newark, N. J.
Cable Electric Products Co., 84-90 North Ninth Street, Brooklyn, N. Y.
Continental Electric Company, St. Charles, Ill.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Gordos Products Company, 17 West 60th Street, New York City.
Harrison Radio Company, 142 Liberty Street, New York City.
Hygrade Sylvania Corp., Clifton, N. J.
International Projector Corp., 88-96 Gold St., New York City.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.
Telephoto & Television Corp., 133-35 West 19th Street, New York City.
Universal Tube Company, 1512 Atlantic Avenue, Brooklyn, New York.

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Pipe Organs

Refer to ORGANS

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Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Hewes Gotham Co., 520 W. 47 St., New York City.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small models to elaborate machines which also include peanut warming facilities.

C. Cretors & Company, 612 W. 22nd Street, Chicago, Ill.
Dunbar Company, 2652 W. Lake Street, Chicago, Ill.
Kingery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Star Manufacturing Company, 4477 Finney Avenue, St. Louis, Mo.

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Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from rooms or buildings easily. Sound apparatus specially constructed for portable machines is available. Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampro Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
Victor Animatograph Corporation, Davenport, Ia.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
S. O. S. Corp., 1600 Broadway, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kliegl Brothers, 321 W. 50th Street, New York.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Poster Paste

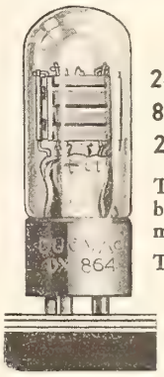
Refer to PASTE, POSTER AND LABELING

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Poster Projectors

THESE MACHINES are projectors operated similarly to steropticons, except that instead of employing transparent slides, matter printed on opaque

Genuine DUOVAC TUBES



For Better Sound Reproduction at Lower Cost

264 (239-A)	$0.85, ten for $ 5.00	866	$ 2.25, ten for $17.50
864	.85, ten for 5.00	872	8.00, four for 24.00
205-D	2.50, ten for 17.50	203-A	11.00, four for 38.00

These tubes are not only used by leading theatres as standard sound accessories but also specified by leading sound equipment manufacturers as standard equipment. All tubes guaranteed and tested before leaving.

Terms: 20% with order, balance C.O.D. On foreign orders—cash in advance.

UNIVERSAL TUBE MFG. CORP.
1512 Atlantic Avenue Brooklyn, N. Y.

PATENTS
William N. Moore
Patent Attorney
Loan and Trust Building
Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

SUPER-LITE LENSES
and
PRO-JEX SOUND UNITS
are giving universal satisfaction
A TRYOUT WILL CONVINCE YOU
Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N. Y., U. S. A.

surfaces can be projected upon a screen. They are used in the making of posters for lobby displays and similar purposes. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter, upon the surface on which he is to make his own drawing, controlling the image size by moving the projector nearer to or farther from the objective. The system of mirrors and lenses in the projector gives an image of the same direction and proportions as those of the original. The artist then merely traces along the projected lines, filling in the colors as indicated.

Poster projectors usually allow the use of original subjects as large as six or seven inches long by five or six inches high. Subjects larger than that can be projected and copied in sections.

Bausch and Lomb Optical Co., Rochester, N. Y.
F. D. Kees Manufacturing Company, Beatrice, Neb.
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Power Plants

Refer to LIGHTING AND POWER PLANTS

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Projection Booths and Equipment

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection room, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared.

The desirable projection room may vary in size but to acommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means toilet facilities should be provided and a shower bath is highly desirable.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 4431 West Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
S. O. S. Corp., 1600 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Projection Machines

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
Cincinnati Time Recorder Co., 1733 Central Avenue, Cincinnati, Ohio.
The Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Enterprise Optical Manufacturing Company, 4431 W. Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
The Pathe Company, Bound Brook, N. J.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.

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Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Chicago Cinema Products Company, 1736-54 No. Springfield Avenue, Chicago, Ill.
Coxsackie Manufacturing Corp., Coxsackie, N. Y.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Dowser Manufacturing Company, 157 Rogers Avenue, Brooklyn, New York.
Fogelburg Engineering Company, 129 So. Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 327-29 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Barthel, 908 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Lavezzie Machine Works, 180 No. Wacker Drive, Chicago, Ill.
Mellaphone Corp., Rochester, N. Y.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.
S. O. S. Corporation, 1600 Broadway, New York City.
Wenzel Company, 2505-09 So. State Street, Chicago, Illinois.

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Projectors, Advertising

EXPLOITATION IN THE theatre lobby by means of an advertising projector using trailers from curent or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available. They may be had with or without facilities for sound.

Excelsior Illustrating Company, 226 W. 56th Street, New York City.
Geier & Bluhm, Inc., Troy, N. Y.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Projectors, Portable

Refer to PORTABLE PROJECTORS

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Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the ing to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic at-

All Set to Go

With

National Better Housing Program, Now is the time to have your booth requirements taken care of.

Distributors for
Brenkert Lamps — Nat. Carbons
Ideal Opera Chairs

Our Repair Department is the best in the central west and can take care of all kinds of Repair Work, fully guaranteed.

JOE GOLDBERG, Inc.
823 SO. WABASH, CHICAGO, ILL.
Headquarters for Better Projection Service



"HANDY"
MOTION PICTURE RECTIFIER

Produces steady, no-flicker arc. Saves up to 30%. Eliminates change over troubles. A quality product backed by thirty years experience in the design and production of quality electrical apparatus. Guaranteed unqualifiedly for one year.

30 Amperes } **$84.00 with Ammeter**
50-55 D.C. Volts } **$72.00 Less Ammeter**
(Prices do not include bulbs)

WRITE FOR FULL PARTICULARS
BALDOR ELECTRIC CO., St. Louis, Mo.

tachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Full Range Laboratories, P. O. Box 112, Rochester, New York.
Gates Radio & Supply Company, Quincy, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Engineering Company, 1451 39th Street, Brooklyn, N. Y.
The Martin Band Instrument Co., Elkhart, Indiana.
Miles Reproducer Co., Inc., 244-6 West 23rd St., New York City.
Operadio Mfg. Company, St. Charles, Ill.
RCA Victor Company, Photophone Division, Camden, N. J.
Samson Electric Company, Canton, Mass.
S. O. S. Corp., 1600 Broadway, New York City.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.

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Railings, Bronze and Iron

Refer to BRASS RAILS and ORNAMENTAL BRONZE

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Rectifiers

AN ELECTRICAL rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amperes of steady D. C. supply. Rectifiers have a price range from $125 up.

American Transformer Company, 178 Emmet Street, Newark, N. J.
Baldor Electric Company, 4351 Duncan Street, St. Louis, Missouri.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
Delta Manufacturing Company, 190 Willow Street, Waltham, Mass.
Fidelity Electric Company, Lancaster, Pa.
Forest Manufacturing Corp., 145 Valley Street, Belleville, N. J.
Garver Electric Company, Union City, Ind.
Gates Radio and Supply Company, Quincy, Illinois.
General Electric Company, Schenectady, N. Y.
International Projector Corp., 88-96 Gold St., New York City.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Sarvas Electric Company, Inc., 22-14 40th Avenue, Long Island City, N. Y.
Westinghouse Elec. & Mfg. Co., East Pittsburgh, Pa.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence Street, Denver, Colo.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
W. & W. Specialty Company, 159 West 21st Street, New York City.

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Reel End Alarms and Film Indicators

A MECHANICAL DEVICE placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end.

At all times, the amount of film on the upper reel is shown.

E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Reflectors

REFLECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Pompeian Metallizing Co., Inc., 235 Fourth Ave., New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Reproducing Devices for Sound and Music

Refer to SOUND EQUIPMENT, COMPLETE

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Rewinders

Refer to FILM REWINDERS

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Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Charles Bessler Co., 131 E. 23rd Street, New York City.
Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffman-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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Rigging, Stage

Refer to HARDWARE, STAGE

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Safes, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Gunite Foundries Corporation, Rockford, Illinois.
Herring-Hall-Marvin Safe Co., 400 Broadway, New York, N. Y.
Meilink Steel Safe Company, 1672 Oakwood Avenue, Toledo, Ohio.
York Safe & Lock Company, York, Pa.

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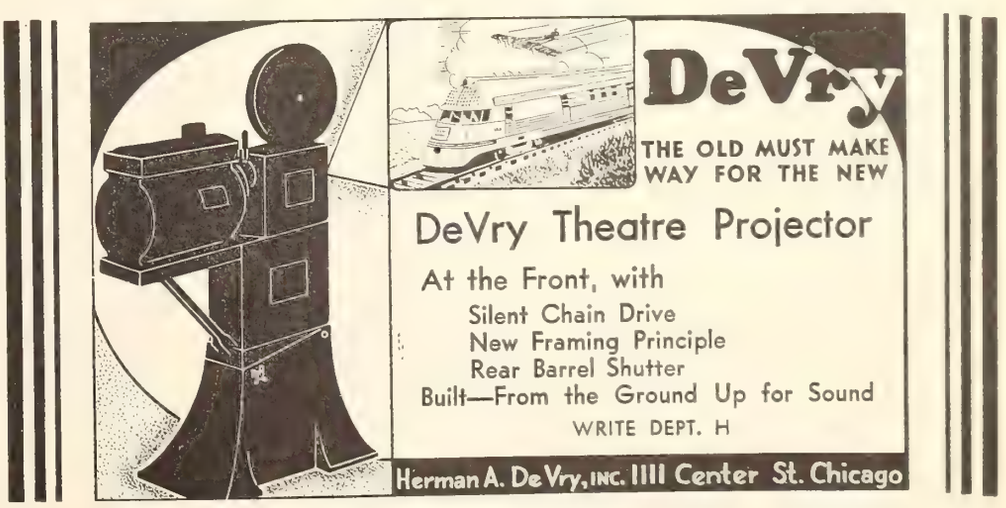
Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

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Schools

THEATRE MANAGEMENT and theatre organ playing are no longer hit-or-miss propositions. Both have become highly specialized. The theatre manager



must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.
New York Institute of Photography, 10 W. 33rd Street, New York City.
RCA Institutes, Inc., 75 Varick Street, New York City.
Theatre Managers Institute, 325 Washington Street, Elmira, N. Y.

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Screens

THERE ARE FOUR types of motion picture screens. This classification is based on the character of the finished surfaces, as follows: Metallic, Matt White, Beaded and Translucent (or rear projection). The latter type is not in general use, and for the purposes of this description will require no further mention.

Sound screens are of two types, porous and perforated. A porous screen is one on which a reflective surface is built on a loosely woven fabric, leaving the openings in the cloth unobstructed to permit the passage of sound. A perforated screen surface is applied on a closely woven fabric, first making an opaque sheet, which is then perforated with minute holes to permit the passage of sound.

Screens should be selected largely by the width of the theatre and its projection equipment or light source.

Screens are again classified as to their reflective properties into three general classes: Diffusive (matt white), semi-diffusive metallic (silver or gold fibre), and directive (beaded). The white is the only one of the above types which could be used satisfactorily in a theatre of any size, and only then with high intensity projection. Because it diffuses the light almost equally to all the seats, it is a necessity in the extra-wide auditoriums. Due to their higher reflective properties, the metallic and beaded surfaces will produce satisfactory brilliance and detail when used in conjunction with the more economical projection units, making a substantial saving in current. Since the beaded screen has the highest reflective surface, it should be used with incandescent projection lamps.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
L. J. Gardiner Company, 935 Goodale Blvd., Columbus, Ohio.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Morgan Street, St. Louis, Mo.
Ortho-Krome Screen Co., Skillman Avenue & 33rd Street, Long Island City, N. Y.
Raven Screen Company, 147-51 E. 24th Street, New York City.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York City.
Theatre Screen Corp., Roosevelt, L. I.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Missouri.
Whiting & Davis, Plainville, Mass.

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Screen Masks

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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Screen Paint

Refer to PAINT, SCREEN

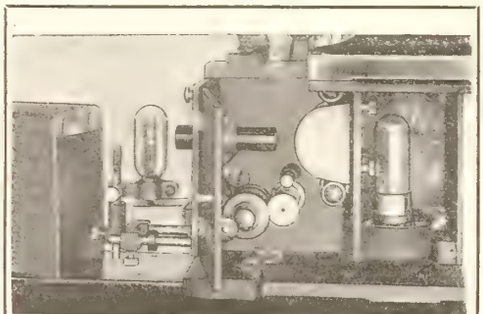
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Screen Resurfacing

TO INSURE proper screen illumination without increasing power consumption or incurring the risk of glare, the screen surface should be kept as reflective as possible. In spite of regular cleaning routine, however, screens gradually get soiled, and in instances in which it is not felt that a new screen is warranted, one has recourse to resurfacing.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available. One of these materials is sprayed on, after the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

Burdick's Re-Nu Screen Surface Co., 823 South Wabash Avenue, Chicago, Ill.
The Motion Picture Screen Resurfacing Company, 4169 Pearl Road, Cleveland, Ohio.
Raytex Screen Process Company, 14117 Merchandise Mart, Chicago, Ill.



WEEKLY PAYMENTS

Buy the proper Sound Equipment now and the increase in profits will more than pay for this improvement in your reproduction. Small weekly payments will buy this equipment outright. Our engineers estimate will be surprisingly low.

Write for full information.

MELLAPHONE CORPORATION ROCHESTER, NEW YORK

DON'T FORGET SCREEN RESURFACING
on your modernization loan. We resurface your old screen and make it like new.
Burdick's Re-Nu Screen Surface Co.
823 So. Wabash Avenue, Chicago, Ill.

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Seat Covers

Refer to CHAIR COVERS

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Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

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Seats, Theatre

Refer to CHAIRS, THEATRE

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Shutters, Metal Fireproof

THE PORT SHUTTER is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Signs, Directional

SIGNS MAY be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Ben Adler Signs, Inc., 190 State Street, Chicago, Illinois.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Guercio & Barthel, 908 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rawson & Evans, 710 W. Washington Street, Chicago, Ill.

Tablet & Ticket Company, 1015 W. Adams Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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Signs—Electric

MOTION PICTURE theatres are extensive users of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

Ben Adler Signs, Inc., 190 No. State Street, Chicago, Ill.
American Sign Company, 22 East 12th Street, Cincinnati, Ohio.
The Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rex Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic, N. J.
Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

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Signs, Marquee and Attraction Board

ELECTRIC ILLUMINATION is a bonanza to the program. Presenting the program in the marquee or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance.

Ben Adler Signs, Inc., 190 No. State Street, Chicago, Ill.
American Sign Company, 22 East 12th Street, Cincinnati, Ohio.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rex Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic. N. J.
Texlite, Incorporated, 500 Fifth Avenue, New York City.
United Signs Corporation, 3728 30th Street, Long Island City, N. Y.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

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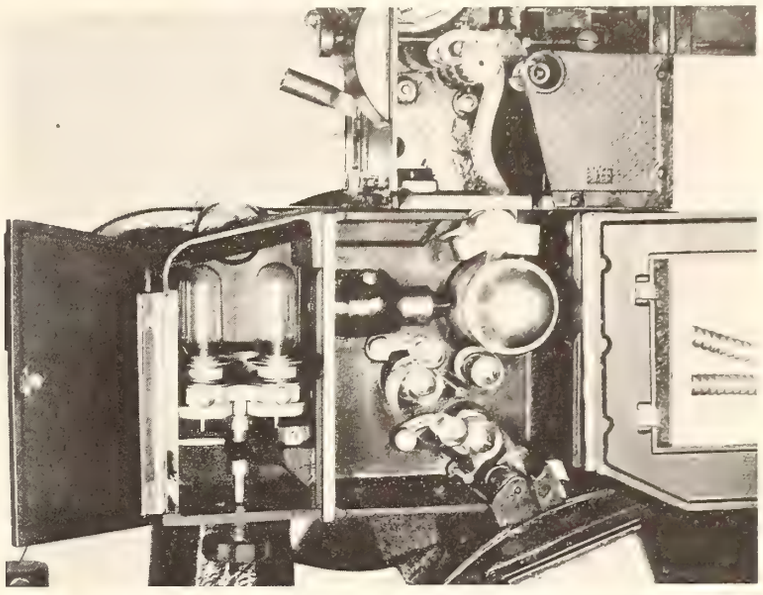
Slides

SLIDES ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years.

A patented slide, having a paper frame and a composition transparency flexible enough to be placed in a typewriter, permits the management to prepare its own slides, at a moment's notice if need be, and is thus particularly useful for special announcements.

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Kae Studios, 112 W. 44th Street, New York City.
Kansas City Slide Mfg. Co., 1717 Wyandotte, Kansas City, Mo.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1674 Broadway, New York, N. Y.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.
Sterling Pictorial Service, 151 W. 46th Street, New York City.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.

THE LATEST SOUNDHEAD DEVELOPMENT



LEROY SUPREME MODEL SOUNDHEADS
FOR SIMPLEX PROJECTORS

DESIGNED FOR POSITIVE REPRODUCTION OF WIDE RANGE OR HIGH FIDELITY RECORDINGS AND FOR LONG LIFE WITH MINIMUM UPKEEP EXPENSE.

THE EXHIBITOR WHO IS LOOKING FOR SOMETHING BETTER IN SOUNDHEADS IS REQUESTED TO WRITE FOR FULL DETAILS AND NAME OF NEAREST DISTRIBUTOR.

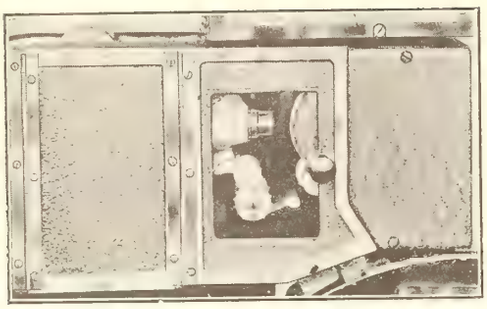
LEROY SOUND EQUIPMENT CORP.
421 LYELL AVENUE ROCHESTER, N. Y.

Newest Kliegl Lighting Specialties for
THEATRE MODERNIZATION

Take advantage of funds made available by National Housing Act to renovate and modernize your stage and house lighting . . . to recapture lost patronage, and lower your operating costs. Our modernized lighting specialties offer remarkable advantages over the now obsolete equipment of former years . . . assure much higher efficiencies, more brilliant and colorful lighting, and substantial economies. We manufacture a full line of theatre lighting equipment, accessories and supplies.

We will gladly suggest ways of modernizing your theatre lighting, and send you a copy of our complete CATALOG, on request.

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
Theatrical · Decorative · Spectacular · Lighting
321 West 50th Street • New York, N.Y.



Syncrofilm
SOUND EQUIPMENT

This Name Certifies
SATISFACTION

SO thoroughly satisfactory has Syncrofilm proven that just that name on sound equipment is as good as a written certificate of perfect performance. Not a single Syncrofilm owner has ever asked for his money back, although he knew when he bought that any dissatisfaction would be cause to return it.

Syncrofilm sound heads produce perfectly every sound that is registered on the sound track—and no others. You'll hear no "background" or "outlaw" noise when Syncrofilm puts on your programs. That's the way to please patrons so they will come back again.

You may have the satisfactory, business-bringing performance certified by the name Syncrofilm. Your money back if you don't get it. Tell us what projectors you use, so we can quote. Write now.

WEBER MACHINE CORP.
59 Rutter Street, Rochester, N. Y.
Export Office: 15 Laight Street, New York City
Cable Address: Romos, New York
Representatives in all principal cities

LIGHTING
Complete lighting equipment for the theatre.
Our long experience in the design and manufacture of lighting equipment has made "DISPLAY" a theatrical by-word.
MOST POPULAR: OUR BABY HERCULES COMBINATION SPOT AND FLOOD LIGHT.
New 1934 Catalog, complete in all details, free on request.
DISPLAY STAGE LIGHTING CO.
442 West 45th Street New York

Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.

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Soaps, Liquid

Refer to SANITARY SPECIALTIES

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Sound Equipment, Complete

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture.

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproductoin. Experiment has eradicated many of the disadvantages of this method and increased its advantages.

Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cremonim-Wood Corp., Fisk Bldg., New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Electrophone Corp., 2019 Rittenhouse Sq., Philadelphia, Pa.
Enterprise Optical Mfg. Company, 4431 W. Lake Street, Chicago, Ill.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
Gries Reproducer Corp., 485 East 133rd St., New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Company, Inc., 127 Pleasant Street, Utica, N. Y.
H. H. Lipman, 76 Van Braam St., Pittsburgh, Pa.
The Martin Band Instrument Company, Elkhart, Indiana.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Pictur-Fone Corporation, Lima, Ohio.
Platter Sound Products Company, North Vernon, Ind.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Victor Company, Photophone Division, Camden, N. J.
Scott-Ballantyne Company, 219 No. 16th Street, Omaha, Nebraska.
S. O. S. Corporation, 1600 Broadway, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 195 Broadway, New York City.

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Sound Equipment Parts

ACCESSORIES for music and sound reproducing devices are many and varied. These include amplifiers, amplification tubes, exciter lamps, photocells, speakers, rectifying devices and many others.

Argus Manufacturing Co., 1392 West 110th Street, Cleveland, Ohio.
William E. Asplin Basket Co., 15101 Lorain Street, Cleveland, Ohio.
Audio Equipment Maintenance, Inc., 296 St. Marks Ave., Brooklyn, N. Y.
Blue Seal Sound Devices, Inc., 723 Seventh Avenue, New York.
A. Bodelson, 5060 40th Street, Long Island City, N. Y.
Canady Sound Appliance Company, 1776 Broadway, New York City.
Chicago Cinema Products Company, 1736-54 N. Springfield Avenue, Chicago, Ill.
Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, Ill.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Good-All Electric Mfg. Company, 251-263 Spruce Street, Ogallala, Nebraska.
Kellogg Switchboard & Supply Company, 1024-70 W. Adams Street, Chicago, Ill.
Langsenkamp-Wheeler Brass Works, 1200-66 Shelby Street, Indianapolis, Indiana.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Engineering Co., 1451 - 39th St., Brooklyn, N. Y.
Mellaphone Corp., Rochester, N. Y.
Oliver Manufacturing Company, 1607 East 21st Street, Cleveland, Ohio.
The Operadio Manufacturing Company, St. Charles, Illinois.
Polymet Manufacturing Corp., 599 Broadway, New York City.
RCA Victor Company, Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Sangamo Electric Company, 122 E. 42nd Street, New York City.
Sonolux Company, Inc., 220 West 42nd St., New York City.
The Square D Company, 6060 Rivard Street, Detroit, Michigan.
Triad Mfg. Co., Inc., Pawtucket, R. I.
Wesley Trout, Box 575, Enid, Okla.
Wenzel Company, 2507-09 South State Street, Chicago, Ill.

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Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio and Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Engineering Co., 1451 39th Street, Brooklyn, N. Y.
Magnavox Company, Ltd., 2131 Bueter Road, Fort Wayne, Indiana.
The Martin Band Instrument Company, Elkhart, Ind.
Mellaphone Corp., Rochester, N. Y.
Operadio Mfg. Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
S. O. S. Corp., 1600 Broadway, New York City.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2225 University Avenue, St. Paul, Minn.

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Spotlights

Refer to LIGHTS, SPOT

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Stage Hardware

Refer to HARDWARE, STAGE

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Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 802 Sibley Street, Chicago, Ill.
Best Devices Co., Film Building, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
C. I. Newton Co., 253 W. 14th St., New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
J. H. Welsh, 503 W. 43rd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Stage Rigging

Refer to HARDWARE, STAGE

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Stage Scenery and Draperies

DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance.

Beaumont Studios, 443 W. 47th St., New York City.
Robert F. Brunton, 449 West 49th Street, New York, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Co., 300 W. Austin Avenue, Chicago, Ill.
DuPont Fabrics Service, Newburg, N. Y.
Amelia Grain Theatrical Scenery, 819 Spring Garden St., Philadelphia, Pa.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Phil Gross Theatrecraft, 108 W. 46th Street, New York City.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Universal Scenic Studios, Inc., 1218-24 No. Fifth Street, Milwaukee, Wis.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, Ohio.
Victor Animatograph Corporation, Davenport, Ia.

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Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.

THE ALLEN THEATRE
SOLVAY, NEW YORK

Sept. 7, 1934

MR. D. H. WRIGHT
c/o Wright-DeCoster, Inc.
St. Paul, Minnesota

Dear Sir:

In reply to yours of the 5th, be advised that the Model 309 Full Range Reproducer and horn has been installed, and it is everything you claimed for it, PLUS!

The barrel-like aftertones which we were experiencing have been eliminated, and now each word is reproduced without the slightest trace of distortion, also the high and low frequencies as well as the intermediate are reproduced with a clarity which is practically unbelievable.

With best wishes and kindest regards, I remain,

Very truly yours,
(Signed) FRANK H. ALLEN



MODEL NO. 309 CHASSIS

"...everything you claimed for it, plus!"

Read what Mr. Frank H. Allen says about the

WRIGHT-DeCOSTER Model 309

Full Range Reproducer and Horn

A revolutionary improvement in Sound was made when our patented No. 309 Horn was developed to eliminate the resonant point and still maintain the many advantages of the wooden horn. This is proven by the fact that we were able to completely cover this horn with patents.

Mr. Allen's experience is typical of many reports we are receiving regarding this horn in actual theatre service.

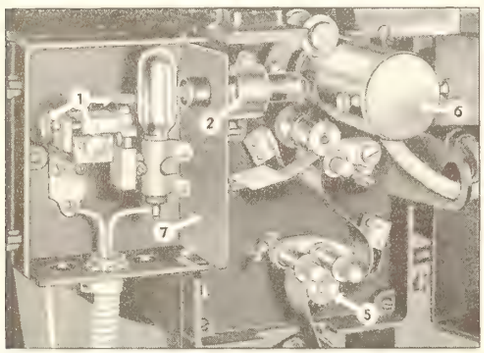
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assure lower upkeep —give better tone

Good sound is the invisible but SURE profit-builder in your theatre. The Matched Unit performance of the marvelous new C.T.R. Sound System assures full range reproduction, natural sound, and lower operating cost. Attractively priced. Send for our new free folder —"How Sound Increases Profits."

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A THEATER SOUND REPRODUCING SYSTEM, the Product of a Famous Band Instrument Manufacturing Company, Brings the Perfect Illusion of Living Presence to the Screen.

NEW

In design, modern in every detail, this sound system presents unequalled results through a remarkable engineering achievement combined with a long established and well known principle of securing perfection of tone.

MARTIN FULL-TONE

THEATER SOUND SYSTEMS with the new Tempered Brass Reproducers offer the sound perfection established through 30 years of experience in building fine tone producing instruments.

Martin Reproducers, single or ensemble, are perfectly adapted to fly with the screen.

SOUND SYSTEM DIVISION

THE MARTIN BAND INSTRUMENT CO.

ELKHART, INDIANA

Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Switches

NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Connecticut Electric Company, Meriden, Connecticut.
Dowser Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
Hoffman-Soons, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

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Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

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Theatre Seats

Refer to CHAIRS

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Tickets

THEATRE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000 are price decreasing with additionad thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively

A STRAIGHT TIP TO

THEATRE MANAGERS

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For full particulars and a sample order of 8 Fronts and 8 Collars, just pin this ad and a dollar to your letterhead, and mail to

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Trout Theatre Equipment Co., Enid, Okla.

READ

EQUIPMENT AFFAIRS

to keep in touch with the latest developments in theatre equipment. This department is purely a news service in each issue.

numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Specitl printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

American Ticket Corporation, 626 South Clark Street, Chicago, Illinois.
Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
General Register Corporation, 1540 Broadway, New York City.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
The Standard Ticket Register Corp., 1600 Broadway New York.
Weldon, Williams & Lick, Fort Smith, Ark.

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Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent acurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand and foot. Prices range from $75 to $250.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 1540 Broadway, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Standard Ticket Register Corporation, 1600 Broadway, New York City.

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Ticket Holders

THERE ARE various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

General Register Corporation, 1540 Broadway, New York City.
Standard Ticket Register Corporation, 1600 Broadway, New York, N. Y.

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Ticket Machines

Refer to MACHINES, TICKET

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Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

Enterprise Optical Mfg. Company, 4431 West Lake Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Millen Mfg. Company, 7 Water St., Boston, Mass.
Utility Sales Service, 367 Hudson Avenue, Brooklyn. N. Y.

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Transformers

Refer to GENERATORS, MOTOR

Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
S. Appel & Co., 18 Fulton St., New York City.
Brooks, 143 W. 40th Street, New York City.
Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap Company 208 East Monroe Street Chicago Ill.
The Costumer, 238 State Street, Schenectady, N. Y.
Gemsco, 692 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
Morgan-Lane Corp., 212 Lexington Ave., New York City.
National Uniform Company, 12 John Street, New York City.
Reversible Collar Co., 111 Putnam Ave., Cambridge, Mass.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

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Upholstery Material

USE OF SOUND absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down, and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

Associated Fabrics Corp., 723 Seventh Ave., New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York, N. Y.
Ronald Grose, Inc., 2 W. 46th Street, New York City.
Ideal Seating Company, Grand Rapids, Michigan.
The Orinoka Mills, 833 Market Street, Philadelphia, Penna.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

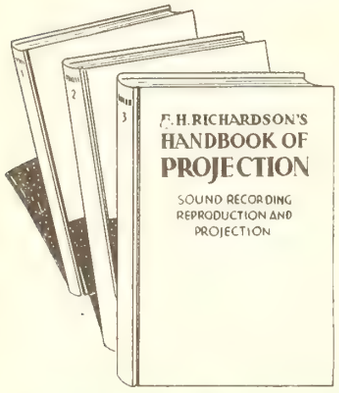
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Usher Signal Systems

THE USHER SIGNAL SYSTEM provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting.

The Acme Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Hub Electric Company, 2229 West Grand Avenue, Chicago, Illinois.





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First published in 1910, Richardson's Handbooks have kept pace with the development of projection through many editions. It is standard work all over the world.

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*"The World's Largest Independent Manufacturer of Sound Systems and Equipment"

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Vacuum Cleaning Equipment

APPARATUS FOR cleaning carpeting and fabrics by suction is to be considered more or less necessary for proper maintenance of the theatre. Brooms and brushes are useful, but cannot be considered substitutes for suitably designed vacuum cleaning equipment, which not only cleanses more effectively, but does so with less time and labor.

The unusually large and elaborate theatre is sometimes best served by stationary equipment with pipes leading to the various levels, where the hose is attached. To the average theatre, however, unit cleaners of heavy-duty type with a high degree of portability are best adapted.

To make little odd jobs of cleaning easier, as in small offices, lounges, etc., it is frequently worth while to augment this larger equipment with a cleaner of the common domestic type.

Budge-It Products Corp., 312 State St., New Haven, Conn.
General Electric Co., 1 River Road, Schenectady, N. Y.
The Hoover Co., Canton, Ohio.
National Super Service Co., 1946 North 13th St., Toledo, Ohio.
Spencer Turbine Co., Hartford, Conn.

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Ventilators

PROPER DISTRIBUTION of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor. Air brought into the theatre is distributed in this manner to all parts of the house. Ventilators of this type which are generally known as mushroom ventilators, may be adjusted to permit the desired amount of air entering the auditorium.

American Metal Products Company, 5855 Manchester Avenue, St. Louis, Mo.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Sobel & Kraus, Inc., 525 E. 136th Street, New York City.

electrogram

RECTIFIERS—Rectifiers are designed for half- and full-wave rectification. When properly designed, one type is just as efficient as the other. The half-wave type is simpler than the full-wave, but has a lower power factor. When a rectifier is used for ordinary battery charging, the half-wave type is usually used for loads up to 6 amperes. When the load is such that the pulsating hum is objectionable, or when a considerable amount of power is required, the full-wave rectifier, with filters, is the one generally used. If a rectifier bulb does not light, or burn, after turning on the a.c. supply, check up on these points: Use a test lamp or voltmeter to find out if the a.c. power is on; look for blown fuses; the bulb may be loose in the socket, or the socket contacts need cleaning.

• Write us your electrical problem. An expert reply will be promptly Electrographed.

THEATRE SUPPLY DEALERS

A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING MOTION PICTURE EQUIPMENT OVER RESTRICTED TERRITORIES

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The Queen Feature Service, Inc. 1912½ Morris Ave., Birmingham

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ARKANSAS

The Theatre Sound Equipment Co. Hope

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ARIZONA

Arizona Film Supply Co. 84 West Pennington St., Tucson

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CALIFORNIA

Breck Photoplay Supply Co. 1909 S. Vermont Ave., Los Angeles
John P. Filbert Co. 1956 S. Vermont Ave., Los Angeles
National Theatre Supply Co. 1961 S. Vermont Ave., Los Angeles
Projection Equipment & Maintenance Co. 1975 S. Vermont Ave., Los Angeles
B. F. Shearer Co. of California, Ltd. 1640 West Washington Blvd., Los Angeles
J. Slipper & Co. 1968 S. Vermont Ave., Los Angeles
National Theatre Supply Co. 121 Golden Gate Ave., San Francisco
Walter G. Preddey 187 Golden Gate Ave., San Francisco
C. J. Holzmueller Theatrical Appliances 1108 Howard St., San Francisco
B. F. Shearer Co. 243 Golden Gate Ave., San Francisco
Theatrical Product Co. 283 Golden Gate Ave., San Francisco
Western Theatrical Equipment Co. 146 Leavenworth St., San Francisco

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COLORADO

Graham Brothers 546 Lincoln St., Denver
National Theatre Supply Co. 2106 Broadway, Denver

•

CONNECTICUT

Harrison Harries Rialto Theatre Building, 225 Franklin Ave., Hartford
Modern Theatre Equipment Co. 133 Meadow St., New Haven
National Theatre Supply Co. 122 Meadow St., New Haven

•

DISTRICT OF COLUMBIA

Ben Lust Theatre Supplies 919 New Jersey Ave., N. W., Washington

•

FLORIDA

Movie Supply Co. Box 5511, Tampa

•

GEORGIA

National Theatre Supply Co 187 Walton St., N. W., Atlanta
M & W Theatre Supply Co. 153 Walnut St., N. W., Atlanta

ILLINOIS

E. E. Fulton Co. 1018 S. Wabash Ave., Chicago
Joe Goldberg, Inc. 823 S. Wabash Ave., Chicago
Guercio & Barthel 908 S. Wabash Ave., Chicago
Illinois Theatre Supply Co. 1150 S. Michigan Ave., Chicago
Midwest Theatre Supply Co. 910 S. Michigan Ave., Chicago
Movie Supply Co. 844 S. Wabash Ave., Chicago
National Theatre Supply Co. 825 S. Wabash Ave., Chicago
Cooperative Amusement & Supply Co. Springfield

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INDIANA

E. E. Fulton Co. 340 N. Illinois St., Indianapolis
Guercio & Barthel 442 N. Illinois, Indianapolis
National Theatre Supply Co. 436 N. Illinois St., Indianapolis

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IOWA

Des Moines Theatre Supply Co. 1121 High St., Des Moines
Eastman Kodak Stores, Inc. 608 Pierce St., Sioux City
National Theatre Supply Co. 561 W. 7th St., Des Moines

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KANSAS

Southwest Theatre Equipment Co. 309 W. Douglas Ave., Wichita

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KENTUCKY

American Motion Picture Co., Inc. Rex Theatre Building, Louisville
Blake Amusement Co. 211 West Jefferson St., Louisville
Falls City Theatre Supply Co. Savoy Theatre Building, 211 West Jefferson St., Louisville

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LOUISIANA

Electrical Supply Co. 201 Magazine St., New Orleans
National Theatre Supply Co. 220 S. Liberty St., New Orleans
George Vivirito 318 Baronne St., New Orleans

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MAINE

Maine Theatre Supply Co. 263 St. John St., Portland

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MARYLAND

J. F. Dusman 213 N. Calvert St., Baltimore
National Theatre Supply Co. 417 St. Paul Pl., Baltimore
L. J. O'Hare 3745 Keswick Road, Baltimore

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MASSACHUSETTS

Capitol Theatre Supply Co. 28 Piedmont St., Boston

Independent Theatre Supply Co., Inc. 47 Church St., Boston
National Theatre Supply Co. 211 Columbus Ave., Boston
Theatre Service & Supply Co. 112 Arlington St., Boston
New England Motion Picture Equipment Co.
334 Worthington St., Springfield, Mass.

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MICHIGAN

Amusement Supply Co. 208 West Montcalm St., Detroit
McArthur Theatre Equipment Co. 2501 Cass Ave., Detroit
National Theatre Supply Co. 2312 Cass Ave., Detroit

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MINNESOTA

Star Theatre Supply Co. 2109 W. Superior St., Duluth
Cinema Supplies Inc. 38 Glenwood Avenue, Minneapolis
National Theatre Supply Co. 56 Glenwood Ave., Minneapolis
Northern Theatre Supply Co. 19 Glenwood Ave., Minneapolis
A. W. Starbird .. 18 Washington Ave., Minneapolis
Western Theatre Equipment Exchange, Inc.
33 Glenwood Ave., Minneapolis

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MISSOURI

Cole Theatre Supply 115 W. 18th St., Kansas City
Independent Theatre Supply Co. 118 W. 18th St., Kansas City
National Theatre Supply Co. 223 W. 18th St., Kansas City
Stebbins Theatre Equipment Co.
1804 Wyandotte St., Kansas City
Exhibitors Supply Co. 3238 Olive St., St. Louis
E. E. Fulton Co. 3232 Olive St., St. Louis
National Theatre Supply Co. 3210 Olive St., St. Louis

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NEBRASKA

Quality Theatre Supply Co. 1518 Davenport Ave., Omaha
The Service Theatre Supply Co. 303 N. 16th St., Omaha
U. S. Theatre Supply Co. Film Exchange Building, Omaha
Western Theatre Supply Co. 214 N. Fifteenth St., Omaha

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NEW HAMPSHIRE

G. K. Wadleigh Hillsboro

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NEW MEXICO

Eastern New Mexico Theatre Supply Co. Box 548, Clovis

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NEW YORK

Empire Theatre Supply Co. 42 Orange St., Albany
Auburn Theatre Equipment Co., 5 Court St., Auburn
National Theatre Supply Co. 498 Pearl St., Buffalo
United Projector & Film Corp. 228 Franklin St., Buffalo
Amusement Supply Co., Inc. 341 W. 44th St., New York
Behrend M. P. Supply House, Inc. 630 Ninth Ave., New York
Capitol Motion Picture Supply Co. 630 Ninth Ave., New York
Cinema Supply Co. 360 W. 43rd St., New York
Continental Theatre Accessories, Inc.
325 W. 44th St., New York
Crown Motion Picture Supplies 311 W. 44th St., New York
Empire Theatre Supply Corp. 334 W. 44th St., New York
Independent Theatre Supply Co. 354 W. 44th St., New York
International Theatre Accessories Corp.
730 Seventh Ave., New York
Sam Kaplan Manufacturing & Supply
729 Seventh Ave., New York
National Theatre Supply Co. 1560 Broadway, New York
S. O. S. Corp. 1600 Broadway, New York
Service on Sound Corp. 1600 Broadway, New York
Carol Fenyvessy 130 S. Clinton Ave., Rochester
Motion Picture Equipment Service Brewerton Rd., Syracuse

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NORTH CAROLINA

Carolina Theatre Supply Co. 206 S. Poplar St., Charlotte
National Theatre Supply Co. 22 W. Fourth St., Charlotte
W. R. Taylor 612 Joyner St., Greensboro

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NORTH DAKOTA

McCarthy Theatre Supply Co. 64 Fifth St., N., Fargo

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OHIO

Cincinnati Motion Picture Co. 1434 Vine St., Cincinnati
National Theatre Supply Co.
1637-39 Central Parkway, Cincinnati
Escar Motion Picture Service, Inc.
10008 Carnegie Ave., Cleveland
National Theatre Supply Co. 2112 Payne Ave., Cleveland
Oliver Moving Picture Supply Co. 1607 E. 21st St., Cleveland
Superior Motion Picture Supply Co.
1740 East 23rd St., Cleveland
Tri-State Motion Picture Co. 2108 Payne Ave., Cleveland
American Theatre Equipment Co. 165 N. High St., Columbus
Dayton Theatre Supply Co. 111 Volkenand St., Dayton
American Theatre Supply Co. 310 St. Clair St., Toledo

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OKLAHOMA

Wesley Trout P. O. Box 575, Enid
The Film Speaker Co., Inc. 2221 Exchange Ave., Oklahoma City
National Theatre Supply Co.
700 W. Grand Ave., Oklahoma City

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OREGON

Portland Moving Picture Machine Co., Rivoli
Theatre Building, Room 206, 102 West Park St., Portland
Theatre Equipment Exchange 448-450 Glisan St., Portland
Western Sound Equipment Co. 1200 N. W. Glisan St., Portland

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PENNSYLVANIA

Dave's Theatre Equipment Co. 303 N. 13th St., Philadelphia
Independent Theatre Supply Co. 309 N. 13th St., Philadelphia
National Theatre Supply Co. 1315 Vine St., Philadelphia
Clem Rizzo Theatre Supplies 255 N. 13th St., Philadelphia
National Theatre Supply Co. 1721 Blvd. of the Allies, Pittsburgh
A & S Steinberg 1617 Blvd. of the Allies, Pittsburgh
Superior Motion Picture Supply Co.
86 Van Braam St., Pittsburgh
Theatre Supply Co. 425 Van Braam St., Pittsburgh
Tri-State Theatre Equipment Exchange
1403 Fifth Ave., Pittsburgh
Theatre Equipment Co. 940 Quincy St., Scranton

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RHODE ISLAND

Rhode Island Theatre Supply Co.
357 Westminster St., Providence
Wright & Macomber, Inc. 76 Dorrence St., Providence

SOUTH CAROLINA

Independent Theatre Supply Co. 22 W. North St., Greenville
Trio Amusement Co., Inc. Greenville

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SOUTH DAKOTA

American Theatre Supply Co., Inc.
320-322 S. Phillips Ave., Sioux Falls

•

TENNESSEE

White Theatre Equipment 24 Sixth St., Bristol
Monarch Theatre Equipment 154 E. Calhoun Ave., Memphis
National Theatre Supply Co. 400 S. Second St., Memphis
American Theatre Supply Co. 117 Seventh Ave., Nashville

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TEXAS

David F. Parker, The Educational Equipment Co.
1913a Commerce St., Dallas
Hardin Theatre Supply Co. 714 Hampton Rd., Dallas
Lee Theatre Supply 2711 Oak Lawn Ave., Dallas
National Theatre Supply Co. 306 S. Harwood St., Dallas
Southwestern Theatre Equipment M & M Bldg., Houston

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UTAH

Alhambra Theatrical Co.
Paramount Theatre, 2429 Kiesel Ave., Ogden
Worman Supply Co. 1069 23d St., Ogden
National Theatre Supply Co.
248 E. First South St., Salt Lake City
Service Theatre Supply Co., Inc.
256 East First South St., Salt Lake City

•

VERMONT

Boardman Theatre Supply House
189 S. Winooski Ave., Burlington

•

WASHINGTON

Masterphone Sound Corp. 2319 Second Ave., Seattle
National Theatre Supply Co. 2400 First Ave., Seattle
B. F. Shearer Co. 2318 Second Ave., Seattle
John W. Graham & Co. 707-711 Sprague St., Spokane
Spokane Theatre Supply Co. 724 First Ave., Spokane

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WEST VIRGINIA

Charleston Electrical Supply Co. *Charleston*
Charleston Theatre Supply 506 State St., Charleston
McCray & McCray 327 Main St., Fairmount
Standard Theatre Supply Co. 3119 McColloch St., Wheeling

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WISCONSIN

National Theatre Supply Co. 725 W. Wells St., Milwaukee
The Ray Smith Co. 635 N. Seventh St., Milwaukee
Theatre Seating & Equipment Corp. 194 Fourth St., Milwaukee

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HAWAII

Hawaii Film Supply Co. 1267-1269 Fort St., Honolulu

CANADA

BRITISH COLUMBIA

Dominion Theatre Equipment Co., Ltd.
847 Davie St., Vancouver
Empire Agencies, Ltd.
211-13 Bower Bldg., 543 Granville St., Vancouver
Theatre Equipment Supply Co. 906 Davie St., Vancouver

•

MANITOBA

The Audien Equipment Co. 270 Fort St., Winnipeg
Radio Industries of Canada, Ltd. 120 Fort St., Winnipeg

•

ONTARIO

Canadian Theatre & Electrical Supplies, Ltd.
61 Albert St., Toronto
The Coleman Electric Co. 258 Victoria St., Toronto
Dominion Theatre Equipment Co., Ltd.
21 Dundas Sq., Toronto
Perkins Electric Co., Ltd. 277 Victoria St., Toronto, 2

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QUEBEC

Canadian Theatre Supply Co. 366 Mayor St., Montreal
Electrics Limited 400 McGill St., Montreal
Perkins Electric Co., Ltd. 2027 Bleury St., Montreal

•

SASKATCHEWAN

Bird Films, Ltd. 2325 Eleventh Ave., Regina
Cameron Brothers, Ltd. 2307 Eleventh Ave., Regina

Modernizing the Projection Room

(*Continued from page* 15)

obsolete and should pass into the realm of forgotten things.

For these unlucky exhibitors, and for the more fortunate ones who have booths situated at point *E,* who wish to make their theatres up-to-date with the help of the Federal Housing program now under way, the following suggestions may be timely.

In almost all theatres containing a booth at *Location E* as a starting point, the enlargement of this room will occasion no great loss from the standpoint of income, as the balcony seats located at either side of the projection room are seldom filled, and the removal of a few of these chairs does not mean the serious loss it did in the days when every seat was reserved.

[*Continuing his discussion in the November 17th issue, Mr. Boller will consider the construction and fitting out of the projection room.*]

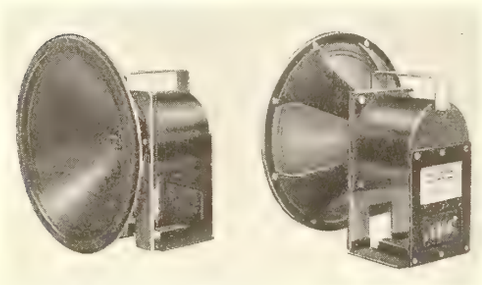
EQUIPMENT AFFAIRS

Equipment News and Comment

SOUND APPARATUS

● A six-tube amplifier for theatres of capacity up to 2,000, and a speaker unit especially designed to match it, have been developed by the Mellaphone Corporation of Rochester, N. Y., manufacturers of soundheads for Powers and Simplex professional projectors, and for the Holmes portable projector.

In the Mellaphone WR-2A3 amplifier, the tubes are arranged horizontally in



New Mellaphone speakers.

convenient position over the control panel. The unit is equipped with a master volume control, new type silent changeover switch, tone control and plugs for microphone, radio or non-sync attachment. Provided are output taps of 6, 10 and 16 ohms. The case is of black crystalline finish. Tubes used are 1—53, 2—57's, 2—2A3's, 1—5Z3.

The new speaker unit is of auditorium type and is adapted in design to any amplifier having a low-impedance output. Two types of cones are used—moulded and paper. Another feature is a large field coil for the ensurance of an easy flow of current. For this speaker a directional horn is also manufactured.

WALL COVERING

● A new medium for decorative wall covering, interior or exterior, has been brought out by the Fyrart Division of the Cincinnati Advertising Products Company. The material consists in glass units for use in the decoration of fronts, box offices, lobbies and lavatories. Through the use of these flat glass units, any design may be created, and an unlimited choice of colors is available. Colors are fired into the units, which prevents any crazing, cracking or chipping. The units may be obtained in any size or shape, and their price and setting cost are said to be low.

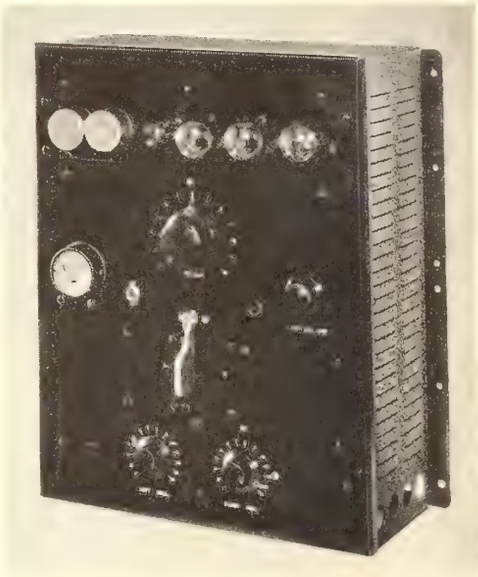
TO REVAMP LIGHTING

● A notable project which will probably result in a number of technical developments in stage lighting is underway in New York, at the Metropolitan Opera House. The installation, with equipment designed by Kliegl Brothers of New York, will include footlights, borderlights, spotlights, floodlights, special wiring devices and other elements of modern stage lighting, much of it especially designed to permit lighting to play a new part in the production of opera.

SOUNDHEAD FEATURES

● New developments in soundheads for Simplex projectors are announced by the Le Roy Sound Equipment Corporation of Rochester, N. Y., as follows:

Friction pad located prior to sound gate



Mellaphone WR-2A3 amplifier.

to make possible a loop between projector take-off sprocket and sound gate.

Dual exciter lamp mount with each exciter lamp separately adjustable without use of pliers or screwdriver. Either 10-volt, 7½-ampere; 10-volt, 5-ampere; or 8½-volt, 4 ampere, exciters may be used.

Optical system incorporating new precision lenses and highly corrected slit, designed to project more light and reproduce 10,000 cycles or more.

Extra heavy flywheel and sound sprocket shaft.

Photoelectric cell and exciter wiring connections made to terminal block with provision for the use of either conduit or BX in wiring.

Some Pointers on Reconstruction

(*Continued from page* 8)

office. This type of column can be removed, and in general the simplest way is to replace this with two flanking columns on each side of the lobby proper and to put a new beam across the top, picking up the load from the inside column. This makes a marvellous improvement in the front, and unless there is a tall building above the space in question, is generally not an expensive operation.

CHANGING FLOOR PITCH

There are two ways of changing the pitch of your auditorium floor. One is to lower the front end, and the other is to raise the rear end. The latter is the more economical and can be done by either building concrete steps over the old concrete floor, or if wood framing is allowed, by building a new wood floor over the existing condition. Two things must be considered: one, the number of steps that would be necessary at the back of the auditorium if you raised the floor (which is a decided objection); the other, if you lower your floor in front and there is a basement or plenum space underneath the present floor, you will ruin the plenum space which is used for your ventilating system, and the other objection may be that it is carried on reinforced concrete and steel girders, which makes a complicated structural condition and an expensive operation if involved in changing the floor slope.

If, on the other hand, there is no structural condition below your floor, you must carefully consider the depth below ground of the footings of your two side walls at the lower end of the floor so that your contemplated pitch does not go below these footings.

The average reconstruction job of small proportions allows the use of steel more readily than concrete, although if your building ordinances require that steel be fireproofed with two inches of fireproofing material, you may find concrete the cheaper if you have room in which to work.

The simplest rule that I can convey to you in contemplating structural remodeling is that practically anything can be built today if sufficient funds are provided, and the cost of most structural changes are directly proportionate to the span between supports. So in planning your structural remodeling, if you will try and create *the shortest distance possible between supporting members,* you will have the most economical structural condition.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

AS A SUBSCRIBER of MOTION PICTURE HERALD and BETTER THEATRES, I am taking the liberty of forwarding you photostatic copies of the construction plans for a cinema I am interested in and which is at present in course of construction. The measures given are in meters. The constructors are expected to finish their job by February, 1935.

I am not quite satisfied with the seating distribution, which I believe could be improved; I am also convinced that the hall dimensions are excessive and that a space could be found for a small business locale. No provision whatever has been made for air conditioning, which I believe is a necessity.

As I will be occupying this cinema for a ten-year period, and would like to have these things straightened out beforehand, I would be very much obliged if your technical staff could study the plans enclosed and be kind enough to report their conclusions at their earliest convenience—if possible, before November next.—S. E. M.

The Answer:

I CERTAINLY agree with you that the seating layout of your theatre plan can be a great deal improved, and since you will be operating this theatre on a ten-year lease, I regret to state that these plans need a very careful study to prevent poor conditions and to remedy a great many items which are absolutely faulty and which will be a great handicap, not only from an operating standpoint, but from a patronage standpoint as well.

By giving your plans my special attention, I find that the arrangement of the seating layout is bad. While I am not familiar with any building codes governing theatres in your country, I doubt that such a plan would be accepted. In nearly all cases it will be necessary for a patron to pass thirteen seats to reach the one nearest to the wall. This means a great inconvenience to the patrons already seated. I suggest that you rearrange the seating layout as follows:

Plan for a center section of 14 seats across, with a 4 foot, 6 inch aisle on each side, then there will be space for a wall bank on each side of the auditorium with an average of seven seats across. By this method the auditorium can be easily filled and emptied with the least amount of inconvenience to your patrons.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The doors between vestibule and auditorium can remain as shown by providing a 6 foot cross-aisle in back of the center bank of seats, or doors could be placed at the head of each aisle. I fail to notice provisions for fire exits near stage, also from balcony. They are essential for the safety of the public.

It appears to me that there is a great deal of waste space in the vestibule, but this may be due to the customs of your country, as is the case in Continental Europe. There certainly is enough room to provide for business locales, or even to increase the size of the auditorium if required. By placing the stairways to balcony along the wall between auditorium and vestibule, and by somewhat rearranging the layout of the toilet rooms, a great deal of space could be gained for rental concessions. The balcony seating arrangement can also be easily improved. There are now 23 seats in a row in the center section. That is too many for comfort. Reduce that amount to fourteen. By this reduction you would not be losing any seats, as there would be two wall banks of an average of seven seats each. This could be easily accomplished, as the stairways enter on the cross-aisle.

I am afraid that the incline of the balcony is not sufficient for good vision. This could be remedied by reducing the height between the top of the auditorium and the soffit of the boxes. Nine feet would be sufficient for this space. The auditorium floor has not sufficient slope. This could easily be changed, as there is no basement under the building.

All these items mentioned are serious and should be changed now, as it will be impossible to do so after the theatre is completed. If I am correct in my presumption that the whole plot is theatre property, very much better results would have been obtained if your architect had planned the building along the left side wall and had squared it off, instead of planning it diagonally.

[*S. E. M. is further answered, concerning another part of his problem, in Maintenance Tabs, in this issue.*—THE EDITOR.]

The Question:

THE WRITER is a regular subscriber and a member of the Managers' Round Table Club, from Keith's theatre in this city. I am desirious of securing help in the remodeling of a garage into a theatre, spending the least amount of money possible. The garage is 49 feet wide, 85 feet long and 13 feet, 6 inches high, and we had anticipated raising the ceiling to 18 feet, unless you could suggest a way of overcoming this, which would be rather expensive.

The site is 70 feet from the street, and we must enter through a runway 9 feet wide, on the side next to a filling station.

We had expected to cover the walls and ceiling with Celotex or a similar material, and to paint same. We want between 500 and 600 seats, also a stage about 12 feet deep.

We will heat the theatre with two unit heaters, using present boiler, which is adequate to heat building to 70° at 10° below zero.

Will you kindly give me your ideas, suggesting some way to make a presentable and show entrance and promenade from the street and a simple but novel layout for theatre proper. For this I will be very thankful.—W. F.

The Answer:

I DOUBT if you will be able to obtain more than 500 seats in a building of the dimensions which you describe. The largest amount of seats in a row across the width of the auditorium will be 23 seats—thirteen seats across a center bank with a 4-foot aisle on each side, and two wall banks of five seats each across. After deducting from the length of the building 12 feet for stage, 6 feet for cross-aisle or foyer, and 9 feet from the first row to stage, plus wall thickness, there will only be left enough space for 22 rows of seats, making a maximum seating capacity of 506 seats.

If there is a basement under the garage, you may be able to lower the floor. This will be less expensive than raising the roof,

of the building 12 feet for stage, 6 inches however it will be necessary that you obtain a minimum ceiling height of 18 feet.

The materials, which you indicate for the covering of walls and ceiling will be all right. I do not quite understand if you intend enclosing the runway or if it must remain open. Why not treat it in a pergola style with columns and open rafters? Or you could plan it as an arcade with a permanent roof and open arches for side walls, which could be enclosed with window sash in winter time. The method of heating suggested will be satisfactory.

●

The Question:

I HAVE BEEN reading your articles in "Planning The Theatre" and I have taken a great interest in some of the answers. I find myself in need of some assistance.

I am planning an entirely new front and lobby arrangement, also if possible, make room for a few more seats. I plan to have the box office flush with the front of the building, with doors on either side. Any information which you can furnish me will be very much appreciated.

Also for your information, there will be room below the lobby for a sufficiently spaced men and women's lounge. I am sending a sketch of layout.—J. M.

The Answer:

BY PLACING the ticket booth flush with the front of the building with entrance doors on each side, you can make the lobby about 10 feet deep, provided another set of doors can be included in the wall between lobby and foyer. These doors should be solid, as glass panel doors allow too much daylight to interfere with good vision.

The inner foyer does not have to be more than 6 feet wide, so you can gain space for about two more rows of seats. You can plan the stairway to the basement lounge in the space now occupied by the women's toilet room on first floor. Plan the men's and women's toilet rooms as far apart from each other as possible, or on opposite ends of the basement lounge.

●

The Question:

I AM PAINTING my lobby and would like some ideas as to color combinations, paint, etc. My lobby is one of those old town opera house affairs. It is one of those walk-up affairs. The bottom of it is wainscoted and the top is plastered. I thought perhaps we could use a mottled effect with colors blown in, but I don't know what color to use on the wainscoting.

Also, I have photo frames, one-sheet frames, and I would like some color for these. Please write me as soon as you can, as I have men giving it a prime coat now, and a finish coat soon.—R. S.

The Answer:

IT IS NOT very easy for me to suggest a color scheme for your lobby as I do not know your taste. However, at the present time one is not afraid to use very vivid colors. If the lobby is dark and needs brightening up, use a very light soft Geneva green or Pearl gray. If the walls are rough they may be mottled. The wainscoting could then be painted several shades darker. Finish the photo frames in silver with a darker green or gray as used for walls as back ground or body, the dado between wall and wainscoting to be finished in silver. The ceiling can be finished in a light tan or ivory. This combination will give a nice effect.

●

The Question:

ATTACHED HERETO is the sketch of our lobby. Will you please be kind enough to make suggestions as to how you would change this so as to liven it up and renew it to a more modern form?

I would appreciate any service you may offer and will also appreciate your letting me have information as to colors in decorations you would suggest.—H. L.

The Answer:

THE MAIN TROUBLE with your lobby is that through the different sizes of the attraction boards and show windows the entire side walls are thrown out of balance. To remedy this I will suggest two methods which seem suitable to your problem.

If it is essential that the show windows remain as they are, fur out the walls and cover them with some kind of painted or wood grained materials held in place by white metal strips placed horizontally about 3 feet off center. Encase the show windows with a neat bevel moulding about 8 inches wide all around, then place in center of spaces between show windows and walls, recessed poster cabinets, with concealed strip lighting. Of course these cabinets must be of equal sizes. Provide a well designed cornice in intersection of walls and ceiling.

Should it be possible, however, to eliminate the show windows and build up the openings, you could place the present three-sectional display frames in the center of the wall, with two smaller ones of similar design in the center of the wall spaces left on each side. The walls could be finished in a texture, and the improvement would be very noticeable. If the doors on the end of the lobby should be between the foyer, I suggest to replace them with solid flush doors inlaid with some white metal strips. Some well designed hardware and new electric light fixtures will add a great deal to the improvement.

Your Stage a Liability? Make It an Asset

(*Continued from page* 22)

sang "Throw another Log on the Fire." This novelty was originated several years ago for the old time melody, "Just a Song at Twilight," for which it is equally suitable.

The setting (*Figure* 1) is very effective, yet so simple to build that a high school boy with a little artistic ability can easily reproduce it. If a platform (*A*) of two levels, 1 foot and 2 feet high, respectively, is available, the front risers are covered with strips of wall board (what is known in the building trades as 45-pound blue plaster board, makes an economical yet satisfactory substitute for the more expensive wall board). The platform is set directly in back of the opening in a split cyclorama (*B*). If the orchestra uses music stands, the shields for these are preferably cut from wall board (beaver board), or heavy chip-board reinforced with lattice strips.

The two guns (*C*), are cut from wall board, and reinforced with 1x2-inch wood strips. *Figure* 2 shows a gun scaled for enlargement on a sheet of wall board 4 feet wide. Each square represents 1 foot.

A home-made firing connection can be rigged as in *Figure* 4, which shows the back side of the gun. A suitable tin can with open end, here bisected to show fuse arrangement, is clamped or wired to the gun. Punch two holes in the bottom of the can, large enough to take porcelain tubes, *a-a.* Run one insulated wire through each tube and tie a knot in each wire at the inside end of each tube to prevent wires from being pulled out. Scrape off about ¼-inch of insulation. Connect (short) the two wires by means of one single strand, *b,* of fine wire from a common drop cord. When the electric current is sent through the wires, the single strand of drop cord wire, too light to carry the load, burns out and in so doing ignites the fuse of the fire cracker which is touching it. If a flash without detonation is wanted, use ordinary photographic flash powder instead of fire crackers.

Small elements, such as those used in cigar lighters on cigar store counters and in automobiles, can also be used to ignite the fuse. Care must be exercised to connect such elements *only to the voltage for which they are made.* Automobile lighter elements are commonly made for use on 6-8 volts and must therefore be operated on a transformer, or on a storage battery.

Warning—never use explosives or flash powders on the stage unless draperies are flame-proofed and at a safe distance from the flash.

The shield (*D*), with surmounting eagle, is also cut from wall board and suspended with fine wires in front of a plain dark blue sky drop (*E*). The eagle is also drawn to scale for enlargement. (See *Figure* 3.)

The sky drop may be ornamented with

small four- and five-pointed stars cut from cardboard and sprinkled with metallics. Attach the stars to the sky drop by means of pins set through the stars at an angle (*Figure* 5). They can then be easily attached and removed and will not damage the drop.

The narrow tabs (*F*), of blue plaster board on frames, or cut from wall board, with corresponding border (*G*), may be added if a more elaborate set is desired.

Painting: All stars, platform, shield, and border, are white paint or silver metallics on a dark blue ground. Band shields, tabs, and large shield, red and white stripes. Stripes should be in odd numbers—three, five, seven, etc., on each piece so that both outside stripes are red. The eagle could be in gold, shaded in black and highlighted in light yellow, nearly cream. Or it may be done in full colors. The guns are of medium light gray with black shadings, very light gray bordering on white, and having highlights.

A portable sentry box made of wall board and painted with red and white stripes makes a novel street ballyhoo. Lettered panels on sides and back carry announcements of the attraction. A guard stationed at the box, has tickets for sale.

What an FHA Loan Can Do

(*Continued from page* 10)

pump; the pump output side is connected to the pipe framework which carries the spray nozzles.

When the pump is put into operation it takes the water from the tank and pumps it with pressure to the spray nozzles, which in turn fan the water out so that all the nozzles in one bank form a complete and uniform curtain of water inside the sheet metal box, through which the air sucked in by the fan must pass. Between the sheets or curtains of water and the actual fan intake is a system of many narrow metal plates set in staggered arrangement, vertically. The arrangement is such that no air can pass through this system of plates without striking them one or more times. These plates are called eliminators, water, some of the water vaporizes and is carried with the air through the fan and duct system into the theatre. But the air, due to its velocity, also entrains with it a quantity of finely divided particles of water. These entrained particles of water strike the eliminator plates, form drops and run down the plates back into the tank.

The foregoing is given as an example of what might be done in the case of an air washer. It is given here for what help it might provide the manager or owner of a smaller type theatre, in supervising the construction of a proper air washer by some capable local plumber or steam fitter. I would recommend, however, that if possible, air washers be purchased ready for

MODERNIZE

your attraction signs with

WAGNER SILHOUETTE LETTERS

These letters are made of cast aluminum and are practically indestructible. They are easy to change and can be spaced to suit yourself.



The Old Way—Glove Theatre Before Gloversville, N. Y.



The Modern Way, Glove Theatre After, Gloversville, N.Y.

ECONOMIZE with NEOFUSE lighting

Neofuse is a system of illuminating any interior illuminated sign with neon tubes in place of bulbs. Wagner has designed for this purpose a new tube that produces four times the candlepower of the ordinary neon tube and with double the efficiency.

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New Schemes in Modern Remodeling

(*Continued from page* 13)

more or less as a mirror, and the light it catches makes the wall less obtrusive.

PLAIN PAINTED WALLS

Plain painted walls, all in a single color and without ornament are usually very uninteresting, but there is nothing to prevent painting different parts in different colors to form a striking but harmonious color scheme without mouldings or panels that would be far more effective than the usual decoration. The painting of the exterior of the buildings at the Century of Progress Exposition was a practical demonstration of this kind of color treatment. While it may not become the fashion to paint the outside of buildings in various colors, excepting at expositions where the scheme can be applied to an entire group, there is no reason why such a multicolored scheme of plain areas should not be used in painting the interior of a theatre where there would not be anything to clash with it, and where it would not clash with anything else.

This kind of decoration has been used to some extent in recent motion picture theatres in Europe. The late Joseph Urban, widely known architect and designer who created the highly effective color scheme with which the Century of Progress Exposition opened last year, saw the possibilities of this kind of decoration for the interior treatment of motion picture theatres and made a very interesting sketch in color showing such a scheme. He also had made a model showing this design, a photograph of which, showing the interior, accompanies this article.

This theatre interior is without ornament, is very plain. Dependence for effectiveness is placed on the proportioning of the wall spaces and other parts, and upon painting them in different colors. The walls are plain, except that they are furred out in a series of large slanting surfaces. Running from floor to ceiling in the back edge of each of these planes is a trough reflector containing electric lamps in back of a tall narrow strip of translucent glass. The light shines on the slanting surface next towards the rear, very little coming directly into the room. These light sources make the vertical light strips seen in the photograph of the model.

The walls are painted a plain Chartreuse color, a slightly greenish yellow, from the recess containing the picture screen back to where the seats are raised at the rear of the auditorium. This rear portion has side walls painted a soft blue gray back to within some distance of the rear wall, where the walls are painted a deep royal blue, a *violet* blue. Doors in the side walls near the rear are painted vermilion, lightened somewhat by the admixture of white, and this color is used also for a low dado at the rear of the room.

The seats are upholstered in this same light orange red. The ceiling is painted in ultramarine blue and has a large rectangular cove-lighted panel in its center. This central portion of the ceiling is painted white and serves to reflect the light from the coves. The edge of the opening under the coves is in aluminum leaf. The lobby is in ultramarine blue, relieved with aluminum. This is, of course, a daring scheme of coloring. But it would be a decided novelty almost anywhere, and *might* be very much liked by some people now that such schemes have been seen by the millions of visitors to the Century of Progress.

Very few of the larger, or even medium-sized theatres in this country, are sufficiently severe in their interior architecture to permit of the kind of color decoration used in the Urban model, though many of the better European theatres are. But the smaller theatres in this country are fairly plain in many instances, and usually whatever relief ornament they may have, might be removed to advantage. For these smaller theatres such use of color may prove to be an inexpensive and extremely effective means of achieving interest and distinctive character. Probably such decorations would be most successful where the patronage is of the more sophisticated type. But this kind of coloring must be absolutely *right,* perfectly handled by a skilled designer. It is high voltage!

[*In the November 17th issue, Mr. Clute will conclude his discussion with some stimulating suggestions concerning ornamentation and furnishings.*]

Written Versus Verbal Agreements

(*Continued from page* 20)

merchandise on the contention that the salesman had made a valid contract which was not included in the written order and which the manufacturer failed to fulfill.

DECISION

The lower court held the purchaser not liable, but the higher court promptly reversed the verdict.

EFFECT OF ORAL AGREEMENT

FREQUENTLY, it has been held that an oral contract is equally as effective as a written one. Probably the most important distinction between a written and an oral contract is that parties in litigation must introduce evidence to prove the contents of an oral contract, whereas the courts construe a written contract strictly in accordance with the intended meaning of the written words. Moreover, verbal promises or agreements have absolutely no effect to vary the meaning of a written contract, unless it is shown that such verbal promises were made fraudulently to induce the other party to enter into the contract.

Another important point of the law is that a salesman is merely a special agent, whose implied authority extends no further than to solicit a buyer's orders or proposals to purchase merchandise. Therefore, while it is true that under certain well defined circumstances printed notifications are not legally effective, such notifications always are valid with respect to verbal agreements made by salesmen.

CASE

For illustration, in Stevens v. Chatfield (18 S. W. [2d] 1006, Catlettsburg, Ky.), a purchaser signed an order for a quantity of merchandise. The order form contained a printed notification as follows:

"No verbal or other agreement not appearing herein shall be binding upon the seller."

As an inducement to make the sale the salesman verbally promised that he would perform special services for the purchaser. The salesman failed to keep his promise and the purchaser refused to pay the account, contending that the sale was induced by fraud. The seller sued to recover the contract price, and the court held the purchaser liable, saying:

DECISION

"The purchaser testified to no fraud or deceit practiced on him in order to induce him to sign the contract except . . . that the seller never intended to carry out the alleged verbal portions of the contract to furnish service salesmen to aid and assist in effecting a sale of the purchased goods, but which, under our opinion was not the representation of a present fact so as to constitute a misrepresentation that the de-

fendant (purchaser) could rely on in this case, and for that reason it was not such fraud as to relieve him from his obligation under the contract."

CASE

Still another important point of the law is that in almost all instances the outcome of suits involving contracts depends upon the character of testimony which proves the intended meaning of the parties when the agreement was made.

For instance, in Warner v. Commerce (12 S. W. [2d] 203, San Antonio, Tex.), it was disclosed that a theatre owner entered into a contract with a film distributor by the terms of which the former purchased several motion picture films. At the time this contract was made, the agent of the distributor delivered to the purchaser a copy of a written memorandum sent to the distributor in part, as follows:

"Mr. (theatre owner) called on us today in an effort to secure a contract covering all super specials. We explained that no contracts or agreements could be entered into until the value of the picture had been established. We would, however, in every case submit our proposition covering each picture to him before selling elsewhere. In other words, if we could agree on price, terms, etc., a contract would be given."

Also, the theatre owner testified that the agent made an oral contract to give him a first option on all specials or super-specials *at a reasonable price.*

Litigation developed when the distributor demanded what the theatre owner termed an "unreasonable price" for one of its super specials. Thereupon, the theatre owner filed suit to prevent the distributor from leasing the film to any other theatre in the city until it was offered to him at a reasonable price.

DECISION

Both the lower and higher courts refused to grant the theatre owner relief on his contract, saying:

"By no stretch of the rules of construction can the written memorandum be construed to mean anything other than that distributor has agreed to give plaintiff (theatre owner) the first option to purchase the super special pictures at the price and on the terms, etc., to be demanded of them. . . . In other words, the contract does not bind the distributor to sell the pictures at a reasonable price at all, but expressly gives them the right to fix the price and to impose the terms, etc., upon which the plaintiff would have to take the pictures."

CONFLICTING STATEMENTS

VERY OFTEN conflict exists between the printed portions of a letterhead and a typewritten letter. The law is established that the typewritten letter always prevails over the printed notification on the letterhead. However, the situation is different if the typewritten portion is ambiguous.

For example, in William v. Bertrand (271 Pac. 123, San Francisco, Cal.), it was disclosed that a seller wrote a letter to a prospective purchaser listing the prices of articles and stated that the equipment would be first-class. The letterhead contained the following printed notification: "We give no warranty, express or implied, as to description, quality, productiveness or any other matter."

The purchaser accepted the offer. Later the purchaser contended that it was not the first-class quality as indicated by the typewritten portion of the letter. He sued the seller to recover the purchase price contending that the statement in the body of the letter should be given force rather than the printed notification.

DECISION

The lower court held the purchaser entitled to a recovery, but the higher court reversed the verdict in view of the fact that the statement in the letter actually was not a valid clear guarantee. This court said:

"In order that a sale shall be upon a warranty, there must be two factors present, first, an affirmation of a fact by the seller with reference to the thing sold, and, second, an intention on the part of the seller that his affirmation shall be a warranty to the buyer."

AUTHORITY OF MANAGER

THEATRE OWNERS are liable for all acts committed and contracts made by their managers, providing such acts and contracts relate to the theatre business. However, it is important to know that a party who files suit against a theatre owner to recover on a contract, which is contended was made by a manager, is bound to prove that the person who represented himself to be a manager actually was employed by the theatre owner in that capacity, otherwise the theatre owner is relieved from liability. So held a higher court in the leading case of State Amusement Company v. Thompson (21 S. W. [2d] 344, Fort Worth, Tex.).

CASE

The facts of this case are that a theatre employe informed the owner of a printing establishment that he was the manager of a theatre and ordered a large quantity of printed advertising material. Later the officials of the theatre company refused to pay the bill on the contention that the employe was not the manager of the theatre.

DECISION

Since the owner of the printing company failed to prove that the employe had been employed as manager, the court held the theatre company not liable for payment of the printer's bill, stating important law as follows:

"It is a well settled rule of law that the declarations of an alleged agent are not admissible against the alleged employer to prove agency or to show the extent of the purported agent's authority. . . . That the declarations of the agent are incompetent to prove agency is so well settled that it is unnecessary to cite authorities. . . . Persons dealing with an assumed agent . . . are bound, at their peril, to ascertain not only the fact of the agency, but the extent of his authority; and, in case either is controverted, the burden of proof is upon them to establish it."

SALESMAN'S FALSEHOOD

CONSIDERABLE discussion has arisen from time to time whether a theatre owner is liable for false statements by his representative. The law on this subject is as follows: (1) If the false statement relating to conduction of the theatre business is made by the theatre manager, the employer is liable; (2) If the employer authorizes any employe to make a false statement, the employer is liable; (3) If a common employe makes false statements without knowledge of his employer, the employer is not liable.

Moreover, a theatre corporation never is liable for unauthorized fraudulent statements made to persons *other than the person who suffers loss.*

CASE

For illustration, in Kussmaul v. Motion Picture (145 Atl. 609, Baltimore, Md.), it was disclosed that a salesman selling stock in a motion picture corporation made numerous false statements, regarding the large dividends from the stock, to various persons. Another person, who had received information from these numerous persons, purchased some of the stock and when he learned that the stock was not paying large dividends, sued the corporation to recover the amount invested.

DECISION

The court held the corporation not required to refund the money, stating the following important law:

"According to several witnesses defendant's (corporation's) salesman made representations to them that appear to have been untrue, but it does not appear that any such representations were made to plaintiff . . . Courts cannot act as guardians for the overcredulous, deplorable as their plight may be, and often is."

LIABILITY IN LEASE SURRENDER

A THEATRE operator who violates a lease contract, may be held in damages to the owner of the theatre building. However, where it is shown that a theatre operator surrenders a lease contract and the landlord accepts the surrendered property mutually consenting to cancel the lease, then there is no liability on the part of the theatre operator. The latest higher court case involving this phase of the law is Palace Theatre v. Northwest Theatres Circuit (243 N. W. 849, Minneapolis, Minn.).

CASE

The facts of this case are that on October 1, 1914, the owner leased the Palace

(*Continued on page* 66)

ALPHABETICAL LIST OF ADVERTISERS

Adler Signs, Inc., Ben 36
Allied Seating Company 37
Architectural Decorating Co 40
Ashcraft Manufacturing Co., C. S. ..Second Cover

Baldor Electric Company 46
Bausch and Lomb Optical Co 27
Best Devices Company 27
Buhrke Geary Corp 42
Burdick's Re-Nu Screen Surface Co 48

Chicago Expansion Bolt Co 33
Cincinnati Time Recorder Co., The 52
Continental Electric Company 31
Corkanstele, Division Cork Insulation Co., Inc. 35
Coxsackie Mfg. Corp 31

Da-Lite Screen Company 31
Decorative Arts Company 41
DeVry Company, Herman A 47
Display Stage Lighting Co 50

Eastern Seating Company 38
Easy Method Ledger System 33
Enterprise Optical Mfg. Co. ..... Fourth Cover

Fyrart Division, Cincinnati Advertising Products Co 23
Florozone, Inc. 31
Fosdick, George 34

Garver Electric Company 27
General Register Corp 44
General Scientific Corporation 42
Goldberg, Inc., Joe 46
Gordos Products Company 31

Hall & Connolly, Inc 43
Hygrade Sylvania Corp 31

International Projector Corporation ..Third Cover
International Register Co 37
International Seat Corporation 39

Kliegl Brothers, Inc 49

LeRoy Sound Equipment Corp 49

Martin Band Instrument Co 52
Mellaphone Corporation 48
Moore, William N 45

National Carbon Company, Inc 3

Projection Optics Company, Inc 45

Quality Premium Distributors, Inc 35

RCA-Victor Company 53
Radio-Mat Slide Co 31
Reversible Collar Co 52
Rosco Laboratories 38

Sanozone Company 31
Sonolux Company 41
S O S Corporation 54
Strong Electric Corporation 27

The Typhoon Air Conditioning, Inc 33
Trout, Wesley 52

Universal Tube Company 45

Wagner Sign Service 61
Weber Machine Corporation 50
Webster Company, The 34
Wright-DeCoster, Inc. 51
Western Electric Company 5

Among Contributors to This Issue:

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Hardware, stage
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State ..... **Seating Capacity** .....

Written Versus Verbal Agreements

(*Continued from page* 63)

Theatre to Finkelstein & Ruben for a period of twenty years expiring October 4, 1934, at an annual rental of $28,400 per year. Finkelstein & Ruben assigned the lease to the Twin City Amusement Trust Estate, which in turn assigned it to the Northwest Theatres Circuit. On May 21, 1929 the Northwest Theatres Circuit sublet the theatre to Clamage & Rothstein, who deposited with the Northwest Theatres Circuit the sum of $15,000 under a lease contract which specified, as follows: "For the purpose of guaranteeing the performance of this lease by sublessees or their assignee or assignees and the purpose hereinafter stated. . . . If sublessees (Clamage & Rothstein) or their assignees shall make *default* in the performance of this lease, and if the same shall be, as the result thereof, terminated, then sub-lessor is authorized to keep and retain the said sum of Fifteen Thousand Dollars ($15,000.00) as liquidated damages for the breach or default of the terms, covenants and/or conditions of this lease by sublessees or their assignees. . . ."

Before the lease contract was fully fulfilled, the last theatre operator surrendered the premises to the owner of the theatre who took possession of the property in such a manner as to indicate that it was mutually agreed between the theatre operator and the theatre owner that the lease contract should be cancelled. Afterward, the company, which deposited the $15,000, filed suit to recover this amount on the grounds that there was no breach of the contract for the reason that the owner had accepted possession of the theatre after cancellation of the lease.

DECISION

The lower court took the view that the manner in which the premises were abandoned by the theatre operator and possession resumed by the theatre owner constituted a surrender and mutual relinquishment of rights and obligations under the lease. It therefore decided that rent accruing prior to April 5, 1930, had not absorbed the $15,000 deposit. The higher court upheld this decision.

RENT STOPS WHEN BUILDING BURNS

UNDER ORDINARY circumstances the rental on a theatre building automatically stops if the building burns or otherwise is destroyed. Moreover, the obligations of both the building owner and the theatre operator may be restricted by special clauses in the lease contract.

CASE

For example, in the recent case of Publix Theatres Corporation v. Powell (71 S. W. [2d] 237, Marshall, Tex.), it was shown that the owner of a theatre building leased it on March 1st to a theatre operator under a lease contract which contained provisions by which the theatre operator agreed to pay all taxes, insurance, rents, and upkeep by way of repairs needed on the place, and at its termination to deliver to the owner all leased property in as good condition as when received, ordinary wear and tear and the effect of time excepted.

A clause in the contract provided: "It is also agreed and understood that if this building be destroyed by fire, that this lease will thereby terminate, and the rent shall be returned to H. S. Cole and H. A. Cole pro-rata."

At the time the lease contract was made in March the theatre operator paid to the landlord the sum of $6,000, rental for one year in advance. In August the theatre building burned to the ground and legal controversy arose over the question whether the theatre operator was entitled to recover from the landlord the advanced payment of rent from the time the theatre building burned until the termination of the year in March.

DECISION

It is interesting to observe that the higher court held the theatre operator entitled to recover the advance rental payments, and said:

"The fire terminated the lease contract. Under its terms, the contract terminated when the building was destroyed by fire, and any advance unearned rental then paid was required to be returned pro rata to the lessees. After the fire, the lessees' possession immediatey reverted to the lessor, and the lessor's right to collect future rents immediately ceased . . . he was bound to refund the pro rata portion of the annual advance rental collected by him on March 1, then unearned."

INTERFERENCE WITH FIRE DEPARTMENT

ANY PERSON is liable in damages whose negligence or interference with the work of the fire department in extinguishing a fire results in financial loss to another. However, no person or company is liable where the acts did not increase or produce the fire causing the damage.

CASE

For illustration, in Commercial Union Assurance Company v. Pacific (23 P. [2d] 822, Irvington, Cal.), it was shown that a building was on fire and a person went into the building to remove some valuable equipment. Suit was filed against the person who went into the building by various insurance companies on the contention that this person broke into the building at a time when the fire was under control and confined to a small area, and that such entry caused the fire to flare up and pass beyond control. However, since this contention was not definitely proven, the higher court refused to hold the person liable, saying:

DECISION

"The rule of these cases is that the unexplained blockading of the fire department and interference in its endeavors to control the fire makes a prima facie case of negligence in favor of the plaintiff whose property was destroyed by the fire. It is not the rule that damages may be awarded upon mere conjecture or surmise or that plaintiff's burden of proving the actual damages sustained by the acts complained of is in anywise lessened."

LIABILITY OF CITY FOR FLOODS

MANY COURTS have held that where, as a result of negligence on the part of municipal officials, a theatre is flooded the amount of damages recoverable is the difference between the fair market value of the injured premises *before and after the injury*. On the other hand, if the injury is reasonably curable by repairs, the expense of such repairs, if less than the diminished market value of the damaged property, is the measure of recovery. Moreover, if the damage is continuous but subject to termination by any act of the municipality, the measure of damages is the lessened rental value of the building while the injury continues. If the damage is such that the theatre owner can by diligence put an end to it, the damage is the reasonable expense to which he is put and intervening loss for the period needed for removing the cause of the damage. If, however, the damage reduces the rental value of the property the judgment in favor of the theatre owner should include this item.

CASE

For instance, in Belkus v. City of Brockton (184 N. E. 812, Massachusetts), it was shown that a building was flooded because municipal officials failed to provide adequate sewerage facilities. Suit was filed by a property owner against the city to recover the amount of damage to his property.

During the trial the property owner proved that as a result of the flooded condition the future rental value of his property had been considerably decreased notwithstanding the fact that he had occupied it for his own business. In view of this testimony the lower court held the city liable and the higher court sustained the verdict, saying:

"The damage effected a change in the earning power of the building. In so far as those changes were reasonably necessary to guard against continued flooding, the plaintiff (property owner) was entitled to recover the reasonable expense, not exceeding the reduction in market value of the premises."



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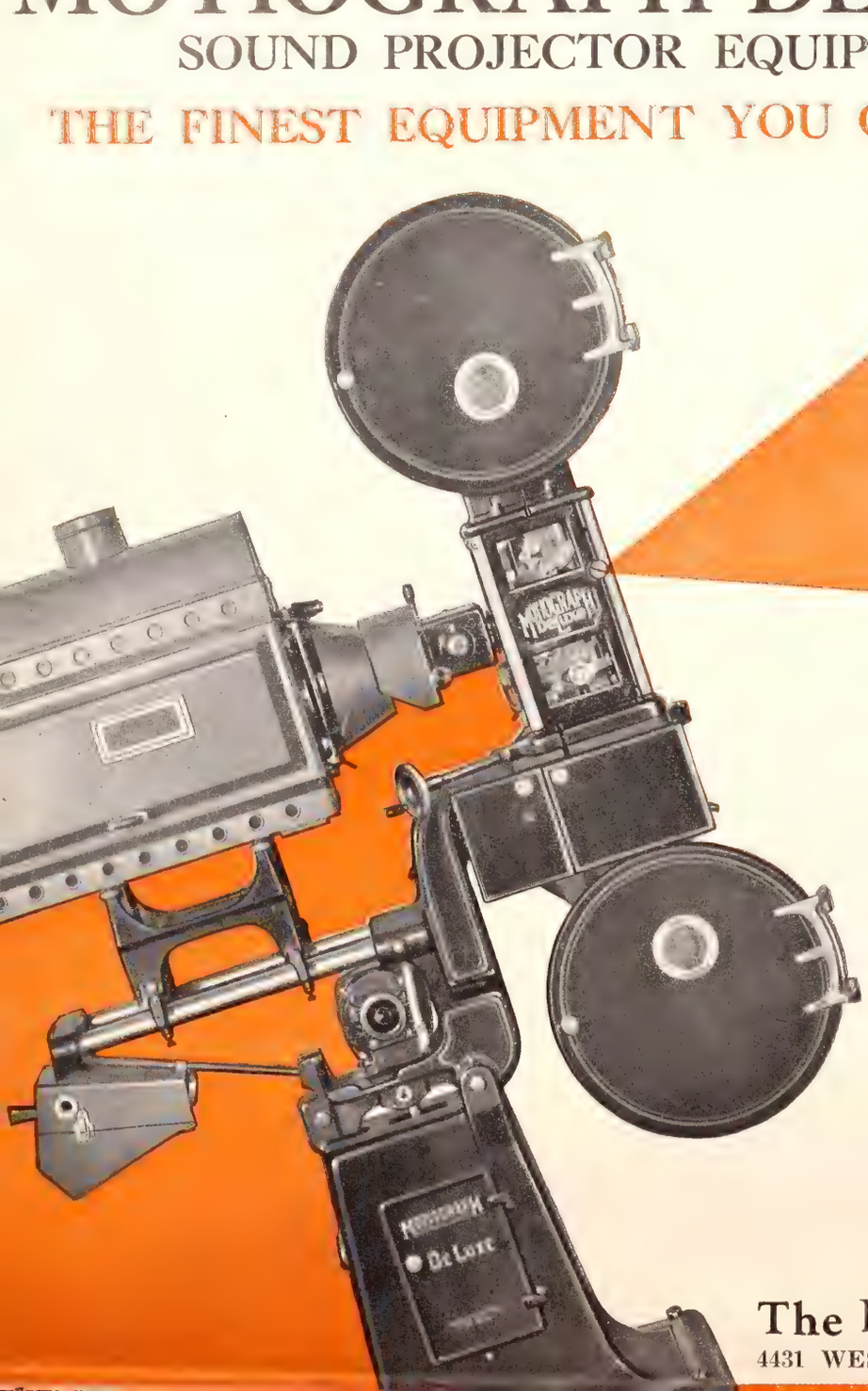
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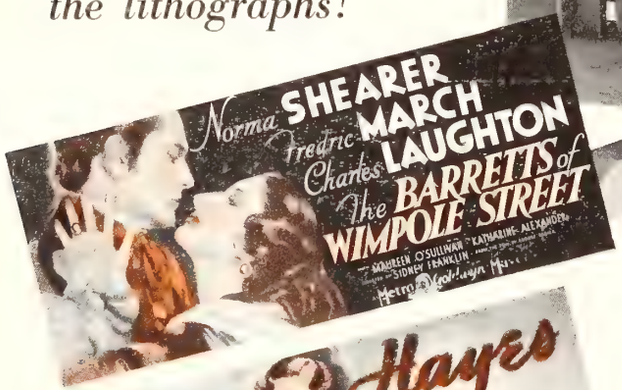
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When you see this gay little novelty sitting pretty in your M-G-M Branch Office, you'll want a flock of 'em for your favorite window locations. It takes your old pal Leo of M-G-M to step out of the beaten track and create something *new* in showmanship.

HERE Y'ARE, FOLKS!

GET YOUR WINNING COLORS

IN COMEDY—FROM WARNER BROS.



JOE E. BROWN

in

"6 DAY BIKE RIDER"

Backed by $100,000 Quaker Oats tie-up and already a mop-up in its first dates, including "a new high for the season" at Indianapolis Lyric! . . . Just one of the Warner laugh list that includes "Happiness Ahead," "Madame Du Barry," "Big Hearted Herbert," "Kansas City Princess," "I Sell Anything."



BEN BLUE

in

VITAPHONE SHORTS

See any one of his hilarious "Big V" series for proof that Vitaphone leads in comedy . . . . . See Vitaphone when you want the cream of comedy names, including Leon Errol, El Brendel, Shemp Howard, Roscoe Ates, Allen Jenkins, Daphne Pollard, Easy Aces, Georgie Price.



ATTEN

SINGIN

CORPS-

BERS-A

WRUBEL SONG HITS - AND FRANK BORZAGE'S M

BROS.' MILITARY MUSICAL-"FLIRTATION WALK"-W

THOUSANDS OF OTHERS-SELECTED BY THE NATION'S

N-N-SHUN! HERE COMES THE ARMY—AND AMERICA'S

SWEETHEARTS—AND THE WHOLE WEST POINT CADET

AND SPECTACULAR BOBBY CONNOLLY DANCE NUM-

ND HUNDREDS OF GIRLS—AND FOUR NEW DIXON AND

ST BRILLIANT PRODUCTION EFFECTS—IN WARNER

TH DICK POWELL, RUBY KEELER, PAT O'BRIEN—AND

KEY BOOKERS AS AMERICA'S THANKSGIVING SHOW


Ketti Gallian
who appears with Spencer Tracy
in "Marie Galante," a FOX picture

MOTION PICTURE HERALD

Vol. 117, No. 4 — October 27, 1934

WE ARE "COMMERCIAL"

WRITING in the Kansas City *Journal Post*, Mr. Lowell Lawrance, after reading a recent editorial on this page disputing the educational obligation and capacities of the amusement screen, charges that the editor *"has only the most shallow conception of what the movies represent. Apparently he is considering the screen from a purely commercial viewpoint, completely ignoring its cultural and ethical obligations."*

Mr. Lawrance's column appears immediately adjacent to a somewhat larger departmental display entitled "Walter Winchell on Broadway." That, shall we assume, is *The Journal Post's* current recognition of the "cultural and ethical obligations" of a Kansas City newspaper?

And may we recall to Mr. Lawrance that on the night of January 15, 1932, the Apollo Theatre in Kansas City opened with a message of policy on the screen saying:

> *Most people go to a motion picture theatre to exercise their emotions rather than their intellects. Because of this fact, many culturally valuable pictures can not, for economical reasons, be presented in the average theatre. ¶ The new policy of the Apollo contemplates the presentation of pictures that are informative, controversial, artistic and intellectually stimulating. ¶ We realize that we are venturing on an uncharted sea; that we may crash against the rocks of criticism or go aground on the shoals of indifference. ¶ If you are among those people who feel that the theatre should be something more than an emotional gymnasium, you will support this unique venture with your patronage.*

It is now suggested that Mr. Lawrance make inquiry as to what happened at the Apollo—in his Kansas City. He will then discover "the shoals of indifference."

And to avoid another misunderstanding, let us reiterate the contention that the sole obligation of the amusement industry, which uses the screen as its chief instrument, is to decently and adequately amuse. Other values are incidental.

△ △ △

EVEN if Mr. Upton Sinclair does dramatize himself into the office of governor of California it is entirely possible that he will not find it practical to change the social order and business structure, including the motion picture industry, immediately. We have heard campaign promises and threats before from abler statesmen. There is encouragement in the fact that, difficult as things are, Louisiana is not yet a total loss.

"BRING 'EM BACK ALIVE"

THE current "wild west" showmanship of the authorities engaged in hunting down outlaws to their death, as spectacularly exemplified by the field execution of John Dillinger and, the other day, Charles Floyd, is, we submit, not the best example for our government to set before the public—and its susceptible art, the motion picture.

We, or most of us, have been taught that the legal pursuit of criminals was for the purpose of bringing them to trial for the exercise of the due processes of law, law for which we are asked to have, and in varying degrees do have, respect. The law, let us observe, gains respect as men do, by how it behaves itself.

With an adequate supply of ammunition and enough marksmen and time it is likely no vast chore to hunt a fugitive down and terminate his career. The process, however, makes a game of it, a game of thrills for the audience assembled by the public press, and games make heroes, on both sides.

The outlaw who falls in battle is going out on his own terms, nobly by the rules of his world, fighting usually against heavy odds and numerical strength.

The result is glorification, even among decently minded persons. Observe if you will the process by which the Jameses, the Youngers and the Daltons are passing over from criminal record to the classic status of Robin Hood.

The same daring officers who are ambushing outlaws with machine guns are merely demonstrating an equal skill. A truly superior skill would bring the outlaws to the justice of the courts which have been created for the purpose of representing organized society.

The gallows and the electric chair do not make heroes.

What Justice needs just now is a staff which can "Bring 'Em Back Alive."

△ △ △

MOUTHFUL

MR. FRANCIS LEDERER stepped to the rostrum at the convention of the League of California Municipalities in Pasadena the other day and said: "In my estimation California is destined to be the cultural center of the world and will give the world the same things that Italy gave it during the Renaissance."

California has certainly made a great start.

△ △ △

The French Academy has officially approved the use of the word *scenario*. You can well fancy what a relief that is to us.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

NO ON DUAL BILLS

Almost unanimous opposition to duals, desire for a two-hour program limit were outstanding public reactions to a poll of nearly 15,000 patrons, conducted by manager James O'Toole of the Fox in San Diego. Preferences: society drama, comedy, musical comedy; Will Rogers, Clark Gable, William Powell, George Arliss; Norma Shearer, Joan Crawford, Mae West, Claudette Colbert. . . .

ACTOR-PRODUCER CODE

Flatly rejected late last week in Hollywood by the five-five committee of producers, was the proposed actor-producer code of fair practice, the meeting having been called for a showdown on the situation. To NRA division administrator Sol A. Rosenblatt will go proposals advanced by both sides for final decision. . . .

VISUAL EDUCATION

"Children retain a tremendous amount of information gained from motion pictures," last week in Boston said Abraham Krasker, visual education expert at Boston University, expressing the opinion that films will play an important part in future education. "The film is more concentrated than the printed page.". . .

CUBAN IMPROVEMENT

Increased confidence, governmental and economic stability, have resulted in vastly improved theatre business in Cuba, last week in New York said Dave Lewis, MGM exchange head in Havana. Reciprocal tariff action between the United States and Cuba has much to do with the improvement, he declared. . . .

SCREEN CLASSES

A possible request from the Connecticut state board of education to film producers would have them release old pictures for school use to present children an opportunity for study. In the coming year film study classes will be formed in many schools of the state. The mechanics, development of the motion picture will be studied. . . .

COPYRIGHT EXTENDED

An addition to the reciprocal copyright relations established between the United States and Spain in 1910, last week covered compositions for mechanical reproduction, and inferentially, musical scores on sound films. A presidential proclamation made the copyright extension effective. . . .

EXCHANGE UNION

A unique union organization has been formed in Minneapolis among exchange workers. Already having obtained the approval of the American Federation of Labor, the group has applied to the state federation of labor for a charter. . . .

CRASHING

As several hundred University of Toronto students exuberantly celebrated a football victory by crashing Shea's theatre recently, manager Jerry Shea called police, lined up the miscreants, collected all college registration cards. A letter to college authorities indicated that the cards would be returned on payment of the house admission price. The boys needed the cards, and Mr. Shea scored a devastating victory. . . .

SELLING ELECTRICITY

Interesting is the use to which industrial films have been put by the City of Los Angeles, now completing its second film acquainting the public with extensions of service of the municipal electric system. Pat Dowling and Hobart Brownell of Metropolitan Industrial Pictures, Hollywood, are the producers. Numerous theatrical, non-theatrical showings are scheduled. . . .

CRIME SESSION

At a Washington meeting called for December by Attorney General Homer S. Cummings, to consider measures of crime prevention, and its ramifications, representatives of the film industry are to be present. Various interested groups will make up the conference, which will be addressed at its opening session by President Roosevelt. . . .

In This Issue

Radio competition with theatre tightens as advertising agencies buy rights to stage plays — Page 9
Twenty suits in Tri-Ergon fight — Page 13
Newsreel rivalries flame again in race with assassination negatives — Page 23
Short subjects given individual attention in Hoblitzelle Circuit plan — Page 22
DeCasseres on the new plays — Page 32

FEATURES

Editorial — Page 7
The Camera Reports — Page 11
J. C. Jenkins—His Colyum — Page 62
The Hollywood Scene — Page 49
The Cutting Room — Page 39
Asides and Interludes — Page 31

DEPARTMENTS

What the Picture Did for Me — Page 69
Showmen's Reviews — Page 40
Managers' Round Table — Page 75
Technological — Page 53
The Release Chart — Page 83
Short Features on Broadway — Page 74
Box Office Receipts — Page 56
Classified Advertising — Page 88

SAFETY FILMED

For its salutary effect in promotion of greater safety in motoring, and in cooperation with the New York police department, Magistrate William A. Farrell, last week in traffic court, required offenders present to see "Saving Seconds," a talking film produced by Castle Films for Aetna Casualty and Surety Company. Picturing graphically the folly of saving seconds, the film is being used by the police in training work, and in general public education. . . .

HARMFUL EXPORTS

"Public esteem is far too serious a thing to sacrifice to box office profits," last week in a Kansas City address declared United States minister to Denmark Ruth Bryan Owen, charging that American films exported create a false impression of the United States abroad. Her job is thus made more difficult, she said, preferring to see exported depictions of the better side of Main Street. . . .

TAX SCOTCHED

Swift action by the Theatre Owners' Protective Association of Texas appears to have effectively sidetracked a proposal to tax theatres 10 per cent to raise a 1936 centennial fund. The compromise: dropping the tax plan in return for trailer support of the centennial drive by theatres. . . .

THE GARBO DENIAL

No intention has Greta Garbo of retiring, nor will she return to her home in Sweden, nor has she recently undergone a major operation, news dispatches last week quoted the MGM Coast studio as emphatically declaring. The denial had its origin in a Stockholm report she would return there "to recover from a recent operation made necessary by over-exertion." The Garbo silence has long been her strongest publicity asset. . . .

OHIO SALES TAX

Drafted for submission to the Ohio legislature next month is a new general sales tax with a top of three per cent applicable to sales of $1 and over. Although no specific provision is made for repeal of the 10 per cent admission tax, it is felt admissions may be listed as sales, thus eliminating the nuisance levy. The bill is expected to pass, the Cleveland Exhibitors' Association supporting it. . . .

SCREEN RE-DEBUT

Back to the screen, after an absence of seven years, has gone the once highly popular Lou Tellegen, on the stage for many years, a major figure in the silent film's star roster. In Columbia's forthcoming "Call to Arms" he will have a part in his first talking picture. . . .

BROADCASTERS TIGHTEN COMPETITION WITH FILM

Advertising Agencies Buying Up Radio Rights to Stage Dramas and Musicals; More Film Stars on Programs

The radio broadcasting industry is setting in motion machinery which threatens to make the radio an even more powerful competitor to the motion picture theatre than ever before. Latest developments pointing to stiffer competition are these:

1. Advertising agencies are "buying up" radio rights to legitimate dramas and musicals with the intention of making these radio media popular with established film and stage stars.

2. Increased use of motion picture star names on regular programs, despite exhibitor opposition.

3. Inauguration of the American Broadcasting System, comprising 21 stations, with indications that, as part of its plans for "different" type programs, motion picture players would be utilized extensively.

Radio advertising agencies, in a move calculated not only to provide themselves with sufficient material for dramatic and musical radio presentations, are busily acquiring radio rights to legitimate dramas and musical plays, in some instances buying up the entire libraries of producers. These plays and dramas will be remodeled for radio usage as vehicles for well known screen and stage artists.

Thompson Agency Leads Move

While the popularity of dramatic and musical programs on the air has been generally waning the consensus of radio executive opinion is that star names and more careful attention to radio production details will do much to increase their popularity. In its effect—the new policy is at the expense of the motion picture theatre.

The leader in this movement is the J. Walter Thompson agency, probably the largest radio advertising agency, which already has negotiated an option on all Golden plays. It is understood the Thompson arrangement calls for a different dramatic revival each week for two programs, one of which is sponsoring Mary Pickford. In addition there are to be excerpts from musical comedies on the Paul Whiteman program Thursday nights.

62 Programs Using Players

Other radio advertisers are making preliminary contacts with such legitimate producers as A. H. Woods, Sam H. Harris, Arch Selwyn and the estate of Henry W. Savage for the revival of old stage hits.

A survey of one week's network radio programs this week indicated there are more film "names" appearing regularly on the air than there were at any time last year.

Sixty-two programs employing the talents of film personalities appeared in the guides for the week starting October 21. Many of this number represent daily programs, but more than 75 per cent are on the air once to three times weekly. Among the numerous "names" of the motion picture in these 62 separate program periods are Mary Pickford and Eddie Cantor.

On Friday night are 12 different programs on which film personalities figure, among them Tom Mix, Frank Buck, Irene Rich, Grace Hayes, Edmund Lowe, Dick Powell.

On Sunday, October 21, film "names" broadcasting included Helen Hayes, Eddie Cantor, Irvin S. Cobb, Buddy Rogers and Will Rogers.

Of special importance to the exhibitor's box office receipts is the fact that throughout the week the majority of such broadcasts occur after 2 p.m., continuing all the way up to midnight—hours when the motion picture theatre expects its biggest business.

An example of the effect exhibitor opposition to this competition may achieve is seen in recent efforts of theatre owners in Cleveland, where a proposed broadcasting of 20 leading film stars free to the public on a tieup with a large department store was cancelled.

When it was announced that the Higbee Company, one of the largest department stores in the middlewest, was sponsoring a two-week program over station WHK with free admission to the public—the broadcast to take place in a 15,000-seat auditorium—Cleveland exhibitors called on Mayor Harry L. Davis to protest it as unfair competition, whereupon the city council passed a resolution prohibiting the showing of competitive entertainment at the Public Auditorium, which is city owned and operated.

On the Coast Charles Skouras ordered elimination of the Fox West Coast radio department, after it was decided the circuit could get along better without it, in addition to saving the company about $500 weekly.

In Hollywood, where the question of whether radio appearances hurt or build up the star, and the pictures in which he appears, has become a subject of much bitter controversy between production executives and players, the situation is apparently still in the favor of the broadcasters. At Paramount alone, seven contract players and stars are appearing on regular programs. These include Bing Crosby, Lanny Ross, Charles Ruggles, Mary Boland, George Burns and Gracie Allen, and Jessica Dragonette.

More and more players are said to be demanding contract clauses permitting them to broadcast, and more producers appear to be granting this permission. Metro-Goldwyn-Mayer is reported to be the only producer definitely barring broadcasts by its contract personnel, the company maintaining that such activity interferes with production schedules, resulting in a loss of time and money. Exceptions have been made by MGM, however, in the cases of many of its stars, notably Jimmie Durante.

Exploit Players and Pictures

RKO Radio and Warner maintain their own studios, both utilizing the broadcast facilities to exploit both their players and their pictures. In the case of the studio on the Radio lot, the majority of sponsored broadcasts emanating from Hollywood originate there.

One of the most extensive national radio tieups ever effected by a motion picture company is that involving Warner Bros. and the program known as "Sally of the Talkies." The program is sponsored by Pebeco toothpaste — the sponsors of Amos 'n' Andy — and will be heard every Sunday from 3:00 to 3:30 p.m. (E.S.T.) over the NBC basic red network and the south central supplementary groups.

Many of Universal's players have taken part in programs. Fox permits Will Rogers to speak regularly on Sunday nights and others of its contract players have broadcast occasionally.

21 Stations in New Network

In New York, announcement of the official daily operation of the American Broadcasting System network was made last week. There are 21 stations in the group, covering the eastern section and as far west as St. Louis. The New York outlet and key station will be WMCA, operated by Federal Broadcasting Corporation, of which George B. Storer is president.

It is the new network's plan to present definitely diversified programs without duplication of the programs of other networks. Spokesmen, in the absence of Mr. Storer from New York, indicated that as the network becomes more firmly intrenched both in advertising and in audience, utilization

(Continued on page 24, column 3)

15 ON DOZEN RADIO SHOWS IN ONE NIGHT

Twelve different programs featuring more than 15 motion picture personalities are to be broadcast Friday night over the two large networks—NBC and CBS. Among those in the various broadcasts are Tom Mix, Irene Rich, Frank Buck, Edmund Lowe, Dick Powell and Grace Hayes. Each of these programs was to be sent out on the air after 6 p.m.

American Broadcasting System of 21 Stations Plans to Use Screen Players Extensively in "Different" Programs

SAVES LIVES, LOSES JOB

Herford Tynes Cowling Sacrifices Position at Washington to Cause of Safety of Others and to Film

The Washington *Times* of October 9, in an article by John Snure, Jr., records:

"A disaster comparable to the Cleveland Hospital Clinic fire of a few years ago seems to have been averted at the Interior Department.

"But, apparently, it cost an employee his job.

"Since 1909, when the department first took motion pictures of various reclamation, geological and educational projects, as well as views of Indian reservations, it has saved the film.

More Than Ton of Film

"When the department moved into its present quarters, this film was stored in a sixth-floor vault, just below the cafeteria. There was more than a ton of film.

"The films were highly explosive and inflammable, as they have the same composition as dynamite and gunpowder and, when ignited, emit a deadly gas.

"Film of this type caused the Cleveland Clinic fire in which scores lost their lives.

"Recently the film began to deteriorate from age. Nitric oxide odors became apparent and the door to the vault was opened to permit the fumes to escape. They escaped into a corridor which hundreds of clerks used.

"Had a match been struck or a cigarette thrown, there would have been an explosion that probably would have wrecked the building and cost many lives.

"An employee noticed the hazard and commented to his superior. Nothing was done. The employe then wrote a memorandum to Ebert K. Burlew, executive officer of the department and right-hand man of Secretary Harold L. Ickes.

Vault Available, Film Destroyed

"Burlew ordered 'something done.'

"First, the employee was reprimanded severely for going over the head of his direct superior. He received three memorandums advising him that he should follow that procedure. He resigned in disgust.

"Secondly, large quantities of the film were hauled out and destroyed.

"Much of the lost material can never be regained.

"It was invaluable and included the film of Theodore Roosevelt watching the 'snake dance' of the Hopi Indians, the only time that ceremony was filmed. Other records of North American Indians, equally important, were destroyed.

"Had Secretary Ickes or Mr. Burlew inquired into the matter they might have learned that there are film vaults, built especially for such purposes, in the new Archives Building."

—

MOTION PICTURE HERALD finds that the employee who sacrificed his position to the cause of both the public safety and the motion picture, is Mr. Herford Tynes Cowling, a fellow of the Society of Motion Picture Engineers, a cameraman and film technician of long experience and marked attainment, recognized, we may record in passing, by long employment by the Eastman Kodak Company on its own production, and withal an expert to whom any government official might listen with respect to film. The HERALD is informed that approximately two hundred thousand feet of old nitrate film, much of it on exposed reels without cans, was stored, with hundreds of unsuspecting PWA workers about. —TERRY RAMSAYE

Normanly Predicts Sharp Film Upturn

A sharp upturn in the film business about the first of the year was predicted last week by James P. Normanly, assistant to Dr. A. H. Giannini, in Chicago en route to the American Bankers' Association convention in Washington, where he is representing the Bank of Italy. He assigned as reasons for his prediction better production and the favorable reactions from the Paramount and Fox West Coast organizations.

Mr. Normanly anticipates a large amount of theatre reconditioning and replacements will follow reorganization of the two companies, the replacement having been neglected because circuit operators were hesitant during receivership. Industry conditions are generally favorable, he declared, because improved grosses reflect production of better pictures. To the Legion of Decency campaign he attributed the impetus toward improved production quality.

The federal housing program should stimulate conditions generally, in his opinion.

WARNER THEATRES TO DESIGNATE FILMS

All Warner neighborhood theatres in Philadelphia will henceforth carry an identification as to their suitability for family or adult audiences, H. M. Warner, president, declared in Philadelphia this week. Newspaper ads will carry the designation "F" for family attractions and "A" for adult films. Mr. Warner, explaining the move, said: "We have found that parents are not as well informed on motion pictures as we are, and for this reason we intend to guide them in their selection of screen entertainment for themselves and their families." He expressed the hope that exhibitors over the country would adopt a similar policy.

Johnston Attacks Code Assessments

The new schedules under which all members of the industry will contribute to support of the Code Authority will become effective October 30 unless "substantial" objections are raised before that date, it was announced this week by Deputy Administrator William P. Farnsworth of the NRA.

W. Ray Johnston, president of Monogram and a member of the Code Authority declared that he was certain a protest on the assessment schedules, published last week in the Herald, would be filed by every independent producer and distributor.

"When the original figures were announced in July," said Mr. Johnston, "numerous protests, I understand, came in from independent producers and distributors and the smaller major producers and it was announced the figures would be thrown out. The result now seems to be that some of those protesting are to get an assessment several times higher than the original figure.

"A second assessment was prepared which was even more unfair than the first and this, I am told, was thrown out by the Government.

"As I understand it, people in the higher bracket doing business of $1,750,000 to $25,000,000 are to be assessed on a basic rate of .09 per cent to .19 per cent, while the little fellows doing from $10,000 to $875,000 are to be assessed on a basic rate of from .23 per cent to 1.20 per cent.

"I cannot believe the Government will allow any such assessment basis to be put over on the little fellow. I have contended from the beginning that there is only one equitable basis of assessment and that would be on the following basis:

" 'Assessment of distributors shall be based on the pro-rata percentage that each distributor's gross income from film rentals for the year 1933 bears to the total sum of $180,000, which is to be paid by the distributor members for their share of Code Authority costs.' "

Other code developments were:

The Detroit board ordered all local exchanges to cease selling any type of non-theatrical account.

The Detroit clearance schedule was attacked by MGM and Warner as not in line with principles laid down by the Code Authority.

The New Haven clearance and zoning schedule was forwarded to the Code Authority for approval.

Byrne Dismissed from Censor Board in Ontario

As a direct result of the considerable changes taking place in the government of Ontario, Canada, E. J. Byrne, veteran provincial censor, has been dismissed. Mr. Byrne follows Major J. C. Boylen, chairman of the censor board for 11 years, who recently was "permitted to resign."

Under the economy regime of the new Liberal government, expenses of the censor have been cut 60 per cent, according to the announcement of Premier Mitchell Hepburn. However, no action has been taken to cut the cost of censorship to distributors.

THE CAMERA REPORTS



LONDON GREETINGS. Lupe Velez and Johnny Weismuller (Mr. and Mrs. W. to their friends) among the autograph hunters of the British capital as they arrive at Paddington station. The MGM players are vacationing in Europe.



SELF-PORTRAITS. Looking into the dressing-room mirror of — and at — Peggy Fears and "Pat" Paterson as they pictured themselves on location for "Lottery Lover," Fox comedy of Paris in which they are associated.





NOW PRODUCER. Vincente Minnelli, who has created "Coast to Coast" for the Music Hall stage. He has been art director for this Radio City house.

HALLOWE'EN. (Left) October 31st on your calendar — here, certain traditional symbols, plus Muriel Schey, seasonally-minded Educational comedienne.

AGAIN SIGNED. (Right) Billie Seward, who has been given a new long-term contract by Columbia. She made her screen debut under the Columbia banner a year ago.





ON INITIAL FILM. Principle figures in the first picture of Toeplitz Productions, "The Dictator," being made by Ludovici Toeplitz de Grand Ry (second from left) at Associated Talking Pictures studio in London. Others shown are Clive Brook, Al Santell and Madeleine Carroll.

IN EAST. (Below) Ginger Rogers, RKO Radio star, arriving in New York following completion of "Romance in Manhattan."

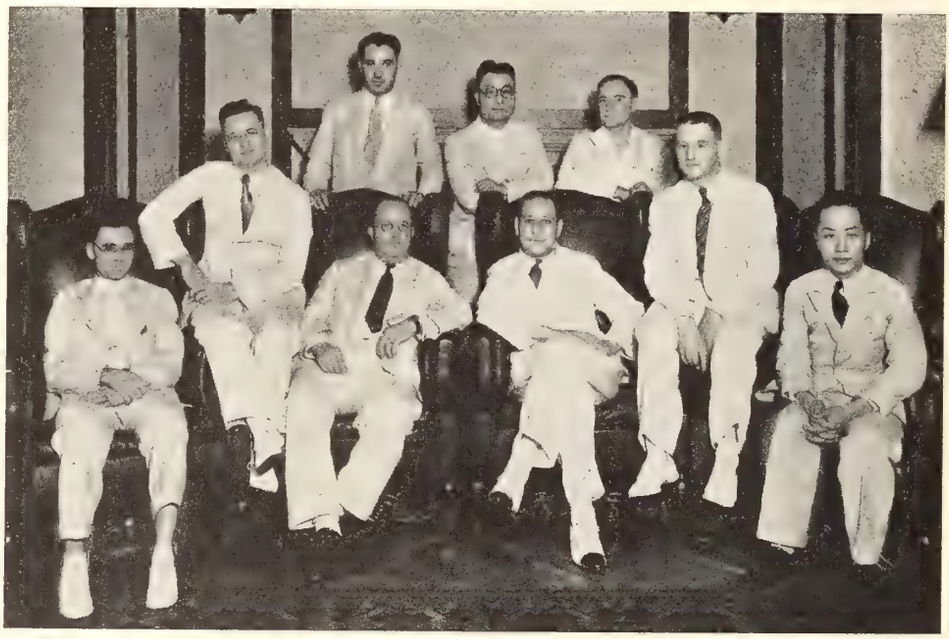


WINNERS. Anne Johnston, and Anne Kasper, Connecticut, entrained for Hollywood to appear in Monogram's "Women Must Dress," as Agfa-Monogram contest victors.



TITLED DANSEUSE. The Contessa Mireille de Martelly—as Warner Brothers puts it—who is one of Busby Berkeley's ladies of the ensemble in "Gold Diggers of 1935." She is of noble French lineage, 'tis said.





CHINA FILM BOARD OF TRADE. Members of association formed last summer to represent American film distributors in China, pictured at a recent meeting in Shanghai. Practically all major companies are represented on the board.

Seated: D. H. Utter, general manager of Peacock Motion Picture Company, distributing RKO Radio pictures; R. Binns, general manager of First National (China); B. Griffiths, general manager of Fox Films Federation; J. Krisel, president of the board and head of General Film Exchange, distributing United Artists product; N. Westwood general manager of Universal Pictures Corporation (China), and vice president of the board; Y. Kao, sales manager, Paramount Films of China. Standing: S. B. Dunlap, general manager of MGM in China; P. S. Chung, general manager of Columbia Films of China; J. P. Koehler, sales manager of Peacock and secretary-treasurer of the board

20 SUITS FILED BY WILLIAM FOX FOR SHOWDOWN IN PATENTS TILT

The Trade Believes Favorable Settlement Would Call Off Actions, but Definite Terms Have Not Been Exchanged

Filing of 20 suits in the federal courts against as many motion picture producing, distributing, circuit and laboratory corporations this week gave William Fox opportunity aplenty to settle down to await the unwinding of the long processes of the law in order to ascertain the true position of his claims against the industry for alleged infringement of his Tri-Ergon "flywheel" and "double printing" patents.

The general impression is, however, that a favorable settlement would cause Mr. Fox to call off his lawyers at almost any time—not that the controversy has yet reached the stage of exchanging definite terms.

Dockets Flooded with Suits

Proceeding to press the issue in the courts without further delay, Mr. Fox's American Tri-Ergon Corporation flooded the federal dockets during the week with actions against seven motion picture laboratories, six independent producer-distributors and nearly all of the large corporations which had not been named previously.

Meanwhile there were rumblings of more meetings between the principals of both plaintiff and defendant groups, but no one has yet been able to say what course the argument might take from this point on. It appears, however, that the industry was preparing to divest the involved laboratory and sound mechanism of the alleged infringements, and, in the event that Mr. Fox and the industry do not get together for the future use of his patents, the sole issue would then revolve around Mr. Fox's royalty claims for past usage—if the courts sustain him on the claims in the actions.

Suits now pending in the courts as a result of Mr. Fox's legal activities of the past week involve the following:

AmerAnglo Corporation, Willian F. Barrett, president; importer and exporter of motion pictures, independent distributor; suit filed in United States district court, southern district of New York, October 18, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Cinelab Laboratories, Inc., motion picture developing and printing laboratory; suit filed in United States district court, southern district of New York, October 23, involving the double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Columbia Pictures Corporation, Harry Cohn, president; producer and distributor; suit filed in United States district court, southern district of New York, October 17, involving double printing patent, plaintiff's attorneys of record, Ward, Crosby and Neal, New York.

Consolidated Film Industries, Inc., Herbert J. Yates, president; motion picture developing and printing laboratory; suit filed in United States district court, southern district of New York, October 17, involving double printing patent; plaintiff's attorneys o frecord, Ward, Crosby and Neal.

Du-Art Film Laboratories, Inc., motion picture developing and printing laboratory; suit filed in United States district court, southern district of New York, October 23, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Filmlab, Inc., J. H. Bursch, president; motion picture developing and printing laboratory; suit filed in United States district court, southern district of New York, October 23, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

First Division Pictures, Inc., Harry Thomas, president; independent distributor; suit filed in United States district court, southern district of New York, October 17, involving double printing patent; plaintiff's attorneys of record, Ward, Crosby and Neal, New York.

H. E. R. Laboratories, Inc., Stephen H. Eller, president; motion picture developing and printing laboratory; suit filed in United States district court, southern district of New York, October 23, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Loew's, Inc., Nicholas M. Schenck, president; theatre circuit and parent company of MGM producing and distributing companies; suit filed in United States district court, district of Delaware, at Wilmington, October 23, involving flywheel patent.

Malcolm Laboratories Corporation, motion picture developing and printing laboratory; suit filed in United States district court, southern district of New York, October 23, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Metro-Goldwyn-Mayer Distributing Corporation, Nicholas M. Schenck, president; distributing subsidiary of Loew's Inc.; suit filed in United States district court, southern district of New York, October 17, involving double printing patent; plaintiff's attorneys of record, Ward, Crosby and Neal, New York.

Metro-Goldwyn-Mayer Corporation, Nicholas M. Schenck, president; producing subsidiary of Loew's, Inc.; suit filed in United States district court, southern district of New York, October 17, involving double printing patent; plaintiff's attorneys of record, Ward, Crosby and Neal.

Metro-Goldwyn Pictures Corporation, Nicholas M. Schenck, president; subsidiary of Loew's, Inc.; suit filed in United States district court, district of Delaware, at Wilmington, October 23, involving flywheel patent.

Monogram Pictures Corporation, W. Ray Johnston, president; independent producer and distributor; suit filed in United States district court, southern district of New York, October 18, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Producers' Laboratories, Inc., motion picture developing and printing laboratory; suit filed in United States district court, southern district of New York, October 23, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon.

Reliance Picture Corporation, Harry Goetz, president; Edward Small, vice-president; independent producer, distributing through United Artists; suit filed in United States district court, southern district of New York, October 18, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Talking Picture Epics, Inc., independent producer and distributor (believed to be inactive); suit filed in United States district court, southern district of New York, October 18, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Twentieth Century Pictures, Inc., Joseph Schenck, president, Darryl Zanuck, vice-president; independent producer, distributing through United Artists; suit filed in United States district court, October 18, involving double printing patent; plaintiff's attorney of record, Kenyon and Kenyon, New York.

Universal Pictures Corporation, Carl Laemmle, president; producer and distributor; suit filed in United States district court, southern district of New York, October 17, involving double printing patent; plaintiff's attorneys of record, Ward, Crosby and Neal, New York.

Warner Brothers Pictures, Inc., Harry M. Warner, president; theatre circuit and producer and distributor; suit filed in United States district court, district of Delaware, at Wilmington, October 23, involving flywheel patent.

All the suits are similar in that they charge the individual defendants with infringement and ask that they be temporarily enjoined, pending the final outcome of the trial, from continuing the alleged infringements, and the defendants be ordered by the court to account for and pay to the plaintiff any profits that the defendant companies have received through the alleged infringements.

All actions are the outgrowth of the recent refusal of the United States supreme court to review decisions made by lower courts in litigation regarding alleged infringement of the patents by Paramount and by Wilmer and Vincent.

Industry Appears To Be Preparing to Divest Mechanism of Factors Allegedly Infringed; Secret Device Tried Out

Individual Trials Likely

All suits against the 20 new defendants will probably be tried individually. A decision in one case will not affect another.

Electrical Research Products, Inc., sound equipment distributing subsidiary of Western Electric, and the Radio Corporation of America will defend their respective sound licensees.

Both Erpi and RCA were named defendants in similar suits, charging infringement of the flywheel patent, filed in the United States district court at Wilmington, in mid-November, 1931, by Fox-Tri-Ergon. In another suit, filed at the same time, Radio-Keith-Orpheum Corporation was named defendant in an action involving the double printing process. All three suits are still pending and may be brought to trial almost any time.

Paramount Publix Corporation was unsuccessful in defending the action taken by Fox against it last year. This suit involved the double printing patent. Likewise unsuccessful were Wilmer and Vincent and Altoona Publix Theatres, which were defeated in a fight started

(Continued on following page)

20 SUITS FILED BY FOX

(*Continued from preceding page*)

by Mr. Fox in Pennsylvania court over the fly-wheel patent.

Fox Film Corporation and United Artists Corporation are the only two large corporations which have not been served in the litigation. The reason in the case of Fox Film is attributable to a suit pending in Nassau county, New York, through which Fox Film seeks to obtain the return of the patents from Mr. Fox, who purchased them while still president of Fox Film.

Many Independents Not Served

United Artists may not be served because it is basically a distributing company, handling product made by its corporate partners and by other independents.

In the independent field, the following companies have not been served: Chesterfield, Goldsmith, Invincible, Liberty, Majestic, Mascot, Mayfair, Pinnacle, Principal and Showman's Pictures.

Independent short subject producing companies which have not been served include: Celebrity, Educational and Master Art.

The bills of complaint filed this week set forth that the patents were granted to Hans Vogt, Joseph Massolle and Josef Engl, the inventors, all of Germany. They assigned their patents to the Tri-Ergon Aktien-Gesellschaft, in 1924, which in turn assigned the patents to the Tri-Ergon Musik A. G., and also to Mr. Fox, in 1928. Mr. Fox, it is understood, owns about 90 per cent of the American Tri-Ergon, which he formed to exploit commercially the inventions of the Germans.

There have been reports that the parent Swiss Tri-Ergon was dissatisfied with the lack of commercial exploitation accorded the patents by Mr. Fox and that it might move in court to retrieve the patents.

Swiss Tri-Ergon Incorporates

Of possible significance in this connection was the filing of incorporation papers this week in Delaware by Swiss Tri-Ergon Corporation, whose charter gave the wide interpretation of its business as dealing in "motion picture films, motion picture projecting machines" and the like. Milton Diamond, attorney in this country for Swiss Tri-Ergon interests, was listed as one of the incorporators.

Mr. Diamond explained this week that this new firm represents the 10 per cent of the Tri-Ergon patent rights in America which Mr. Fox does not own. This 10 per cent of the stockholders of American Tri-Ergon has, thereby, formed its own corporation as Swiss Tri-Ergon.

When asked specifically if the purpose of the new company was to file suit against Mr. Fox for having failed to exploit commercially the patents during the six years he has controlled them, Mr. Diamond said: "That may very well be."

New Device Tried Out

There is no doubt in the minds of Electrical Research that Western Electric immediately can substitute a device for the flywheel in its reproducing equipment which in no way will infringe the Tri-Ergon patents. However, no attempt at such a move is to be made pending a court decision on the fly-wheel patent as it specifically involves Erpi.

The company's engineers, it was unofficially revealed this week, have been working secretly on a device which, they say, is non-infringing. Last week Erpi is said to have commenced a tryout of the device in several New Jersey theatres, installing new projector heads which do not employ the fly-wheel process controlled by Mr. Fox. At the Carlton theatre in Red Bank, N. J., the new equipment was installed for a complete showing and the results were reported to have been "pre-eminently satisfactory."

Although the technical aspects of the newly developed projector device have not been made known to the industry, Bell Laboratory engineers are said to be convinced they can convert present Western Electric apparatus in theatres into infringement-proof equipment by effecting only the slightest minor modifications, without inconvenience to the exhibitor.

Insofar as the recording or double printing patents held by American Tri-Ergon are concerned, Erpi feels that its vertical cut disc—or "hill and dale"—method of recording is a valid and ready substitute for the Tri-Ergon double printing patent. This was indicated in an announcement emanating from the company's headquarters in New York describing the new vertical cut disc recording.

Erpi's statement said that several major producers already have evinced interest in the process and have indicated they are "seriously considering its use for all or part of their talking picture" production.

Claim Superior Quality

In announcing the "hill and dale" development, H. G. Knox, Erpi vice-president in charge of engineering, makes a flat claim of its superior quality over ordinary film recording, in the present status of the film process, at the same time suggesting that it may prove more economical than primary recording on film.

Unofficial industry opinion this week in New York held that the Erpi statement is a definite indication of the procedure of the electric in its counter-attack in the Tri-Ergon offiensive.

Mr. Knox's statement considers "hill and dale" as another instance of a scientific development finding great usefulness in a field other than that for which it had been specifically intended.

The songs of Columbia's "One Night of Love," Mr. Knox said, were recorded by the Western Electric vertical cut disc method and subsequently re-recorded from disc to film. Sometimes referred to as the "hill and dale" method, Mr. Knox explained that vertical cut recording was developed by the Bell Laboratories for the definite purpose of recording and reproducing of high quality for all disc purposes. It was expected at first that the field probably would be limited to phonograph records and electrical transcription for broadcasting.

"Columbia's experience with 'One Night of Love' has definitely demonstrated the usefulness of the vertical cut recording for talking pictures," Mr. Knox explained. "It not only affords an opportunity to record and reproduce the full, volume range with superior quality, but also may prove a more economical method than recording on film throughout. Paramount is using vertical cut recording in 'Enter Madame' and the inquiries we are receiving from other producers indicate that they are seriously considering the advantages of this scientific development as a better and cheaper process for all or part of their talking pictures."

United Artists Forms Two Sales Divisions

Al Lichtman, vice-president in charge of United Artists sales, has divided the country's territory into two sales divisions and appointed Harry Gold and Paul Lazarus sales managers of the eastern and western divisions, respectively.

Railroads Screen-wise

The railroads, awakening at last to that novel new invention, the motor car, have abruptly become publicity conscious, screen-wise.

This week the still big and once great Union Pacific, with a program of riding motion picture fame, more anticipated than realized, shot a six-car-streamlined-combustion - motored - aluminum - alloy - caterpillar from Los Angeles to New York.

Meanwhile in Hollywood the RKO studio cutting room was reaching the final assembly of a picture entitled "The Silver Streak," a drama built around the speed performances of the Chicago, Burlington & Quincy's new capsule train, now renamed "Silver Streak," nee "The Zephyr," due for release about November 1.

"The Silver Streak," after eastern key city demonstrations and considerable newsreel attentions, has been spending the autumn on the RKO ranch, where the picture has been in the making under the administrative attentions of Glendon Allvine, one time New York publicity man, now a production executive for RKO, who is credited with the notion for the picture.

Burlington attaches, including a vice-president, have been much aboard "The Silver Streak," during its term of picture servitude, and there has been a deal of press parties aboard and about. The train is the hero of the piece.

The Union Pacific's train was scheduled to arrive in New York Thursday with Anita Louise and Henry Hull aboard as Hollywood "names."

Grimm Joins RKO As Ad Manager

Ben H. Grimm, advertising manager of Universal, will join the staff of RKO Radio Pictures as advertising and publicity manager in the post recently vacated by Robert F. Fisk. Announcement was made this week by S. Barret McCormick that Mr. Grimm will begin his new duties the first of November. Leonard Hall, formerly of Photoplay, has joined the RKO publicity staff.

Mr. Grimm has been in the advertising and newspaper business the greater part of his career, after his early newspaper training culminated in four years on the New York *Evening Journal* as assistant city editor. Following this he handled west coast publicity for Metro, became associate editor and advertising manager of the former *Moving Picture World*, advertising manager of Selznick Pictures, advertising manager of Associated Exhibitors, assistant advertising manager of Universal, in charge of Columbia advertising, then back to Universal.

Acrobat Killed at Roxy

Arline Phillips, of the aerial acrobatic team of the "Two Phillips," was killed last week in a fall from a tight wire to the stage of the Roxy theatre in New York.

CAPRA

is coming!

FULTON OURSLER, Editor in Chief of LIBERTY Magazine, in a recent telegram to MR. CAPRA said in part:

> *"It is a good thing to honor outstanding merit and distinction in any art and these qualities are yours in the art of dramatic pictures. May you live long and flourish like the green bay tree to give the public more of the FRANK CAPRA type of pictures."*

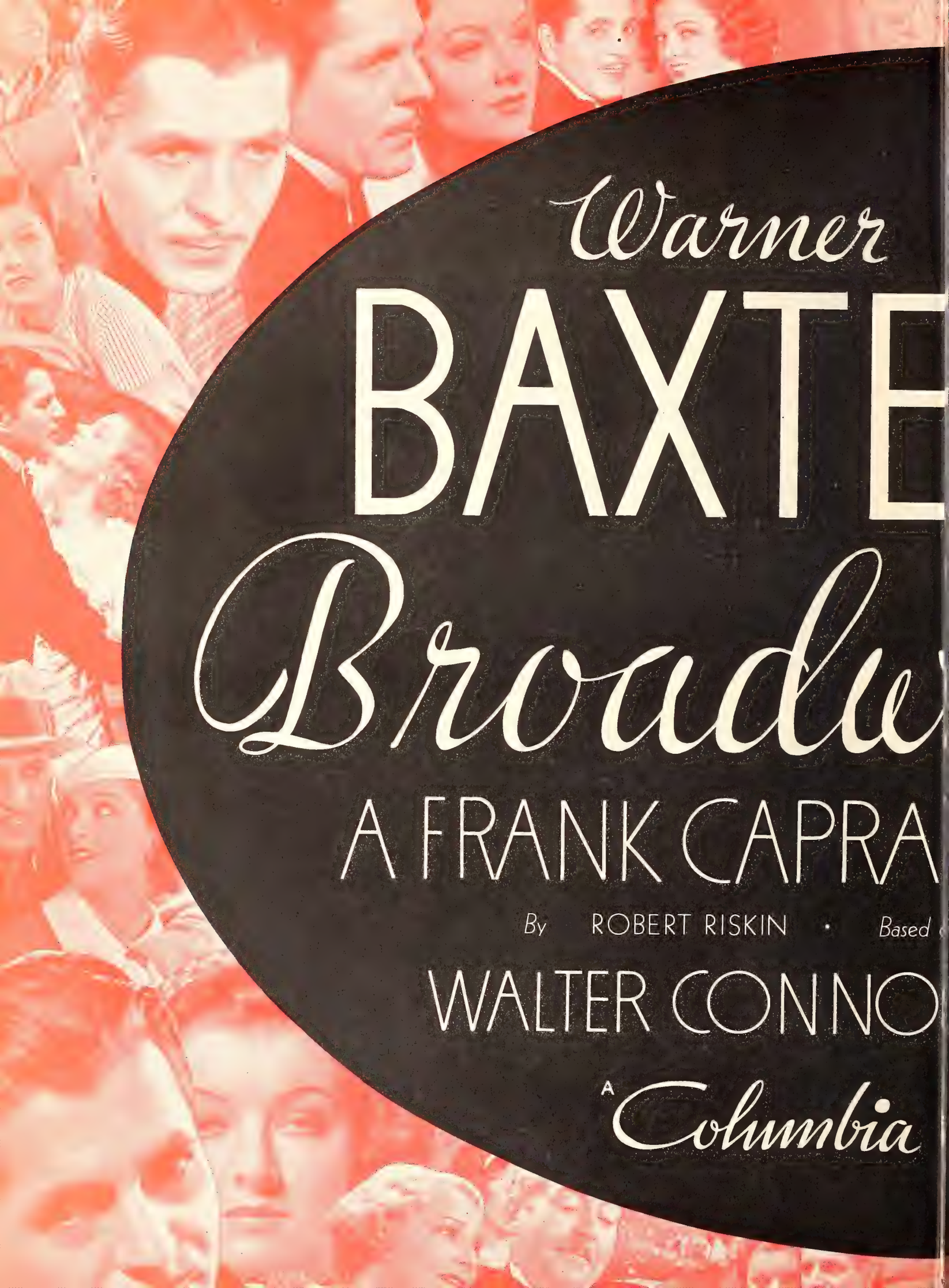
The sentiment expressed by Mr. Oursler is the sentiment of the public at large.

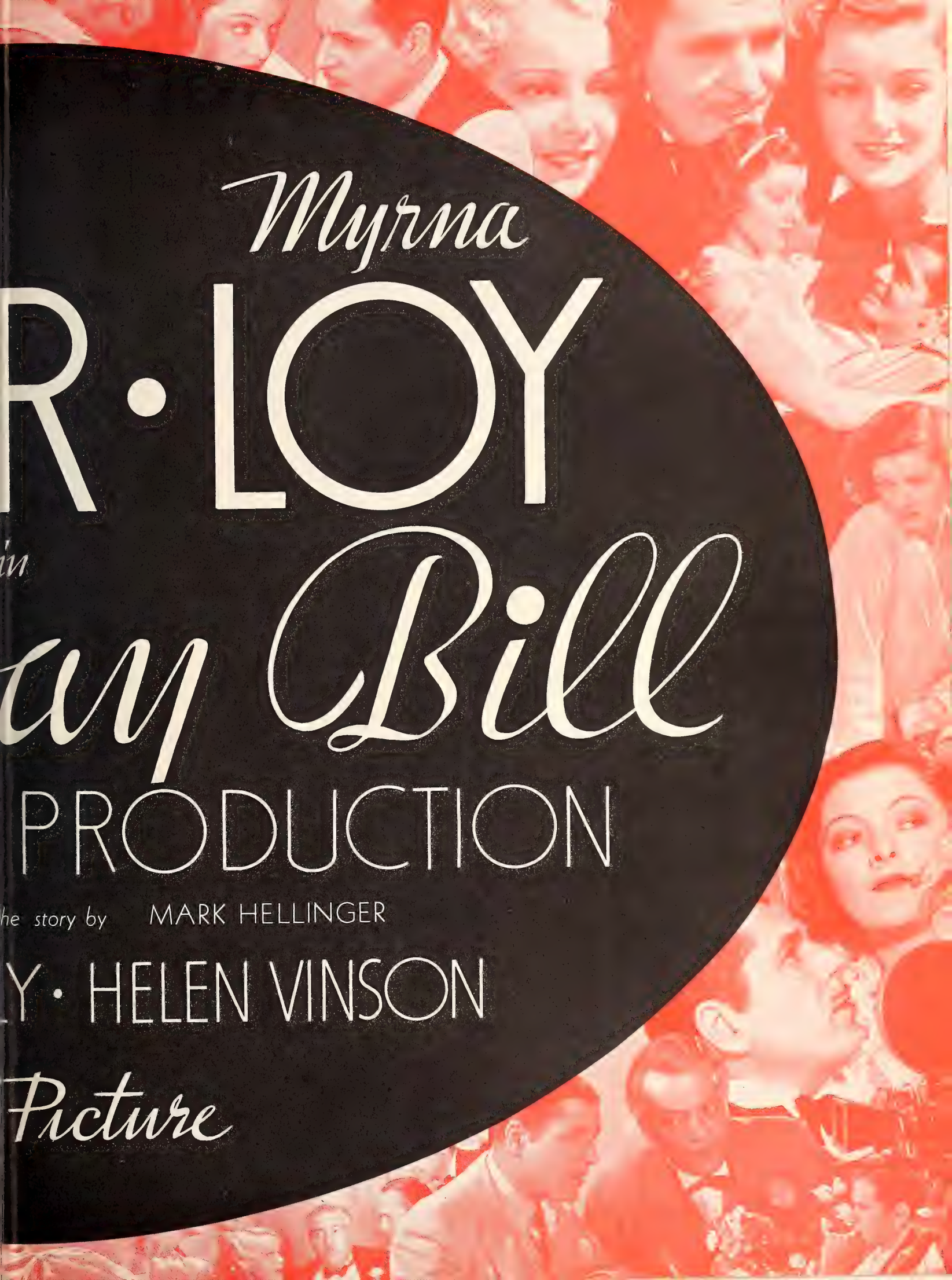
The genius of FRANK CAPRA crystallized in any particular motion picture makes that picture a notable event in any year.

His next effort is upon us.

(TURN THIS PAGE)

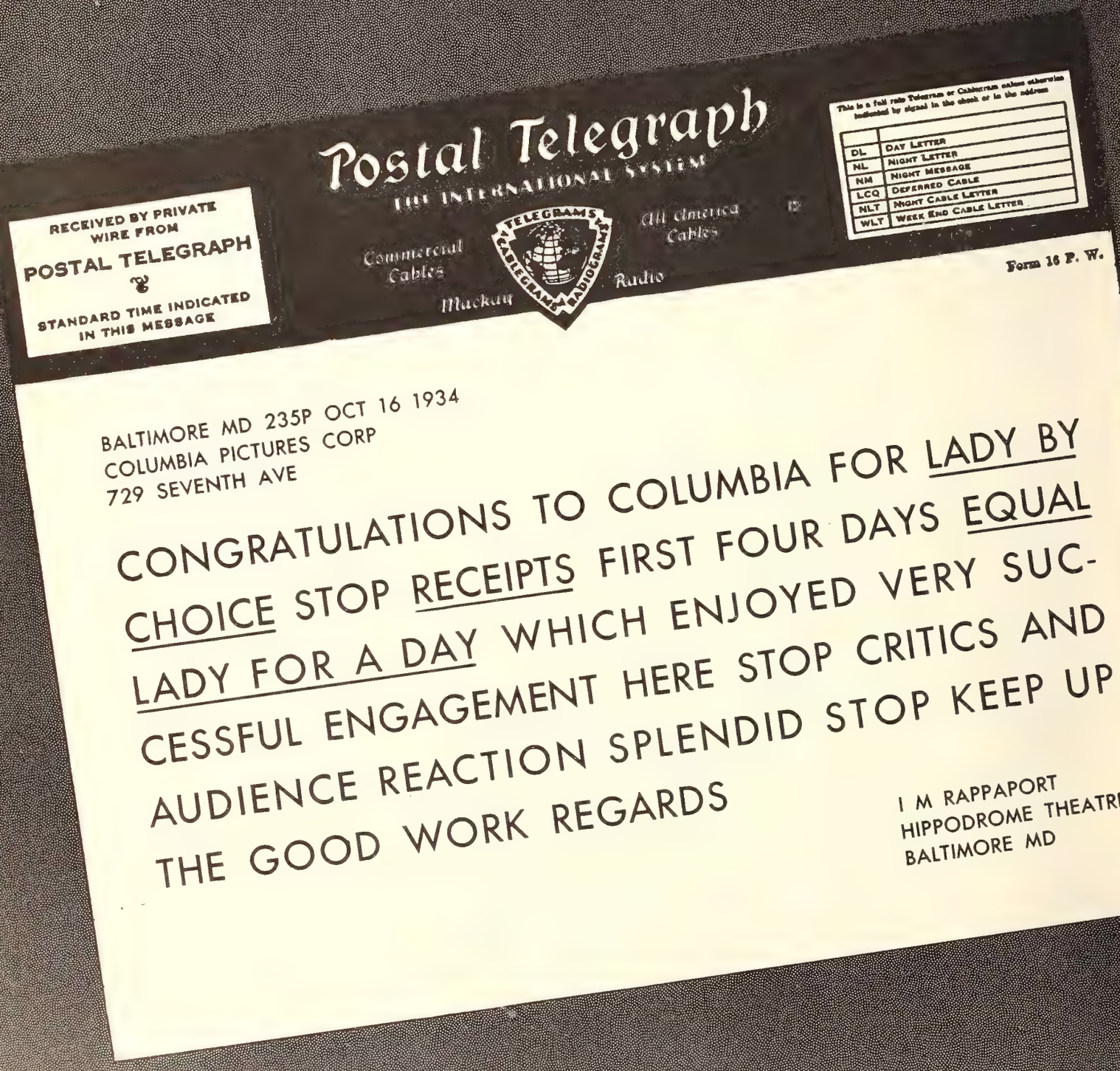
A COLUMBIA PICTURE


Warner
BAXTE
Broadw
A FRANK CAPRA
By ROBERT RISKIN · Based
WALTER CONNO
A Columbia


Myrna
R·LOY
in
ay Bill
PRODUCTION
he story by MARK HELLINGER
LY · HELEN VINSON
Picture

AN EXHIBITOR'S ANGLE!

ON A NEW PICTURE
WORLD PREMIERE
LAST



Postal Telegraph
THE INTERNATIONAL SYSTEM
Commercial Cables
TELEGRAMS CABLEGRAMS RADIOGRAMS
All America Cables
Mackay Radio
Form 16 P. W.

This is a full rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address

DL	Day Letter
NL	Night Letter
NM	Night Message
LCQ	Deferred Cable
NLT	Night Cable Letter
WLT	Week End Cable Letter

RECEIVED BY PRIVATE WIRE FROM
POSTAL TELEGRAPH
STANDARD TIME INDICATED IN THIS MESSAGE

BALTIMORE MD 235P OCT 16 1934
COLUMBIA PICTURES CORP
729 SEVENTH AVE

CONGRATULATIONS TO COLUMBIA FOR LADY BY CHOICE STOP RECEIPTS FIRST FOUR DAYS EQUAL LADY FOR A DAY WHICH ENJOYED VERY SUCCESSFUL ENGAGEMENT HERE STOP CRITICS AND AUDIENCE REACTION SPLENDID STOP KEEP UP THE GOOD WORK REGARDS

I M RAPPAPORT
HIPPODROME THEATRE
BALTIMORE MD

A COLUMBIA

THE CRITICS' ANGLE!

WHICH HAD ITS
IN BALTIMORE
FRIDAY

"'Lady By Choice' has an entirely new slant . . . May Robson did much to make 'Lady For A Day' a popular success and she does more for 'Lady By Choice'. It is a rollicking yarn of many moods, ranging from grand comedy to pathos . . . the fun is boisterous and cordial and there is plenty of it. Miss Lombard furnishes plenty of fireworks.."

—THE SUN, Baltimore, Md.

"'Lady By Choice' has everything, including the legendary kitchen stove, in it to provide solid diversion. It is, indeed, a grand show."

—THE EVENING SUN, Baltimore, Md.

"May Robson plays the role to the queen's taste. Another grand performance. Carole Lombard is fine—Walter Connolly is superb—'Lady By Choice' is swell theatre."

—BALTIMORE NEWS

"As a box-office attraction it looks like a runner-up on 'Lady For A Day'."

—VARIETY.

"This is money in the bank. A worthy sucessor to 'Lady For A Day'."

—MOTION PICTURE DAILY

"Tremendous successor to 'Lady For A Day'."

—THE HOLLYWOOD REPORTER

WITH

CAROLE LOMBARD • MAY ROBSON

ROGER PRYOR --- WALTER CONNOLLY

STORY BY DWIGHT TAYLOR—SCREEN PLAY BY JO SWERLING

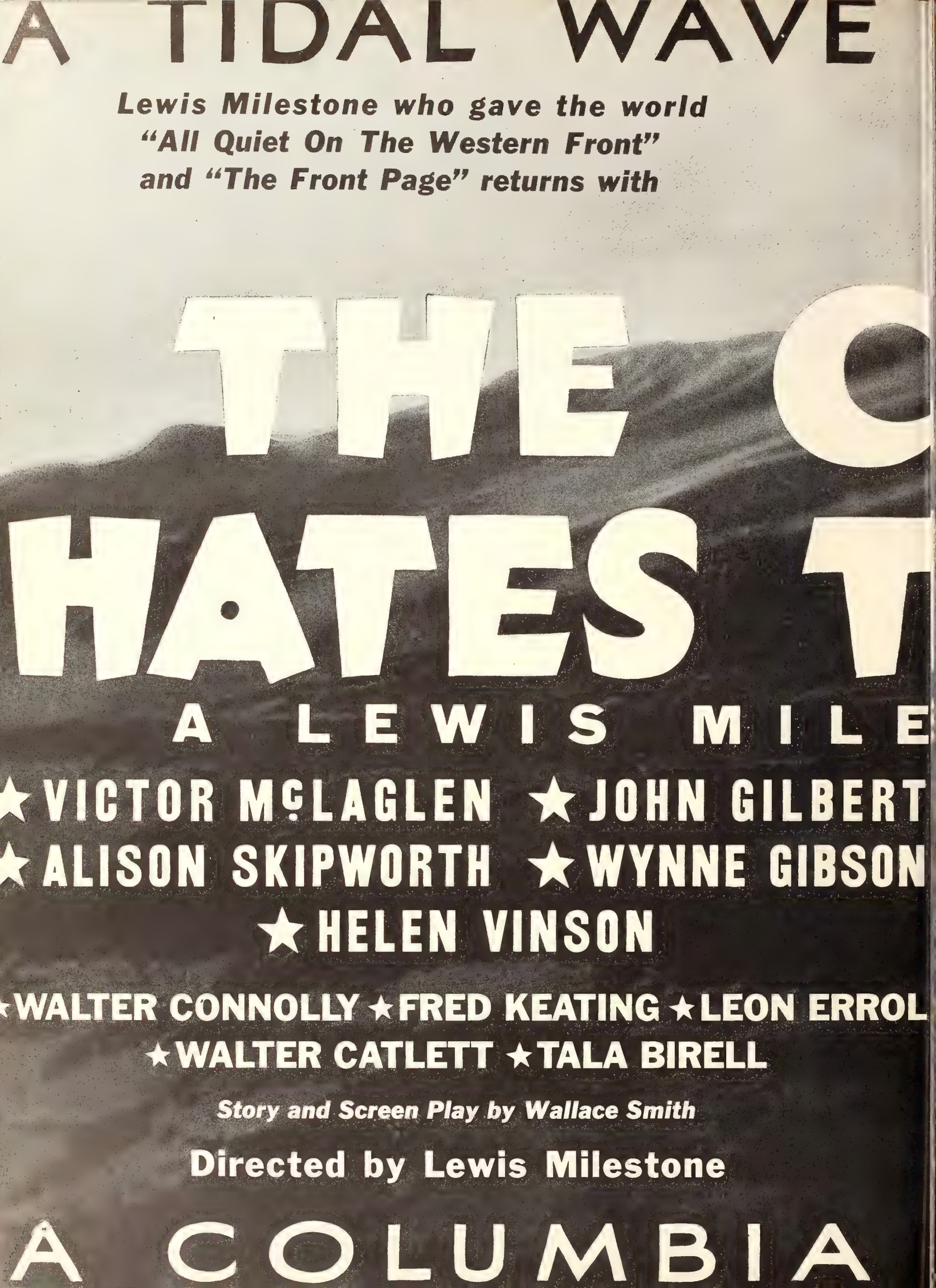
DIRECTED BY DAVID BURTON

PICTURE

COLUMBIA PICTURES

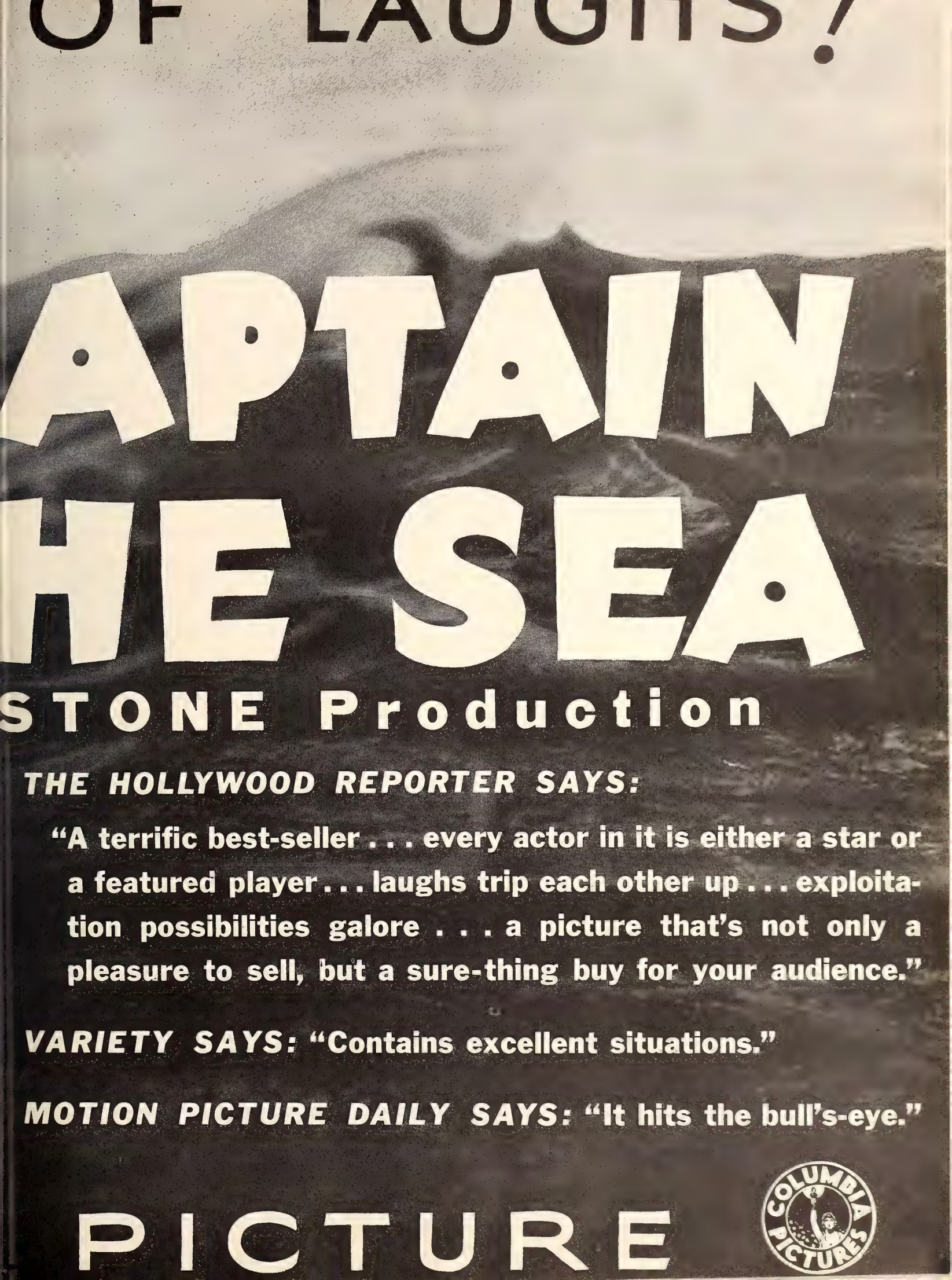
A TIDAL WAVE

Lewis Milestone who gave the world
"All Quiet On The Western Front"
and "The Front Page" returns with



A COLUMBIA

OF LAUGHS!



APTAIN HE SEA

STONE Production

THE HOLLYWOOD REPORTER SAYS:

"A terrific best-seller . . . every actor in it is either a star or a featured player . . . laughs trip each other up . . . exploitation possibilities galore . . . a picture that's not only a pleasure to sell, but a sure-thing buy for your audience."

VARIETY SAYS: "Contains excellent situations."

MOTION PICTURE DAILY SAYS: "It hits the bull's-eye."

PICTURE

COLUMBIA PICTURES

SHORT SUBJECTS GET INDIVIDUAL TREATMENT IN NEW CIRCUIT PLAN

Department of the Hoblitzelle Circuit, Devoted Entirely to Valuing Shorts, Meeting With a Continued Success

The short subject—so often regarded by circuit bookers and many exhibitors as simply a means of "padding" the feature program—is getting a new merchandising recognition. Both major circuits and independents are beginning to spot their short bookings, not only on their qualitative merit but, even more important, on their suitability as to type of features they are to accompany and also with a definite regard for audience reaction.

Prominent in the move to eliminate the word "filler," is the department of Karl Hoblitzelle's Interstate Circuit, of which R. J. O'Donnell is general manager, designed exclusively to screen all new short product daily, submit accurate reviews of the pictures to all managers in the circuit and book for type and program balance. This department is headed by Mrs. Besa Short, a staunch believer in the real worth of short subjects. Mrs. Short controls the short bookings of 97 theatres in Texas.

Strange Combinations

"This department was created following a trip made by Mr. O'Donnell and Mr. Hoblitzelle over the circuit some six months ago when they found strange things like 'Emperor Jones' playing with a Mills Brothers short and a dusky type cartoon, big musicals booked with musical shorts, mystery stories accompanied by mystery shorts and so on," Mrs. Short explained. "Certainly this was not the fault of anyone, since our bookers never screened shorts, exchange bookers rarely ever look at them and managers had no opportunity until the day their show arrived."

As a result of these revelations, Mrs. Short said, the new department was set up. Its function includes the "screening of all new product each day, with at least two features and two shorts included.

Each short subject and feature is timed, notes are made on their type, cast, advertising value, after which they are classified. The notes are transcribed and filed and after the feature bookers have set in all features for all towns the shorts are booked according to their suitability.

"I keep in mind the running time of the entire program, its type, suitability, advertising value and cost to each house," said Mrs. Short. "In this way I must book strictly by title, which just about wrecked the exchange bookers at first because they had booked so long by 'a two-reeler and a cartoon.' They are beginning to show interest for the most part. Of course, quick feature changes or changes of any kind make it necessary for me to be very alert and certain of my product.

Interstate managers, too, share to a certain extent the responsibility for the success or failure of Mrs. Short's department. Each week the theatre manager makes a report to Mrs. Short on the audience reaction to short product shown, fitness for program, and details of any clashes with the feature or duplication in the casts with that of the feature, and the possible advertising value of the subject.

A typical report from a Class "A" house in a small Texas town reads, in part, as follows:

Feature: STAMBOUL QUEST
Shorts:
Snapshot #9—Col.
"Audience reaction very favorable.
"Suited to program.
"No advertising value.
"No star value.
"A very pleasing short; had some favorable comment."
Mickey's Steamroller—U. A.
"Audience reaction—good.
"Suited to program.
"Good advertising value.
"High star value.
"M. Mouse is always liked by our patrons.
"Highly pleasing and entertaining cartoon."

"I have tried out many ideas, none of them new, to be sure, but we have had real success with all Radio shorts, all Popeye, all Mickey Mouse, Chase and Laurel and Hardy programs," Mrs. Short said. "A full length program of these has been used in many spots for novelty where product is weak or short. We have found that they are successful for a two or three-day run. They are sold just as a feature with special trailers, lobby displays and newspaper advertisements.

"We feel that we have learned a great many things about shorts. We feel that producers are learning that story, talent and direction must be put into the short product. The day of the old slipshod slapstick has gone and many of the major companies are this season introducing novelties, names and very fine color."

Mrs. Short declared that in her screenings she had found some very unusual subjects excellent for building variety or speed into the slow and heavy dramatic features. Sport reels smartly done, travel subjects with production values and fine narration, and subjects heretofore frowned upon by the majority of managers are, she said, becoming very much in demand.

Selling possibilities of the short subject have been proved by the success of such enterprises as the newsreel theatre, in which patrons may view from three to six different subjects in addition to an hour of combined newsreel entertainment. Trans-Lux Newsreel Theatre Company in New York, starting about three years ago at 49th St. and Broadway, now operates three short feature theatres in the metropolitan district. Another form is Pathe's Embassy theatre on Broadway near 46th street, showing newsreels only.

The Bijou theatre in West 45th street, in the heart of New York's legitimate theatrical belt, opened recently with a policy dedicated exclusively to the short subject. The Bijou is running on a continuous admission basis, with a 25 cents admission and is showing nothing but cartoons.

Merchandising of short subjects by the major circuit booking departments in much the same manner as that employed by the Interstate circuit has been the procedure for some time, circuit bookers in New York said.

Audience Reaction Studied

On the theory that the short product surrounding a feature can either make or break the entire show, Paramount, RKO, Loew, Fox and Warner short subject bookers currently are paying attention to audience reaction on the theory that where there is favorable reaction from patrons there must be suitability of product.

In the Loew theatres, for example, according to Ben Joel, short subject booker, the policy is to build a complete program.

"We aim for as wide a diversification of program as possible," said Mr. Joel this week. "Where we have a heavy, dramatic feature, we spot comedy shorts on the program. Another thing we try to do is to keep similar shorts on one bill separated from each other in the program continuity."

Circuit bookers and theatre executives say the current season will offer the exhibitor and the short subject booker alike an unprecedented opportunity for real merchandising of the one and two-reel features, in volume, diversification, color and better made product.

Their thought on the matter is reflected in the remark of Max Fellerman, head of RKO's booking:

"There's too much money spent on shorts nowadays to book them in any situation without a good deal of thought and care."

"SEEING" A PLAY THROUGH THE AIR

A novel method has been devised to enable RKO Radio producers, charged with making a film version of the stage musical comedy "Roberta," to "see" the musical without leaving Hollywood. Sometime during the current road tour of the stage company, a microphone will be set up on the stage, and connected by long distance telephone wires with the Hollywood studio, where loud speakers will be arranged in the theatre. By this method, it is said, director William Seiter and his staff will have not only a clear idea of the performance, but at the same time will have a first hand test of audience reaction.

NEWSREEL RIVALRIES FLAME AGAIN IN RACE WITH ASSASSINATION FILMS

Return to Free-for-All Competition Reflected in Landing of All Prints at Practically the Same Time in New York

It took a King's assassination and its resultant rumblings of War, an international "smuggling" coup, the drowning at sea of an airman and a race across the ocean to convince the industry, public and newspaper press that America's newsreels have emerged completely from three years of lethargy to return to the hair-trigger days of free-for-all battling to record pictorially the drama on the world's stage and flash it on the screens.

On the spot when an incident of tense dramatic, international significance was exploding, the obtaining of camera evidence of the double murder at Marseilles of King Alexander of Yugoslavia and Louis Barthou, French foreign minister, constituted a romance of newsreel gathering.

The ingenuity in smuggling the story in pictures through an armed military censorship out of France, through England onto a steamer and into America, is another chapter almost equally thrilling.

Planes were flown over Europe and America to bring the reels to these shores, relaying the prints to steamers, seagoing tugs, 60-mile-an-hour motor launches, high-powered automobiles. Real money was spent, and the fact that all the pictures reached New York from Europe at about the same time and that all were nearly the same in subject and quality proved the closeness of the race.

Exhibitors in this country were entered in the competition when more planes and fast trains were sent speeding out with prints for their screens, and newspaper editors in New York and representatives of the syndicates worked feverishly to obtain from the newsreels the dramatic highlights to enlarge to still size. The Hearst Metrotone-Hearst International newspaper and photo alliance brought pages of stills to the Hearst papers, with full credit to Hearst Metrotone News. Paramount News came in for considerable free space through credits accorded its stills, and so did some of the other reels,

The shooting embarrassed France, politically and otherwise, when worldwide opinion reacted to reports that the visiting King and his royal party had not been given proper police protection by the French. The international press was quick to inspect the newsreels for a verification of these charges—and they got it. Immediately cables and private wireless channels began to buzz with headlines telling that the newsreels had proved "glaring evidence of police negligence." The ensuing comment in the press gave prestige to the motion picture as a spot-news recorder of a world event.

Ferdinand Kuhn, Jr., of the London staff of Adolph Och's New York *Times* wirelessed from Europe his opinion that "as a piece of history and as a human record these newsreels are among the most thrilling ever made."



Typical of the newsreels' coverage of the assassination at Marseilles of King Alexander of Yugoslavia and Louis Barthou, French foreign minister, is this action scene. (Photo copyright 1934 by Hearst Metrotone News.)

Everything could be seen plainly in the reels except the actual figure of the assasin leaping onto the running board of the automobile carrying the King and Barthou. The films show the King from the moment he left his warship in the harbor at Marseilles en route to Paris on a mission of peace, until he lay dying from the assassin's bullets. It was all photographed on the one film strip.

Sudden shots removed the whimsical smile from the face of the King and the beam from the countenance of Monsieur Barthou. The car stopped and one cameraman, directly in front of it took grim views of the French Lieutenant-Colonel Priollet hacking the assassin down with his saber. (See photograph on this page).

The maddened shouts of the crowd were picked up by the newsreel recorders and consternation could be seen written on the face of every diplomat nearby, on the military, the police, the people. Four shots were heard at that moment on the Marseilles boulevard, and these, too, were faithfully reproduced. Some have pointed out, however, that these shots followed those of the assassin and were fired at the murderer by the King's chauffeur.

The King now lay slumped in the seat of the royal car. A newsreel closeup showed him with wide open, staring eyes, a puzzled smile still on his nervous lips. Someone's hands could be seen gently stroking his cheeks, the while blood from the wounds trickled downward. Barthou did not appear in this shot; he apparently had slumped to the floor of the car.

There were vivid scenes of the crowd attacking the assassin, but his figure could not be seen for long—sabers and fists and clubs having finished him. Troops galloped ahead to clear the streets, and the next scene showed the car moving slowly away to the Prefecture de Police.

Barred from Exhibition

The pictures reaching these shores had been banned from exhibition in France, Germany, Italy, Austria and Switzerland. An attempt had been also made to prevent their export from England to the United States, but the companies smuggled them off the Continent to England where they were placed aboard the SS Washington.

The newsreels' coverage of King Alexander's visit to France had been scheduled for several weeks as a regular assignment. The day before the assassination, the revolutionary riots in Spain had broken out, compelling the newsreel editors in Europe to send some of their men there. However, all had at least one cameraman, and most of them two or three, grinding out the story at Marseilles. None of the reels caught the actual assassination—the cameras picking up in the next instant when Lieutenant-Colonel Priollet and the French troopers started to cut down the murderer as he clung to the running board.

Negatives Seized

The negatives were rushed from Marseilles to Paris, arriving early the next day. In France all the reels were developed quickly and duplicate prints made with a view to catching the fast *Bremen* German steamer that afternoon from Cherbourg to New York. Early that morning, however,

REELS' RIVALRY FLARES

(Continued from preceding page)

the French police seized all the negatives. They returned them just as suddenly some two hours later and all the newsreel staffs then chartered planes to Cherbourg.

But the French police again changed their minds while the flight was in progress and as fast as the planes grounded at Cherbourg airport, all films were seized, no matter what their nature. Two days later—too late to make the *Bremen*—the reels were returned with apologies.

However, the newsreel staffs at the same time had smuggled out duplicates from Paris to London where they were used for the British showings. Additional copies also were made up there for shipment aboard the steamer *Washington*, but these copies could not be placed in the ship's cabins until the newsreel representatives had succeeded in hurdling a rather troublesome international barrier.

Decoy Packages Sent

Every effort was made to bar the reels from steamers at the English ports and several decoy packages purposely were sent aboard different fast steamers in order that the authorities might be distracted from the *Washington*, a slower boat. Obviously the strategy worked.

More colorful and dramatic newsreel history than the coverage of the fatal scene at Marseilles and the secret transfer of the prints from France to England and to the steamship was close to reality after word got around Europe that Pathe News alone had managed to catch the fast *Bremen* in spite of the rigid police and military barrier. The report indicated that, as a result, the pictures of Pathe would reach the United States four days ahead of all others. This was proved to be an exaggeration, but not until after negotiations had been launched for the making of a trans-Atlantic flight with the pictures of the other newsreels in order to beat Pathe.

Mollisons Turned Down Plan

It was agreed that the cost of the flight would be shared, and so the noted flying Mollisons, ready in London to participate in the Australian Air Race, were approached. All was ready, weather conditions were ideal, the plane was scheduled to make New York in 20 hours. At this point someone mentioned the subject of financial remuneration and the Mollisons requested $130,000 for the trip. Later they shaved this to $25,000, but even at that the project was not deemed worth the price and risk. The plan was abandoned. Incidentally, the Mollison plane later developed engine trouble in the Australian race and was brought down some place in the Far East, a long distance from the goal.

Plowing through the seas en route to America was the SS *Washington* when Paramount News and Fox Movietone news hit upon plans to fly out in separate planes over the Atlantic, pick up their respective reels and wing to shore again, thereby gaining a day to a day-and-a-half over their rivals. The plan had been negotiated successfully for the first time some six years ago by Paramount when their plane met the SS *Leviathan* 100 miles at sea and picked up pictures of the American Legionaires visiting Paris. In four subsequent attempts, only one had succeeded, that in connection with the R101 British dirigible disaster.

Paramount and Fox decided to fly 700 miles to sea. Fox dispatched a giant Sikorsky seaplane, built to make a non stop flight to Russia.

They contacted the Washington at sea, after elaborate arrangements had been made between Captain Fried and Movietonews officials by ship-to-shore telephone. The can containing the films was trailed behind the steamer on a rope. The plane made several unsuccessful attempts to hook it with a rope and grapnel. When this failed, a disastrous attempt was made to land beside the ship. The rest has already been told—how a pontoon hit a wave, the plane nosedived and was destroyed, and mechanic Johnson was drowned, a lifeboat saving the others.

Meanwhile Paramount was warming up its Boeing amphibian to be piloted by Hughie Wells, who had negotiated the same arrangement for Paramount before. Word of Fox's mishap was radioed to shore, together with Captain Fried's request that no further attempt be made.

When the Washington reached quarantine in the lower New York bay a fleet of tugs surrounded it to pick up the prints. These were met later by motor launches and rushed up the Hudson to docks near the various laboratories where special crews were on hand to do quick developing and printing.

Some of the reels saved hours in the mad scramble to reach Broadway first by bringing in from England extra prints ready for showing, in addition to negatives.

PICKETS IN HELMETS JAILED; WOMEN, TOO

There was considerable picketing warfare on the motion picture union front in New York this week, with many arrests.

Wearing battered trench helmets and kepis, more than 150 war veteran members of Local 306, M.P.O., tied up traffic in Times Square Friday night by mass picketing of the Mayfair, Globe and Central theatres. Eleven men and women were arrested. Arthur Costigan, American Legion post commander and local organizer, watched three patrol loads of his raiding parties carried away and shouted that the picketing would continue "until we are all arrested."

The theatres had been picketed, and stench-bombed, several times before the climactic arrests.

The same evening 11 more picketers were arrested at theatres in the Bronx. All were booked on charges of disorderly conduct.

More Film Stars Now on the Radio

(Continued from page 9)

of screen and stage star names may be encouraged.

The A.B.S. board of directors includes Walter S. Mack, Jr., Paul H. Nitze, James K. Norris, J. H. Ryan, Toledo, Mr. Storer, Robert H. Thayer and John Hay Whitney.

Rumors that the Columbia Broadcasting System is financially interested in the new network have been denied by both Mr. Storer and CBS executives. In addition to station WMCA, New York, the following stations comprise the group:

WOL, Washington; WCBM, Baltimore; WDEL, Wilmington; WIP, Philadelphia; WTNJ, Trenton, N. J.; WPRO, Providence; WHDH, Boston; WEBR, Buffalo; WWVA, Wheeling, W. Va.; KQV, Pittsburgh; WJBK, Detroit; WFBE, Cincinnati; WJJD, Chicago; WIND, Gary, Ind.; WHBF, Rock Island, Ill., and WIL, St. Louis. In addition arrangements are underway for affiliation with WJAY, Cleveland, and some programs may be had in the Buffalo area through WKBW in addition to WEBR. There will also be an affiliated station at Waterbury, Conn., temporarily identified as station W1XBS.

Facilities Bring Washington Fight

At Washington, broadcasters and representatives of religious, educational, labor and radical groups were waging a bitter fight before the Federal Communications Commission on the question of radio facilities.

Required by Congress last session to investigate the desirability of allocating 25 per cent of all facilities for the use of non-profit organizations, the commission this month held lengthy hearings and is now studying the voluminous testimony and several hundred briefs filed, on the basis of which it will prepare a report which must be submitted to Congress by next February.

Educational leaders decried the entertainment currently being offered by broadcasters, charged that it is impossible to get favorable hours for educational broadcasts and complained that the time given such programs is changed without warning.

The broadcasters presented statistics to show that a very considerable amount of time is devoted to cultural programs and said that when time is assigned, the educational or other interests are unable to provide program material.

On behalf of the networks it was shown that only about one-third of the time is sold and the remainder is filled with sustaining programs.

Al Sherman to London

Al Sherman, director of advertising and publicity for Mascot, has resigned to go to London as representative there of New York publications.

Ward Robertson Dead

Ward C. Robertson, 60, in the theatre business in Kansas and Missouri 27 years, died last week in Kansas City. He operated a house in Hutchinson, Kan., and later was manager for Fox Midwest in Pittsburg, Kan., Springfield, Mo., and Pueblo, Col.

Allied All Set for Legislative Fight

Asserting its dissatisfaction with an agreement of the exhibitors' national emergency committee and the American Society of Composers, Authors and Publishers over the music seat tax increases, Allied last week in New York completed plans for taking its three-point program directly to Congress in January. Allied will have a congressional bone to pick over the matter of the writing of the motion picture code. The third phase involves a congressional fight on block booking.

"Allied is definitely set on its plans to go to Congress with its fight against ASCAP on increased music taxes," Sidney E. Samuelson, national president, said.

It was indicated that Allied members would utilize their screens in attacking block booking.

Allied completed its plan at a two-day session in which five regional presidents took part. Attending were Col. H. A. Cole, Texas; Abram F. Myers, Washington, D. C.; Jack Lilly, Greenville, Texas, H. M. Richey and J. C. Ritter of Detroit, Walter B. Littlefield of Albany and Mr. Samuelson.

Mr. Richey's Michigan Allied Theatres will have its annual convention at Detroit November 7 and 8.

Invitations issued to Louisiana theatre owners to meet with Mississippi owners at their state convention in Jackson, Miss., October 28-29 started a rumor that the Gulf States Theatre Owners Association is to be abandoned with the ultimate purpose of affiliating with the Motion Picture Theatre Owners of America. Independents are reported opposed to the plan.

Sale of Photocolor Stock Halted by Court

The sale of securities of the Photocolor Corporation and Photocolor Pictures has been halted by an order from Judge Salvatore A. Cotillo in New York supreme court. The order names the following as defendants: Frank E. Nemec, president of Photocolor; John A. Bolles, Henry A. Tupper, C. Dayton Brown, Arthur Waddingham, Frederick J. Lind, William H. Odell, Jr., Harold D. Kitchell, Godfrey H. Cheston.

The defendants were ordered to show cause this week why an injunction should not be continued and why a temporary receiver should not be named for the companies. It was charged the company has claims and judgments against it totaling $160,000.

"Mrs. Wiggs" Selected By Educational Committee

The Committee on Social Values in Motion Pictures, a national group of educators operating through the Motion Picture Producers and Distributors of America, last week selected as a picture of distinction and merit, Paramount's "Mrs. Wiggs of the Cabbage Patch." Dr. Howard Le Sourd, dean of the graduate school of Boston University, is head of the committee.

The same picture will be shown for the *New York American* Christmas Fund at a special benefit performance at the New York Paramount theatre on November 1.

THEATRES BEGIN TAKING HOUSING ACT LOANS

MPTOA and State Units Report Inquiries; Supply Dealers Cite Spurt in Equipment Sales

First tangible evidence that motion picture exhibitors in large numbers intend to take advantage of the Federal Housing Administration's loan plan to rehabilitate their houses came this week from the Administration at Washington, from exhibitor organizations in the field, and from reports of a sudden spurt in equipment sales by theatre supply dealers.

The Administration made known that a substantial number of exhibitors already have obtained improvement loans from local lending agencies under the Government's plan to guarantee credit extended by the banks in the field to the extent of $1,500,000,000 for building improvements, as provided by the Federal Housing Act.

Loans Made More Accessible

Each theatre may apply for as much as $2,000 for remodeling and reequipping. The loan can be applied only to permanent improvements and fixtures and to unmovable equipment.

Further clarification of the technicalities of the plan was made this week by the New York regional director of the Housing Administration, making it still easier for exhibitors to meet obligations contracted for under the plan. The director said that a theatre owner or lessee need have a net of only five times the actual payments due annually on a loan in order to qualify. If the owner or lessee borrows $2,000, the maximum annual payment to be made is $662 a year for three years. The exhibitor, then, need show a net yearly income of but $3,310, or about $63 net a week.

The new theatre equipment buying power created by the Housing Act appears to be sending sales of supply dealers upward. First-hand investigation showed equipment purchases made by theatre owners to be mounting steadily since the machinery of the Housing Administration was started five months ago.

Reports from the field indicate a preponderance of remodeling jobs in connection with theatres already operating and those reopening. Theatre reopenings this fall are more numerous than in recent seasons, keeping pace with the business upturn.

Typical of the extent of the interest being evidenced by exhibitors in the possibilities offered by the loan plan for "sprucing up" theatre properties are the inquiries received daily by the Motion Picture Theatre Owners of America at headquarters in New York, directly from owners in the field and through the affiliated state organizations.

The bulk of the inquiries received by the MPTOA pertain to the eligibility of the prospective borrowers, who are told that the Administration guarantees the local lending agency against loss and the loans may be obtained from any such local financial institution that has been approved by the FHA. The sole security is the theatre owner's unindorsed note of hand and not a mortgage or lien.

However, it became known this week that no application from an exhibitor will be considered unless the taxes on the property are paid up to date, and in most instances it is required that there be no arrears in interest on outstanding mortgages.

From the Federal Housing Administration at Washington came word that exhibitors everywhere are giving the support of their theatres to campaigns being sponsored locally by the Administration to further the program. A few weeks ago James A. Moffett, housing administrator, sent letters to 14,000 exhibitors requesting they place in the lobbies posters and other material calling attention to the Better Housing Programs. In some locations exhibitors are supporting the movement in groups.

Already 50 per cent of the country's lending institutions have contracted with the Administration to participate in the lending plan for rebuilding homes and remodeling theatres and other business structures. About 15,000 loans have been made and new loans are being made at the rate of a 40 per cent increase every day over the previous day.

RKO, Consolidated In Financial Deal

RKO and Consolidated Film Industries on Friday filed an agreement in United States district court, New York, extending the maturities on the secured six per cent gold notes of RKO outstanding in the amount of $1,500,000 from January 1, 1935, to May 1, 1938.

Under the original agreement with Chemical Bank & Trust Company and Commercial Investment Trust, RKO was scheduled to meet maturities in the amount of $300,000 on the first of each month during the five months ending January 1, 1935. The new agreement, for which court approval is sought, calls for payments of $25,000, plus interest, on the first of each month beginning September 1, 1934, up to and including February 1, 1937, and $50,000 on the first of each month ending May 1, 1938.

Considered of importance to the new agreement, although not made a part of it, is a two-year deal between Consolidated and RKO under which Consolidated obtains the majority of RKO's printing work.

Pathe Exchange, Inc., Stuart W. Webb, president, holds contracts with RKO for the printing of the Pathe Newsreel and all Van Beuren short subjects. RKO still owes Pathe $1,696,000 on purchase money notes.

Goldstone Joins MGM as a Producer

Phil Goldstone has joined MGM as an associate producer. His first production will be "Mala" and his second "Bottom of the Sea."

THE NATION'S

Name the top money picture for your Divorcee" will make it past history! It's doing it! Like a cyclone it has hit the are being blown to pieces! Boston, Milwaukee, Kansas City, Memphis, the FIRST EIGHT OPENINGS . . . BROKEN . . . and EIGHT HOLD-OVERS.

. . . This week 30 openings East, West, North and South . . . Warner Houses, R K O Houses, Independent Houses, houses from all circuits *and the story is the same* . . . and as this goes to press, "THE GAY DIVORCEE" LOOKS LIKE 100% HOLD-OVER EVERYWHERE . . .

As you read this the box-offices of more than 100 houses in 100 cities will be dancing down a rainbow of rhythm to the merriest money melody in years!

★ ★ ★ ★

BOOK IT! ADVERTISE IT! AND BE PREPARED FOR A HOLD-OVER *FOR "THE GAY DIVORCEE" IS THE HOLD-OVER SENSATION OF ALL TIME!*



GONE "GAY"!

theatre and "The Gay doing it, and how it's country and records Omaha, Minneapolis, Fort Worth, Galveston, EIGHT RECORDS

FRED ASTAIRE
GINGER ROGERS

STARS OF "FLYING DOWN TO RIO" IN THE MOST SUMPTUOUS ROMANTIC HIT OF ALL SEASONS

"THE GAY DIVORCEE"

with

ALICE BRADY

EDWARD EVERETT HORTON . . . . AND HALF THE BEAUTIES OF HOLLYWOOD

DIRECTED BY MARK SANDRICH . . . . DANCE ENSEMBLES STAGED BY DAVE GOULD . . . A PANDRO S. BERMAN PRODUCTION

RED-HOT WIRES FROM COLD-BLOODED SHOWMEN . . .

"GAY DIVORCEE is all that you have dreamed and hoped it would be. Picture is outstanding and in my opinion undoubtedly will be one of year's greatest hits. In Fred Astaire your company has fresh sparkling personality who already can be classed as one of screen's foremost artists. Cannot see anything but smash business for this smash hit."
Charles P. Skouras, Fox West Coast Theatres

"GAY DIVORCEE opening today indicates new record. Opening ahead of anything theatre has played yet. Excellent comment from audience. Thanks for another smash.
I. M. Rappaport, Baltimore, Md.

"GAY DIVORCEE doing sensational business, Palace Theatre, Canton. Finest musical I've seen in many a moon. Local critics raved. Regards,
George A. Delis, District Manager, Constants Ohio Theatres

"GAY DIVORCEE opened day and date, RKO Hillstreet and Warner Bros. Hollywood today in heaviest rains since flood last New Years day. Despite this picture opened bigger than big. Deafening applause at every performance greeted every song number and at close of picture applause lasted fully several minutes. Comments marvelous. My opinion picture destined to be the biggest grosser you have had including 'Little Women' and 'Flying Down to Rio.' Best regards and keep them coming."
Jack J. Gross, Manager, RKO Hillstreet Theatre

RKO
RADIO
Picture

A Picture made
who loved "L

"ANNE OF GR

L. M. MONTGOMERY'S GR

with ANNE SHIR

TOM BROWN O. P. HE

THANKSGIVING W



RKO-RADIO PICTURE

Directed by GEORGE NICHOLLS, Jr.

Book published by L. C. Page & Co., Inc.

for the millions

ittle Women"

EEN GABLES"

EAT AMERICAN CLASSIC

LEY *as* "ANNE"

GGIE HELEN WESTLEY

EEK ATTRACTION



Photoplay Added To Publications in Macfadden's List

Photoplay Magazine, which the late James R. Quirk built to dominance in the field of motion picture fan publications, passed this week into the hands and control of Bernarr Macfadden, 66-year-old physical culturist and publisher of "pulp" magazines for newsstand consumption.

At the same time, Mr. Macfadden purchased *Shadoplay, Photoplay's* 10-cent understudy, adding both to his 36-year-old *Physical Culture Magazine, True Story* (1919), *True Romances* (1923), New York *Daily Investment News* (1929), *Liberty Magazine, Movie Mirror,* et al.

Mr. Macfadden is not new to motion pictures. He founded True Story Pictures to produce independently, a half dozen years ago. It died almost a-borning. His "pink sheet" New York *Evening Graphic,* a lurid tabloid which was suspended a few years back, was the birthplace of the Walter Winchell type of gossip columning.

First Issue in December

Publication of the first Macfadden-sponsored *Photoplay* will bear the December dateline. The property was formally acquired last Friday in New York from Photoplay Publishing Company, of which Kathryn Dougherty was president and treasurer, John S. Tuomey, vice-president, and Evelyn McEvilly, secretary. Miss Dougherty has also been editor and publisher, assisted by William T. Walsh, managing editor, and Ivan St. Johns, Hollywood editor.

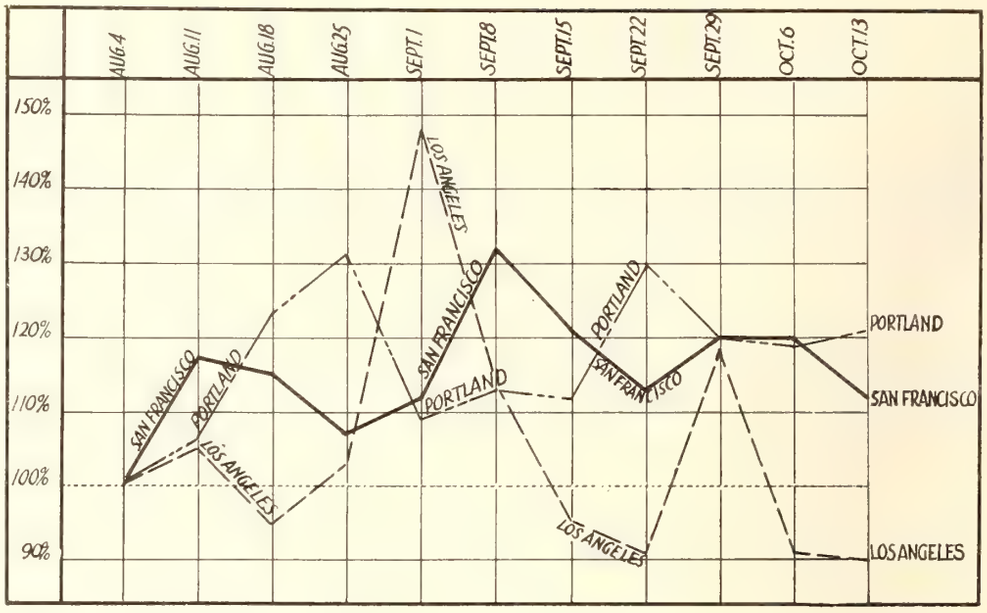
Photoplay Magazine had its real beginning in the credit office of the W. F. Hall Printing Company in Chicago in 1914, when the management found a leaflet by that name on its hands, taken over for the printer's bill. Mr. Quirk was asked to assume its editorship, for a salary and interest.

There followed a vigorous policy of upbuilding. Mr. Quirk's first acquisition for the magazine was Julian Johnson, now editorial chief for Fox Film, as editor. Terry Ramsaye, then concerned with the editorial aspect of the Chicago *Tribune's* participation in motion picture activities, in 1914, became *Photoplay's* first outside contributor. The staff of *Photoplay* brought in a long array of names which for years have been familiar to the industry and its public, including Randolph Bartlett, Frederick James Smith, Agnes Smith, Delight Evans, Adele Rogers St. John, Bland Johaneson and many another. *Photoplay* went far afield from time to time in quest of material and names, presenting copy from such diverse contributors as Henry L. Menken, Williard Huntington Wright and "Bob" Davis. It set an all-time serial record by the publication monthly for three years of "The Romantic History of the Movies" by Mr. Ramsaye.

Gold Medal Annual Award

The Photoplay "Gold Medal," awarded annually to the maker of what is deemed the best picture of the year, has been a consistent expression of the policy that the late publisher sought to apply. The first Photoplay medal went to "Humoresque," in 1920. Long before that, "Jim" Quirk told in his magazine the very first human stories of such figures as D. W. Griffith, Mack Sennett, Mary Pickford and Charles Chaplin, and from that day on he carried forward the best that there has been to say of the motion picture, its people and the traditions of both.

Miss Dougherty was associated with Mr. Quirk from the beginning of his connection with the magazine and its development. She assumed both editorial and administrative charge following Mr. Quirk's death two years ago.



The chart, based on Motion Picture Herald's tabulation of box office grosses, shows the trend of business in each of three West Coast cities for an eleven-weeks period from August 4 to October 13, 1934. In each city the gross for the first week of the period in that city is taken as 100 per cent. In Los Angeles, which, as registered in the chart, showed an increase of approximately 48 per cent over the preceding week, the Shirley Temple picture, "Now and Forever," at the Paramount, did $29,998 gross, as against the theatre's $17,890 the previous week, an increase of $12,108, or 63 per cent. An even greater increase, 66⅔ per cent, was shown at the Warner Brothers Downtown theatre, with "Circus Clown," starring Joe E. Brown. Warner had conducted a personality contest campaign in connection with the production.

O. J. Elder, president of Macfadden Publications, said Wednesday that "Miss Dougherty, president editor of *Photoplay,* is coming with us." He added that Macfadden will also take over most of the magazine's editorial personnel.

Mr. Elder said that for the present there will be no change in the retail price of 25 cents charged for *Photoplay,* which is considerably higher than newsstand rates charged for other fan publications. Nor are any changes in editorial policy contemplated, he said.

NRA Approves Legitimate Theatre Code as Amended

The National Industrial Recovery Board this week at Washington approved an amended code for the legitimate full length and musical theatrical industry, which will supersede the code approved August 16, 1933. The amended code increases minimum wages, especially in the lower brackets, provides a maximum work week limitation for practically all employees, including performers during rehearsal periods, and establishes provisions regulating theatrical ticket sales.

As a condition of approval the board designated Lee Shubert, Brock Pemberton, William McBride, Morris Rosenstein, Paul Shields and Philip Wittenberg, of New York, to study the operation and effect of the ticket provisions of the amended code, those designated representing theatre managers, ticket brokers and consumers. The group will study all recommendations and amendments to the article pertaining to ticket sales and will make recommendations to the board within 60 days.

Indictments Close Memphis Theatres

Theatres in Memphis were closed on Sunday following the indictments of six managers for violation of the Sunday blue laws. Indictments were returned against the Orpheum, Loew's State and Palace, Warners' Strand and the Rosemary. There is considerable speculation in Memphis film circles as to whether an effort will be made to continue the Sunday openings.

Form New Company To Represent Independents

Pioneer Development Corporation has been formed in New York under the presidency of Lowell V. Calvert, formerly with RCA Photophone, Educational and other film companies, to act as general representativesr of independent producers. Pioneer Pictures, Inc., of which John Hay Whitney is president, is the new company's first client.

Bowes Gets Wife's Estate

Major Edward Bowes, managing director of the Capitol theatre, New York, and a vice-president of Metro-Goldwyn-Mayer, this week received the entire estate of his wife, the late Margaret Illington. A gross estate of $30,580 and a net of $12,131 was shown in a transfer tax appraisal.

Wins St. Louis Tourney

Ray Curran, office manager for United Artists in St. Louis, and John Walsh of Progressive Pictures tied for first place in the Variety Club golf tournament there this week.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

OLE PETERSON, versatile exhibitor of Beaver Falls, Nebraska, has turned inventor, contributing to science and the world of sports a most unusual device for killing ducks by the hundreds at one time.

The duck season opened last week in Mr. Peterson's native Calmus Valley, and, not having a gun, he took from his theatre a portable projector and rode out to the bad lands west of town. There he pointed the machine at the white wall of a marl cliff which stood out in the night, and began running a short reel of some lake scenes as soon as he heard the ducks coming down his way.

The scenes—displayed upon the cliff walls—of sylvan lakes with birds soaring above and fish leaping from the waters, proved most entrancing to the oncoming ducks and they crashed head on against the cliff in attempting to alight upon the phantom waters. Mr. Peterson then proceeded calmly to gather up several hundred ducks and rode back to town.

At this point the local authorities, unappreciative of Ole's inventive genius, stepped in and formally arraigned him for killing the ducks. After hearing the defense set up by his attorney they were in a quandary what to do with him. Mr. Peterson's lawyer contended that he had committed no offense, as the game laws do not mention motion picture machines as lethal weapons, nor was he guilty of killing the ducks in the first place—they had committed suicide.

▽

The next great drama of patents and amusements to follow the Tri-Ergon production starring William Fox will be one which has even greater entertainment possibilities. It will star Miss Sally Rand, fan dancer extraordinaire, who, not to be outdone by Mr. Fox's performance in the headlines of the press, this week sent forth an ominous warning through her counsel that she is ready to prosecute any and all infringers of her "Bubble Dance," which she has fully protected under registration at Washington. It's a process by which bubbles of one kind or another thinly veil Sally in the altogether.

▽

Comedian Ed Wynn's definition of a lawyer is one who gets two other guys to strip for a fight and then takes all their clothes away from them.

Mr. Wynn, by the way, in addition to his role of Texaco "Fire Chief," is now honorary fire chief to so many fire departments throughout the land that his valet has to store his badges and other insignia of office in a large trunk—but never has Ed rushed to a fire even in the capacity of spectator, so pronounced is his dislike for conflagrations of all kinds.

▽

Five hundred movie extras rioted in earnest on the Paramount studio in Hollywood when a number of their group swung police clubs too realistically.

It happened on the set of Walter Wanger's "The President Vanishes." Some husky men in the group were acting as leaders of a mob storming a synthetic White House. The mob started up the street, shouting, fighting and rioting, with the leaders fighting back to keep them in line. Several of the extras were struck on the head with little billy clubs. They resented it and revolted. Two fire hoses were brought into play to rout the rioters.

▽

Groucho Marx's notion of a highly unusual backstage musical is one in which, to the amazement of all, the understudy sprains an ankle and the leading lady has to play the part herself.

THE CHINESE are noted for their proverbs—terse logic and philosophy—sort of sermons in a hiccup. America, too, has her proverbs—mostly due to the conscientious collaboration of one Benjamin Franklin, Philadelphia kite-flyer. However, proverbs, like Eddie Cantor's Chase and Sanborn coffee, become dated. Also they apply too generally—there is no pointing them at a certain spot, like those concocted by Paul Gerard Smith for that golden, glittering California place of Hollywood, where:

He who hesitates is a genius.

Necessity is the mother of a cut in salary.

All's well that ends.

Matches are made in the publicity department.

Those who live in glass houses wish they didn't.

A word to the wise is practically impossible.

Everything comes to him who stalls.

A rolling stone cleans up his roll and blows before they catch up with him.

It's a wise child that recognizes its own story after it has been photographed.

Waste not—and you'll be making "quickies" all your life.

The early bird catches a new formula and the rest take the gravy.

A bird in the projection room is worth two at a preview.

Beauty is only Max Factor deep.

If a man builds a better mouse trap than his neighbor, and his neighbor goes around with the "right" people, the world will make a beaten track to his neighbor's door.

▽

Bandmaster Ben Bernie's cable address is "Yowsah, USA."

▽

Charles Spencer Chaplin has finally condescended to go to work on a new picture, after all these years. He will be producer, financier, director, supervisor, star, author and part owner of the distributing company that will market it.

The news was received with quite some surprise in the field, causing John Moffitt, for instance, to observe in his motion picture column in the Kansas City *Star* that Mr. Chaplin is on an eight-year schedule that runs something like this:

First Year—Make a picture.

Second Year—Announce that you will portray Napoleon.

Third Year—Fight with Lita Grey Chaplin over the children.

Fourth Year—Announce that you will portray Hamlet.

Fifth Year—Announce that you are going to marry Paulette Goddard.

Sixth Year—Announce that you will portray the Savior.

Seventh Year—Take the children to the movies with an international publicity campaign.

Eighth Year—Begin another picture.

Anyway Mr. Chaplin pays his own way.

▽

The motion picture industry and its public on November 1 will witness the performance of a film star, age 56 years, who is the author of stage shows and song hits which the public has paid some $94,000,000 to see and hear. He is George Michael Cohan, whose new endeavor as a motion picture star comes, as has been widely told, under the sponsorship of Harold Brooks Franklin, ex-exhibitor, in "Gambling," a Fox release. Oldtimers will remember Mr. Cohan's first flyer into films back in 1917, or thereabouts, and his second experience, two years ago, in Paramount's "Phantom President." He would rather forget both.

PARAMOUNT PICTURES has an actor on the roster of its studio in Hollywood whose financial strategems in business make some of our motion picture financiers of the present day look like correspondence school students. He engineered a $70,000,000 business deal so that he might retire in comfortable state of pocketbook to pursue his favorite pastime of acting on stage and screen.

Sir Guy Standing, 61-year-old Knight Commander of the British Empire, had been playing the British stage since 1899 when he joined the King's navy for service in the World War. His meritorious performances on shipboard under fire caused King George to knight him. At the time he felt the King's sword descend on his shoulder Guy had but $40 in his pocket and a healthy ambition for theatricals in his bosom.

Came the mad race in 1919 to rebuild war-torn Europe, and Guy Standing set out against heavy odds to buy up miles of uncrated American equipment lined along the Rhine—tanks, tractors, automobiles, locomotives and whatnot, which he intended to resell on the Continent for the reconstruction. Motor Organization, Ltd., was formed and through his friends he raised the funds to complete the purchase.

Working quietly on another front at the same time were some interests who were planning to do the same thing with a like amount of similar equipment owned by England. Such competition would have ruined him, and so he pulled some rabbits out of a hat and bought this material as well. It took Sir Guy nine years to unload the stuff, piecemeal, at a gross of some $70,000,000, which left him with the fortune he needed to give him the proper incentive for his art. Standing—but not still.

▽

Resting but a few feet from our publishing headquarters on Broadway off Columbus Circle is a monument to the Depression, in the form of an impressive, white-stone untenanted apartment building. The cornerstone, in mute testimony, reads: "Hampshire House—Dedicated to Yesterday's Charm and Tomorrow's Convenience—1931."

▽

Some day the young and pretty Hilton Sisters, better known as the "Siamese Twins," because of the physical deformity which makes them inseparable, will recognize that the motion picture theatre has advanced somewhat since the Coney Island sideshow days of P. T. Barnum. And, accordingly, they will substitute a more acceptable method to attract publicity attention to their stage engagements at picture houses, to replace their well-worn gag of attempting to obtain in each large city they play a marriage license for one of them.

Naturally the city fathers are stumped when a chap presents himself with the freaks at the courthouse or city hall and requests a license to marry half of the duet. This perplexity always causes a delay, and, "tired of waiting," the twins and the "groom-to-be" depart "in a huff," giving expression to the injustice of the treatment.

We have a vague recollection of having heard some place along Broadway that publicity-seeking authorities of some of the less important states had extended invitations to the twins to visit their commonwealth, promising that the wedding of the one would be arranged without hitches. But, evidently, the booking route of the act—which just finished a week at the Tower theatre in Kansas City—does not take them within the boundaries of such obliging states.

'WOULD MAKE DARING, HONEST FILM'

Declares DeCasseres of "Divided By Three"; Three Other Plays Discussed as Screen Timber

By BENJAMIN DE CASSERES

DIVIDED BY THREE

What is "entertainment" in pictures? It isn't different from any legitimate definition of the word you can find. "Entertainment" must enchant, thrill, grip, divert, create thought, make you forget, weep, laugh, renew yourself. To me, pictures have no other purpose. Neither has the stage.

Our audiences enter picture houses for the same reason they go to ball games, dance-halls or attend a party. They do not want to be sermonized, "educated," uplifted or birched.

Why lie about it? "Educational" pictures have their place and value; but what the ticket-buyer goes into a house for is to let down, to mentally gambol.

When our noise-making and ultra-puritanical censors forget this they are running into a jam—and helping to destroy the greatest medium of amusement and form of mental and emotional hygiene that the world, to date, has known: moving pictures.

This soliloquy came upon me when looking at "Divided by Three," a very interesting and honestly worked out play of marital infidelity by Margaret Leech (Mrs. Ralph Pulitzer) and Mrs. Beatrice Kaufman (the wife of George Kaufman)—Guthrie McClintock producing.

This is a serious and thought-provoking piece of work—and seriousness also comes under the head of entertainment.

The situation is unusual and, among the narrow-minded critics of our pictures, would be called "immoral." But it would make a daring, simple, honest picture, and I hope it will be done.

Lila is married to an automaton of a husband. There are no relations between them.

Robert, the husband, is a speculator. Lila, to keep them out of the red, operates a picture-gallery on the side.

The manager of this art gallery, who makes it go, is Hugh Faraday. He is Lila's lover. She loves him passionately. The husband is always a cipher.

But there is a son, Teddy, a young fellow of puritanical ideals, just out of college. And he has borrowed money from Faraday through the mother.

When he discovers his mother's infidelity he nearly goes to smash. The big scene—à la "Hamlet"—is between the mother and son (who is, moreover, engaged to a decent little dumbbell).

The great fault of the play is its talk, talk, talk.

Judith Anderson as the wife and mother to both her son and her husband was infinitely tender. She plants Love above the conventional idea of Duty—an every-day occurrence, and absolutely legitimate on the screen if not treated flippantly. And "Divided by Three" is not flippant.

This may never become a picture, for it may be that the screen has not yet reached an adult age. But a great majority of our picture audiences *have*.

Picture value, 60 *per cent.*

SPRING SONG

Florrie Solomon (Francine Larrimore) died in bed in the full glare of an off-stage ghost-frosted bull at the fall of the last curtain in "Spring Song," the new play by Bella and Samuel Spewack. That spoiled the play—a very quietly interesting one up to that point—for me.

Let generals die in bed—as an ex-second lieutenant, I don't care a cheese-mite. But I am militantly opposed to having, on the screen or the stage, any one of my heroes, heroines or top-notch gangsters die peacefully in a snow-white bed with a Kleig moon sickling his or her countenance o'er with the pale cast of sentimental baloney.

No!—my heroes and heroines—whether God-fearing or eaten hollow to their gizzards with Red Sin—must die tossed from mountain-tops, fall backward over broken balconies, shot in a running fight with the peelers, blown to nothing by a shell under a barbed-wire fence—and, among the ladies, I like to see them gracefully take poison or peg out with an asp à la Cleopatra-Colbert.

Florrie died of giving birth to an unloved child. Florrie wanted to die because the father of the child was not the man she really loved, but the fellow who was engaged to her sister, a goody-goody girl, very plain in appearance and who took it on the chin for her sister because her mother, an orthodox Jewish woman who wielded an inhuman ancient moral code, told her it was her duty to give up her dental-college fiancé for the erring and scarlet sister in order to legitimatize the child.

It is a moving story, simply told. There are picture possibilities in it because of its extreme sensitiveness to every-day human frailties and its potentialities for excessive weeping-matinees for the ladies.

"Spring Song" is all East Side Ghetto. The first act setting and movement are almost a duplicate of Elmer Rice's "Street Scene." Mrs. Solomon conducts a soda-paper-cigaret stand outside of her lodgings. (This Mrs. Solomon was played with extraordinary effectiveness by Helen Zelinskaya, her first English-speaking role.)

She has two daughters, Florrie and Tillie. Florrie is for the Big Life. Tillie is romantic but kitchen-minded.

Florrie, although engaged to an up-and-going fellow, a high-pressure salesman, nevertheless seduces her sister's steady—youth and a perfect spring night.

The core of this play—and the beauty of it—lies in the attitude of Mrs. Solomon. In doing her "duty" according to the ancient law she ruins the lives of both her children—causing the death through grief of Florrie—and mussing up the future of all concerned. And there's the baby.

There are several East Side characters for comedy. As a picture it contains that eternal element: tears. Audience reaction was good.

Picture value, 60 *per cent.*

ROLL, SWEET CHARIOT

There is a tremendous epic, to be done some day for the screen, on the Negro: his origins in Africa, his slavery, his aspirations, his profound religious instinct, his love of song, his humor, his tragic history in America especially, and an imaginative finale which will envisage his "emancipation." ("The Emperor Jones" was merely an episode.)

If the critics of the Negro tell me that he is uninteresting because he is absolutely imitative, I reply so is every human being that walks the earth, from Shakespeare, Napoleon and Plato downward.

Paul Green, in "Roll, Sweet Chariot," "a symphonic play of the Negro people," with an incidental score by Dolphe Martin (Bernard Klawans producing), is an attempt at such an epic; but it doesn't land either for the stage or picture purposes.

Its central character is the superman, the Paul Bunyan, the Gargantua of the Negro—John Henry, a character that Roark Bradford has also written about.

John Henry is great picture material for a Roark Bradford and a Langston Hughes to undertake.

But not from the Paul Green script. For here John Henry is rather pulled down to earth—he has not that glamour, that unearthliness, that Titan mold that those figures have in the immortal "The Green Pastures."

There are a murder, a funeral service, a chain-gang in "Roll, Sweet Chariot," but it all seems to me to have been done for the sake of the hidden choir and the chanting spirituals.

When the screen comes of age, John Henry will appear on the white sheets. Or maybe I'm just a boob optimist.

Picture value, 0 *per cent.*

FIRST LEGION

This play is in three acts and eleven scenes. It is by Emmet Lavery (Bert Lytell and Phil Green, producing).

It is a kind of unusual entertainment that will appeal to a restricted—and an initiate—audience, for it is laid in the "House of St. Gregory," in a small town "somewhere in the United States." It is about the Order of Jesuits, their lives, their spiritual struggles and their reaction to contacts with the outside world.

Just at the time when Father Rawleigh and Father Fulton have resolved to repudiate their vows and go forth into the world again, a "miracle" occurs at St. Gregory.

But it turns out that the doctor, an atheist, had lied. Science had a hand in the matter, too.

There is a pleasing ending in which faith is finally restored by a lame boy who is made to walk through an act of faith.

The acting throughout was excellent, especially the quiet and convincing portrayal of Bert Lytell as the Rev. Mark Ahern.

Picture value, problematical.

Paramount Plan Hearing Nov. 12th

Developments along the Paramount Publix reorganization front this week included these:

Adjournment, until November 12, of a scheduled hearing on proposed reorganization plans.

Further questioning, by the trustees, of former Paramount officials.

Postponement of questioning by the trustees of officials of Paramount creditor banks—also until November 12.

The taking over of Publix - Salt Lake circuit of 13 houses by Louis L. Dent.

Negotiations aimed at reduction of E. V. Richards' interest in Saenger Theatres underway in New York.

The Kuhn, Loeb & Co. plan continues to stand as the only one which has the support of the three principal reorganization groups, bondholders, stockholders and creditors' committees, each representing a majority in amount and number of those having claims against the corporation. The Kuhn, Loeb & Co. plan includes a provision for a $2 per share assessment on stockholders.

A scheduled hearing on a proposed reorganization plan for Paramount Publix, understood to have been prepared by Malcolm Sumner and former judge Erwin C. Garvin, attorneys for a group of minority bondholders, was adjourned Monday in New York at the offices of special master John E. Joyce until November 12. The adjournment was granted on the motion of Root, Clark, Buckner & Ballantine, counsel for the trustees in bankruptcy.

Trustees obtained court permission to force appearances for questioning of 17 men identified or involved with Paramount in 1931 and 1932, together with an order for production of all necessary records. Three hearings have been held during the past week, the most important of which was the questioning of Norman Collyer, assistant secretary of Paramount. The next hearing was set for Friday.

A petition for examination of officials of Paramount creditor banks, sought by trustees of the debtor under Section 21-A of the bankruptcy laws and scheduled for hearing Monday before Mr. Joyce, was postponed to November 12.

In connection with Paramount's reorganization plan, Emanuel Cohen, production head, arrived in New York Monday.

Louis L. Dent took over the Publix-Salt Lake circuit of 13 theatres on a short term partnership operating contract with Famous Theatres, Paramount subsidiary, as of October 15. The contract runs to June 27, 1935. Publix-Salt Lake was formerly operated by Louis Marcus for Famous.

In New York, negotiations aimed at a reduction of E. V. Richards' interest in the new Saenger Theatres Co. were underway.

Paramount this week, through George J. Schaefer, general manager, announced that it is assembling all its district managers and many home office executives for a three-day conference in Hot Springs, Va., October 26, 27 and 28.

Other developments in the Paramount case during the week included approval of the agreement between Walter Wanger and the Paramount trustees whereby Wanger agrees to repay Paramount from the receipts of six features, the sum of $175,000 he will have received in settlement of his $416,000 suit for back salary filed in 1931.

A hearing scheduled for Tuesday on the action of the trustees directed at the $13,600,000 bank transaction with Film Productions Corporation in 1932, was postponed until October 30 by Federal Judge Alfred C. Coxe.

SCREEN ACTORS' GUILD THREATENS UNIONIZING

Eddie Cantor's Organization Turns to Equity as Liaison in A. F. of L. Charter Move

Eddie Cantor's Screen Actors' Guild—he is president and founder—this week flung a defiance at Hollywood's producers with the demand that the organization become affiliated with the American Federation of Labor.

A proposal to obtain a charter from the Federation was to be submitted to the Guild's board this week.

Through this latest move the creative workers of the production colony virtually are extending the hand of welcome to Actors' Equity Association, which controls practically every move of the legitimate actor in New York and elsewhere and repeatedly has attempted to organize Hollywood and effect a "closed shop" among picture players.

The proposal for an A. F. of L. charter was drafted Friday night after resentment by Guild members at the refusal of producers to accept its original proposal for new forms of contract and rules on working hours. Drawing of the proposal was effected at the home of Robert Montgomery. Present, in addition to Mr. Montgomery, were Kenneth Thompson and Arthur Bryon of the Guild, and Frank Gillmore, president of Actors' Equity, also I. B. Kornblum, Equity attorney.

Kindred Interest as Liaison

It was to Equity that the Guild turned, for the A. F. of L. requires that some organization in a kindred industry or interest act as liaison to obtain a charter.

Mr. Cantor was in New York while the meeting on the Coast was in progress and Sunday night announced the Guild's plans to the New York press. The chief purpose, he explained, is to enable the Guild better to combat the attitude toward labor of "many producers who are pig-headed, stubborn and feel they are czars."

"I do believe the producers in Hollywood are not meeting the Screen Actors' Guild half way," Mr. Cantor said. "They are interested in doing away with the Guild. The only other agency in Hollywood is the Academy of Motion Picture Arts and Sciences, but that is producer-controlled and amounts to a company union.

Calls Producers "Pig-Headed"

"Many of the producers are pig-headed, stubborn and feel like czars. They aren't, though. They live in Hollywood all the time and don't know there are any other parts of the country. If we join the A. F. of L. the producers have brought it upon themselves. The actors don't want to stop the studios from making pictures. After all, that's what they're interested in and make their living by."

Not since the Screen Actors' Guild was formed, over a year ago, has such a sudden blow been taken at one of Hollywood's older institutions—the Academy, which has fought for years to prevent Actors' Equity and any other type of actor unionization from gaining a foothold in the film capital.

According to present plans the Guild will have to submit the proposal, if ratified by its directors, to a vote of approximately 400 Class A members. Sixty per cent must approve the proposal.

If the charter is granted, the Guild will be allowed to conduct its affairs in Hollywood without interference by Equity, it was said last week.

Equity Vote Plan Reported

However, authoritative sources at Equity headquarters in New York indicated—although nothing said was to be construed as official due to Mr. Gillmore's absence on the Coast—that the Equity Council will vote next week on a proposed affiliation with the Guild, provided directors of the Guild approve the A. F. of L. affiliation proposal and also provided any affiliation between Equity and the Guild stipulates a closed shop and that all Guild members shall become Equity members. Mr. Gillmore was to arrive in New York the end of this week bringing with him the proposed agreement of affiliation.

Actors' Equity Association, formed for the benefit of legitimate theatre creative workers, has made at least six attempts to organize Hollywood actors. In most of these attempts the group met the opposition of the Academy, which had been formed in 1929 after a bitter fight in Hollywood to enroll screen players.

Cantor Commends Rosenblatt

About a year ago, when discontent in the Academy's actor ranks came to a climax at the code hearings in Washington with rumors of contemplated salary fixing for stars and featured players, nearly 1,000 actors withdrew from the Academy and the Guild was formed. In less than one week the Guild had 529 members.

Praise for Division Administrator Sol A. Rosenblatt's efforts in straightening out the Coast situation affecting actors was given Tuesday by Mr. Cantor, who is a member of the Code Authority's studio labor committee.

Arthur Lee Now Heads Gaumont-British Here

Arthur Lee, American manager, and vice-president, is in charge of Gaumont-British in this country, following the departure for England last week of Mark Ostrer, chairman of the board, and Jeffrey Bernerd, general manager. The following have been added to the company sales staff: Russell Borg and Joseph Woodward, Kansas City; Fred E. Wagoner, Indianapolis; Walter Wessling, Portland, Ore.; J. M. Harris, Russell G. Mortensen, St. Louis; Eli Ginsberg, Joseph Toner, Philadelphia.

"If the B.I.P.-Gaumont-British deal was ever begun, it is all off now," last week in New York declared Maurice Mayer, London banker, referring to the reported merger of British International and Gaumont, denied last week. "Little Friend," Gaumont film at the Roxy in New York, was reported to have set a new Saturday attendance house record. Six British pictures will play Broadway houses simultaneously next week, two of them being Gaumont-British films.

CZECHS MAY ABANDON KONTINGENT SOON

Serious-Minded Native Producers Demand Abolishment of System Impairing Product

By J. K. RUTENBERG
Berlin Correspondent

Reports that the present Czech kontingent on American films will be abolished November 1 came out of Prague this week. The quota requires an import license of $840 a picture and stipulates that one Czech production be accepted in return for each seven American films licensed.

[At the offices of the foreign department of the Motion Picture Producers and Distributors of America, in New York, doubt was expressed that the kontingent will be removed November 1 but a suitable arrangement is expected before long.—Ed.]

From Warsaw it was reported to Berlin that a 50 per cent reduction is forthcoming on the duty on negatives the positives of which are made in Poland.

George R. Canty, U. S. trade commissioner, left Berlin for Prague Tuesday.

Source of Trouble for Years

The Czech film field for some years has been a constant source of trouble to the American film industry, which has been practically out of that market since 1931. Only the independent American production has been represented on the market for several years and it is generally admitted that a re-entrance of the big American companies would completely revolutionize the Czech motion picture policy.

To understand the development of the Czech kontingent in the last years it is necessary to study the reasons for the setting up of the system of import licenses and to investigate the progress of Czech national production.

The first endeavors to create national production activity were made ten or twelve years ago. It was the intention of the Government to make the Czech film market independent of foreign import. To reach this objective it was necessary for the Government to subsidize the new industry. The first steps in this direction were undoubtedly successful. Some of the first Czech films did considerable business and were shown in most European countries. But newcomers to the industry reduced the standards of the films more and more, thereby considerably limiting the market for Czech films. Instead of heading the list of all films shown in the country, national production went down farther and farther and, finally, became a necessary evil of a counter-balance against imported films.

Kontingent Result Unexpected

This was the very reason for a curtailment in the import of foreign product. It was expected that the new kontingent system introduced would create a substantial support to the national film production and, on the other side, would increase the quality of foreign product.

The original idea was to induce every importer of foreign films to produce a Czech film for a certain number of films imported. This system of compulsory production became unsuccessful, however, and there followed what nobody had expected, a sale of import license. National film production of a very inferior quality was started only in order to get import licenses. The Czech film became the only avenue to the required foreign product and the foreign market was ruined for national product.

Ask Return to Free Competition

The serious-minded Czech film producers demanded abolishment of the present kontingent system, therefore, and favored a return to "free competition." The Czech directors, supervisors and production managers had acquired so much experience chiefly in foreign countries, that free competition with other films could be met, it was thought. The up-to-date studios in Prague-Barrandov were prepared to make 20 to 30 features a year and technical equipment was greatly improved.

The adversaries of the present kontingent system, therefore—and this is very essential to an understanding of the Czech market—are the Czech film producers, managers and directors, and their ranks are swelling more and more.

Fred Warren to Market Chrysler Air Conditioner

Chrysler-made equipment for the cooling, heating and ventilation of theatres will be sold, distributed and installed exclusively in the United States by Control Corporation of America, formed recently and headed by F. B. Warren, who has been southeastern sales manager of Electrical Research Products.

Entry into the air-conditioning field was announced recently by the Chrysler motor manufacturer whose son, Walter P. Chrysler, Jr., as president, heads Airtemp, Inc., the world distributing organization which will itself handle all sales, under the sales management of H. C. Jamerson, except in the theatre classification granted to Mr. Warren's company. For the manufacture of the equipment itself, in all fields of air-conditioning, there is the Chrysler-owned Amplex Corporation with its plant in Detroit.

Readiness to make immediate surveys and installations in theatres was announced Tuesday by Mr. Warren.

Head of the Warren engineering staff will be Andre Merle, refrigeration expert, and all engineering and air-conditioning equipment problems will be under his direction. Mr. Merle's experience in air conditioning dates from his discharge from the military service in 1922. He served in the regular army with the First Division Engineers and with the French Colonial Army during the World War.

While with Carrier Engineering Corporation he worked on the design and installation of such plans as the Chrysler and Lincoln buildings, New York, and the J. L. Hudson department store, Detroit.

For the last three years he has been connected with Clyde R. Place, consulting engineer in air-conditioning, and for Mr. Place has worked on the Rockefeller Center development including stores and theatres, and on the design of the new Government Archives Building in Washington. He is a member of the American Society of Heating and Ventilating Engineers and the American Society of Military Engineers.

William E. Harkness will be the traffic and contracting consultant. Mr. Harkness for 30 years was with American Telephone and Telegraph Company, and for years he was head of its radio activities. He was the builder and executive in charge of the WEAF Station, later disposed of to National Broadcasting. For the last seven years he has been an executive of Electrical Research Products. Mr. Harkness will also be executive adviser to Mr. Warren.

Arthur E. Ralph, for years with Electrical Research Products, and prior to that with R. Hoe and Company, and Winchester Arms Co., will head the division of survey and installation as well as be assistant treasurer. Mr. Ralph was plant engineer of Winchester Arms.

I. M. Magnus will be secretary of the company.

Announcement of the personnel of the sales organization of Control Corporation of America will be made shortly.

"Installations will be handled on time payments to good business risks," said Mr. Warren's announcement, which added that "Walter P. Chrysler's entry into air-conditioning has been the signal for an immensely quickened interest and activity in this vast new industry. Paralleling his leadership in the automobile field, his refrigerative experts have created the simplest of mechanisms that will be moderate in price and economical in maintenance."

F. B. Warren's return to personal operation within the theatre field comes after six years association with Erpi as a sales executive. For 20 years he has been known widely in exhibition. He was one of the founders as well as vice-president in charge of sales and distribution of the original Goldwyn Company, later merged into Metro-Goldwyn-Mayer. He was the founder, general manager and his own sales manager of Associated Producers, the organization that embraced as its producer owners Thomas H. Ince, George Loane Tucker, Maurice Tourneur, Mack Sennett, J. Parker Read, Jr., and Marshall Neilan.

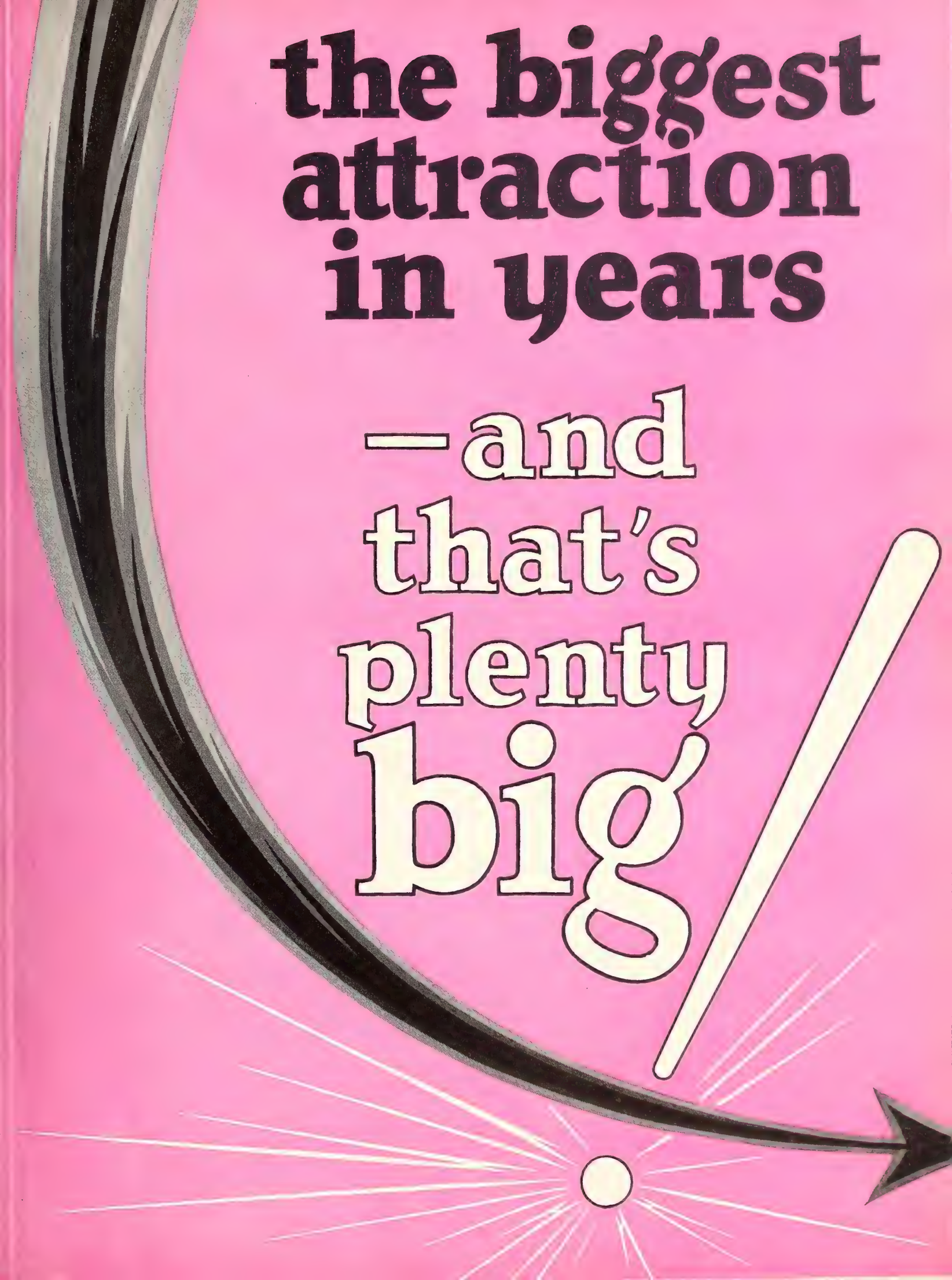
Mr. Warren, who will retire from Erpi December 31, announced that the Control Corporation is in no way connected with Electrical Research.

Four Promoted in Erpi Realignment

The eastern sales forces of Electrical Research Products were realigned this week following announcement by Fred B. Warren that he would resign as southeastern sales manager to market Chrysler cooling and heating apparatus.

W. E. Woodward was appointed acting sales manager of the southeastern division, reporting to L. W. Conrow, eastern division general manager. H. O. Duke was also made an acting sales manager of the southeast, in charge of territory below the Virginia boundary, and reporting to Mr. Woodward. Mr. Duke will also continue as credit and collection manager of the southeast, with headquarters at Atlanta.

Robert W. Horn was promoted from New York City salesman to assistant sales manager of the northeastern division, reporting to Bert Sanford, the northeastern chief. Mr. Horn will be in charge of sales in the Metropolitan area and the Hudson River Valley.


the biggest attraction in years
—and that's plenty big!



CARL LAEMMLE
presents

Claudette

Colbert

in FANNIE HURST'S Great Novel

IMITATION OF LIFE

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WILLIAM

ROCHELLE HUDSON

NED SPARKS HENRY ARMETTA ALAN HALE

and many others

A JOHN M. STAHL Production

for

UNIVERSAL





Claudette Colbert

has added tremendously to her popularity in the past few months ...Now Universal offers her in a picture bigger than "Back Street" ...bigger than "Only Yesterday"... yes, in the biggest attraction in years —"IMITATION OF LIFE"

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

PORTRAIT OF LAURA BAYLES

(Tentative Title)

Radio

On paper this story promises not only pleasing entertainment but likewise showmanship possibilities distinctly out of the ordinary. The yarn has a unique premise. It paints a school teacher in a heretofore unattempted manner. May Robson has the leading role. Devoting her life to bringing her pupils up to all prescribed forms, she finds herself whirled into conflict with conniving politicians, a keeper of a back-room saloon—forces which are undermining all she is trying to build up. Turning gambler herself, she outsmarts the slickers, gets herself mixed up in a scandal, and when things look blackest has no one but the man who tried to harm her the most arrange with the President of the United States, a former pupil, to eulogize her into reinstatement.

The original story is by Wanda Tuchock. The adaptation is by Arthur Homan and the screen play by Milton Krims and John Twist. John Robertson, maker of "His Greatest Gamble," is the director.

With the prestige of "Lady for a Day" and "Lady by Choice" to use in embellishing May Robson's draw, the supporting cast also offers some good commercial names. Included are Mary Carlisle, currently in "Kentucky Kernels"; Fred MacMurray, a newcomer from the stage making his first screen appearance; Alan Hale, Hale Hamilton, Etienne Girardot, Edward Van Sloan, William Burress, Fred Kohler, Jr., Ben Alexander, Onest Conley, Virginia Reid and Ward Bond.

Being of the character that indicates appeal to both the more mature patrons as well as the younger element, this forthcoming production seems to be the type for topical showmanship.

ENCHANTED APRIL

Radio

Here is romantic comedy. In addition to being a widely read novel, it also was presented successfully as a stage play. Not a love story according to the usual formula, it is rather a light idyllic story of a married woman, her ambitions and their repercussions. Because of their most popular successes, more than ordinary showmanship has been shown in the selection of the two leads, Ann Harding and Frank Morgan.

Similar smartness has been demonstrated in the selection of the scenarists and director. Credited with the screen play are Samuel Hoffenstein, who recently did "Change of Heart," and Ray Harris, remembered for "Three Cornered Moon," "Many Happy Returns" and "We're Rich Again." Harry Beaumont, director, has proved his adaptability to this kind of material in "When Ladies Meet" and "Should Ladies Behave."

Supporting Miss Harding and Frank Morgan, whose current picture is "Affairs of Cellini," are Katherine Alexander, previously with Miss Harding in "When Ladies Meet" and seen in "Operator 13"; Reginald Owen, now in "Madame duBarry"; Jane Baxter, British actress in "The Constant Nymph"; Ralph Forbes, recently in "Twentieth Century"; Eric Blore, who made his Hollywood debut in "The Gay Divorcee," and Ralph Forbes.

Locales are London and an Italian villa.

Charming gayness and absence of heavy drama appear to be the most potent qualities to capitalize.

CONCEALMENT

Warner

This story, featuring Barbara Stanwyck, is of a dramatic character particularly adapted to her talents as established by such recent pictures as "Bitter Tea of General Yen," "Baby Face," "Gambling Lady" and "A Lost Lady." Adapted from an unproduced stage play, it is a gripping yarn of present day political plots, mysterious murders and the impeachment of a governor on bribery charges. The romantic accompaniment to the drama is given an unusual twist. In it Miss Stanwyck, the daughter of the governor (Arthur Byron) is secretly married to the attorney general (Warren William), who is duty bound to prosecute her father. In this situation the possibilities for smash entertainment, involving conflict between love and duty, are readily apparent.

The screen play was prepared by a trio whose recent accomplishments indicate knowledge of this type of story. Tom Buckingham did the scenario on James Cagney's "He Was Her Man." In addition to many others, F. Hugh Herbert recently collaborated on "The Dragon Murder Case" and Mary McCall wrote the screen play for "Desirable." The director, William Diertele, was similarly associated with "Fog Over Frisco," "The Firebird" and "Madame du Barry."

The cast supporting Miss Stanwyck, William and Byron is composed of a familiar list of Warner stock players and one or two outsiders. Included are Grant Mitchell, recently in Universal's "One Exciting Adventure"; Glenda Farrell, in "Kansas City Princess"; Douglas Dumbrille, Henry O'Neill, William Davidson, Willard Robertson, Arthur Aylesworth, Russell Hicks and Vince Barnett.

Not only is there commercial value to the title and personnel, but inasmuch as its release probably will be coincidental with the election season, the political content of the story automatically suggests topical exploitation.

STAKE OUT

Columbia

Semi-gangster in atmosphere, this is an action story of cops and crooks. Original story and screen play are by Lambert Hillyer, who also is directing. Similar pictures with which he has been associated are "Defense Rests" and "One Is Guilty" as director, and "The Man Trailer," in which he functioned the same as in this production.

Bruce Cabot, currently in Monogram's "Red Head," is the story's hero. Judith Allen has the leading feminine role. Supporting players include Ward Bond, Charles Sabin, who is being groomed for bigger things by Columbia, John Kelly, Arthur Rankin, Matthew Betz, Walter McGrail and Maidel Turner.

Thrill entertainment being its essence, the story has Cabot as a police sergeant promoted for the success of his stake-out methods in trapping criminals. When he makes the arrest in a murder, the Sabin headed gang determines to rub him out. Warned by Miss Allen, waitress in a drive-in barbecue, who has dreams of Hollywood screen stardom, he escapes a trap. Later, when he believes the girl to be in league with Sabin's mob, romance cools. However, as the gangsters plan a new job, she informs Cabot and again his stake-out methods prove effective.

The yarn appears to be full of the exciting brand of entertainment.

CODE OF THE WEST

Paramount

Probably the most outstanding showmanship factor of this picture is the fact that it brings Jackie Coogan back, now fully grown up. Millions of theatregoers will remember him for his picture with Charles Chaplin, "The Kid."

The story, an action drama localed in Alaska and the States, is by Zane Grey. It has a rather novel premise, dealing with three crooks who specialize in peddling "salted" gold mines. When they attempt to swindle a man with whom the woman member of the trio has fallen in love, things begin to happen at a fast and furious pace.

The screen play is by Ethel Doherty, who did "Sailor Be Good" and "Men Are Such Fools," and Grant Garrett. Direction is by Arthur Jacobson.

While Jackie Coogan is the big name value, another player, Evelyn Brent, who also has been absent from the screen for some time, will be seen. Last in "World Gone Mad," she has many successful picture appearances to her credit. Sharing top honors with these two is Randolph Scott, who has played in many Paramount westerns, including "To the Last Man," "The Last Round Up" and "The Thundering Herd." Other well known names are Addison Richards, Fuzzy Knight, Lou Sheridan, Richard Carle and Ralph Remley. Lesser known players are Dean Jagger, Howard Wilson, Phillip Morris, Albert Hard, Frances Sayles and Alfred Delcambre.

Elements substantiating Coogan's natural draw are the fact that the story is a Zane Grey adventure yarn, a type of entertainment that never lacked enthusiasts. Many incidents in the production suggests unique exploitation ideas which can be adapted to the current topical subject of gold.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Kid Millions

Comedy and Songs

(United Artists - Goldwyn)

From both an entertainment and sound showmanship standpoint, the producers have incorporated into this attraction just about everything that the public likes to see and all that an exhibitor needs. The picture is comedy, hokum-tanged and sparkling; it's embellished with plenty of eye-filling girl dance glamor, and lively with half a dozen or more catchy song numbers. Moving rapidly, it has plenty of romance, light drama, lots of action, snappy gags and, unusual for this type of picture, there is a substantial story. In the picture proper there is plenty to talk about. In the surprise finale, however, a color fantasy, there is a unique surprise to send patrons out of the theatre talking.

The picture is smart, clean and clever throughout. There is much to intrigue and charm, nothing to shock or abash. Consequently the attraction becomes a big picture offering with a general all-family appeal and by virtue of its climax a juvenile feature as well.

In the yarn, Eddie, a waterfront waif, to the amazement of all his kid companions and longshoremen brothers learn that he is heir to a $77,000,000 fortune left by his long lost father, Egyptologist. Promising the kids a share in the wealth when his ship comes in, he embarks on his great adventure to Egypt. Menaced by Colonel Larabee, who feels that because he financed the original Wilson, he's entitled to a cut, Eddie is thrown into turmoil when Dot, moll of comedy gangster Louie the Lug, also tries to chisel in by posing as his mother. On the way over, lots of knockabout fun, is interspersed with song, music and dance, Cantor incidentally putting over a black-face "Mandy" number.

In Cairo, Eddie meets a couple more menaces. Sheik Mulhulla isn't going to let all that dough get out of his domain, and his daughter, despite all her shrouding veils, is none the less versed in all the latest and most modern American modes of going on the make. Eddie escapes and lands back home.

Then the picture veers. It turns to beautifully tinted Technicolor. The kids have their day. All the rules to which they have been subject since the beginning of time being abrogated, Eddie builds a gigantic ice cream factory. Backed by the "When My Ship Comes In" melody as the hundreds of kid chants "We Want Ice Cream," the chorus girls milk gigantic cows who join in the vocal chorus; great slaps of chocolate and gigantic berries are tossed into the modernistic freezers. Then Eddie, accompanied by his childhood sweetheart, rides down the line of youngsters to drop great gobs of ice cream on their plates. Following him is the reformed Louie the Lug, machine-gunning cherries as the youngsters give loud voice to their delight.

No one need be stymied for salesmanship ideas with which to sell "Kid Millions." The title is one and so is the production itself. There is no lack of outstanding commercial names. Then, there's comedy that's fun for every one. Catchy music, rhythmic grouped dancing with plenty of that necessary feminine appeal. There's action and crackling dialogue and there's the finale.—McCarthy, Hollywood.

Distributed by United Artists. A Samuel Goldwyn production. Directed by Roy Del Ruth. Story and dialogue by Arthur Sheekman, Nat Perrin and Nunnally Johnson. Songs by Walter Donaldson and Gus Kahn, Burton Lane and Harold Adamson. "Mandy" by Irving Berlin. Dances and ensembles directed by Seymour and Felix. Fantasy in Technicolor. Music and lyrics by Gus Kahn, Walter Donaldson and Alfred Newman. Color direction by Willy Pogany. Photographed by Ray Renahan. Staff for Mr. Goldwyn: Art director, Richard Day. Photographed by Ray June. Film editor, Stuart Heisler. Musical director, Alfred Newman. Costumes, Omar Kiam. Sound recording, Vinton Vernon. Assistant director, Walter Mayo. P. C. A. Certificate No. 321. Running time, when seen in Hollywood, 92 minutes. Release date not yet set.

CAST

Eddie	Eddie Cantor
Jane Larrabee	Ann Sothern
Dot	Ethel Merman
Jerry Lane	George Murphy
Ben Ali	Jesse Block
Fanya	Eve Sully
Colonel Larrabee	Berton Churchill
Louie the Lug	Warren Hymer
Cheik Mulhulla	Paul Harvey
Khoot	Otto Hoffman
Toots	Doris Davenport
Herman	Ed Kennedy
Oscar	Stanley Fields
Adolph	John Kelly
Pop	Jack Kennedy
Stymie	Stymie Beard
Tommy	Tommy Bond
Leonard	Leonard Kibrick
Slade	Guy Usher

The White Parade

(Fox-Lasky)

Drama

This picture is entertainment, but not the ordinary kind. Rather it is an attraction so finely human that its possibilities are hardly to be questioned.

Both daring and unusual, "The White Parade," with a few key characters doing the symbolizing, is the story of the great army of young women student nurses who consecrate themselves to the service of humanity. Essentially it is a drama—drama that is distinctively class in caliber, yet within the understanding and appreciation of all. Practically all action takes place within a hospital, yet never is the odor of ether evident. Life begins, ends and goes on.

To the hospital come hopeful, ambitious girls. Their lot is the same; stern discipline, laborious physical and mental toil. All sacrifice much; some drop out, others go on to triumph. Subject to every emotion that is every woman's, there is extraordinary romantic love interest in the stories of these women who are "The White Parade." Told mainly through the characters of June Arden and Ronald Hall, it is the story of human love sacrificed to a noble ideal.

Through understanding direction and real acting, drama is blended with heart touching romance; pathos that touches the most sentimental emotions is blended with sparkling comedy that provokes a laugh for every tear, and the whole tends emphatically to inspire and elevate.

As the picture unfolds upon the screen, it measures up to entertainment and commercial demand, not only in the unusual but in entertainment.

Because of its quality and character, "The White Parade" undoubtedly should attract many who ordinarily don't go to motion picture shows. Therein is hidden the secret of selling the picture. On the surface it might seem that "The White Parade" is a woman's picture. It surely is and because it is, it is also a picture of unusual interest to men. Both sexes appreciate what the story is—sincere heart-touching romance and drama of living persons.

Consequently what not to do assumes more importance in selling the show than what is proper to do. It can be expected that the picture will receive plenty of outside support and cooperation. Without much effort on anyone's part, it will be indorsed and recommended by newspapers, influential personalities, clubs and so on. It will be well to seek cooperation from doctors, nurses, hospitals, civic and fraternal groups, but it certainly is no occasion for harebrained exploitation. Transferring lobbies into replicas of hospital wards, displays of medical paraphernalia, even dressing ushers and attendants in hospital uniforms, would harm rather than help this attraction.

Rather in dignified and straightforward fashion introduce it to your patrons as a picture show you are proud to present. Let them know that it is an outstanding contribution to the screen. By honest sincerity convince them that this is an attraction to plumb the heart and that they will be sorry if they miss seeing it.—McCarthy, Hollywood.

Produced and distributed by Fox Film. A Jesse L. Lasky production. Directed by Irving Cummings. Screen play by Rian James and Jesse Lasky, Jr. From the novel by Rian James. Adaptation by Sonya Levien and Ernest Pascal. Photographer, Arthur Miller. Sound, S. C. Chapman. Art director, Max Parker. Costumes, William Lambert. Musical director, Louis De Francesco. P. C. A. Certificate No. 346. Running time, when seen in Hollywood, 80 minutes. Release date, Nov. 16, 1934.

CAST

June Arden	Loretta Young
Ronald Hall, III	John Boles
Zita Scofield	Dorothy Wilson
Glenda Farley	Muriel Kirkland
Gertrude Mack	Astrid Allyn
Doctor Thorne	Frank Conroy
Sailor	Jane Darwell
Doctor Barnes	Frank Melton
Doctor Moore	Walter Johnson
Miss Harrington	Sara Haden
Una Mellon	Joyce Compton
Pudgy Stebbins	June Gittelson

Anne of Green Gables

(Radio)

Comedy-Drama

Potential showmanship values of this production are embodied in the popularity of the L. M. Montgomery novel, on which the film is based, and the general excellence of production. This one whistles right up the alley of Pollyanna customers, faithfully depicting the adventures of a little orphan girl adopted into a country family. The rural atmosphere is fresh and wholesome. Chalk this picture up as first class program entertainment. Exhibitors will also have a new screen personality to reckon with in Anne Shirley, who should be much in demand from here on.

Well etched characters make the rural atmosphere felt rather than seen. The story itself carries a series of strong emotional tugs balanced with plenty of up-the-sleeve humor.

It is the time honored "ugly duckling" theme with all the garnishings. This dramatic value should find a ready market.

The story revolves around Anne Shirley,

who is adopted into the family of the middle aged brother and sister, O. P. Heggie and Helen Westley, through a slip-up on the part of orphanage officials. The couple had ordered a boy and received an awkward, red haired and freckled little girl. The emotional punch centers on whether this youngster, whose mind eternally carries her into worlds of fantastic Utopia, will take root in the heart of hard-boiled Miss Westley or not. She finally does. Then follows a series of kid scrapes brought on by hasty remonstrance against uncomplimentary country gossip by the neighbors. Childhood romance blooms between herself and Tom Brown, son of the man who stole Heggie's fiancee.

This family tragedy culminates in the enforced split-up of the two as they reach the dangerous age of maturity. Anne is sent away to school and Brown becomes the protege and assistant of a famous doctor.

The story is climaxed with the illness of Heggie. Anne drops her schooling just as the final examinations come up, to rush to his aid. In persuading the great doctor to handle Heggie, Anne is reunited with Brown. Heggie pulls through and the two receive the blessings of the family.

This is essentially family fodder and exploitation should be aimed in this direction.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by George Nicholls, Jr. Produced by Kenneth Macgowan. Screen play by Sam Mintz. Based upon the book "Anne of Green Gables," by L. M. Montgomery. Photographed by Lucien Andriot. Photographic effects, Vernon Walker. Art directors, Van Nest Polglase and Al Herman. Costumes by Walter Plunkett. Musical director, Max Steiner. Recorded by George D. Ellis. Edited by Arthur Schmidt. P. C. A. Certificate No. 317. Running time, when seen in Hollywood, 80 minutes. Release date, Oct. 26, 1934.

CAST

Anne ..... Anne Shirley
Gilbert ..... Tom Brown
Matthew ..... O. P. Heggie
Marilla ..... Helen Westley
Mrs. Barry ..... Sara Haden
Mr. Phillips ..... Murry Kinnell
Diana ..... Gertrude Messinger
Mrs. Bluett's daughter ..... June Preston
Dr. Tatum ..... Charley Grapewin
Mrs. Bluett ..... Hilda Vaughn

Kentucky Kernels

(Radio)

Comedy

Sheer nonsense is this feature's big entertainment and commercial asset. From beginning to end, it majors in foolish fun in action, situations, dialogue and gags. Quite different from any of the preceding Wheeler-Woolsey attractions, it nevertheless permits the two funsters to indulge in all their typical laugh-provoking antics. Additionally, the supporting cast seems to have swung into the spirit of it. Sell it as the kind of picture that the run of the mill audiences go for.

As old fashioned hokum is the motivating medium, the quality of entertainment and showmanship possibilities can be gleaned from one of the opening sequences in which Willie and Elmer would revive a drowning man by giving him a drink of water, irrelevant though it is to what is to follow.

Anyway, in endeavoring to serve as good Samaritans, Elmer and Willie have on their hands a foundling, Spanky, with an uncontrollable penchant for glass breaking. Trying to return him to the orphan home, they learn that he is the sole heir to a Kentucky estate. Aboard train, they make friends with Gloria Wakefield, and in her home town they find the Wakefield-Milford feud going on in full blast. As Spanky Milford shatters all the glass within range, Willie and Elmer arrange a love feast that will reunite the warring clans. Here is featured the lilting "Teeny Little Kiss" number, the only one in the show. But something goes awry and hostilities flare.

The battle on, with the Wakefields storming the Milford mansion, hilarity reaches its height as the horse which is dragging the boys' wagon imbibes a pailful of Kentucky corn whisky. The ensuing runaway scene all over the mountain countryside is comedy thrill action plus. While this is going on, Spanky, back in the house, is putting every glass object up for the Wakefield to shoot at. The boys have a terrific time ducking the bullets. Willie tosses raspberries into a shotgun to be propelled by Buckshot's blow torch, while Spanky runs an endless chain of light bulbs through a wringer to produce a machine gun effect. Eventually the Milfords are rounded up by Gloria and Hanna and the whole thing winds up in a burst of romantic glee as it is discovered that Spanky is not a Milford after all. The boys start back to New York to leave the warring families to continue their shooting in peace.

This attraction is wide open for all kinds of nutty stunts, staging them with the idea of convincing patrons that the show is good, clean all-family fun, markedly different from what they have seen Wheeler and Woolsey in before.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, H. N. Swanson. Directed by George Stevens. Screen play y Bert Kalmar, Harry Ruby and Fred Guiol. Story by Bert Kalmar and Harry Ruby. Musical director, Roy Webb. Music and lyrics by Bert Kalmar and Harry Ruby. Photographed by Edward Cronjager. Art directors, Van Nest Polglase and Perry Ferguson. Costumes by Walter Plunkett. Recorded by P. J. Faulkner, Jr. Edited by James Morley. P. C. A. Certificate No. 326. Running time, when seen in Hollywood, 75 minutes. Release date, Nov. 2, 1934.

CAST

Willie ..... Bert Wheeler
Elmer ..... Robert Woolsey
Gloria ..... Mary Carlisle
Spanky ..... "Spanky" McFarland
Colonel Wakefield ..... Noah Beery
Hannah Milford ..... Lucille LaVerne
Buckshot ..... Sleep 'n' Eat
John Wakefield ..... William Pawley
Colonel Ezra Milford ..... Louis Mason
Jess Wakefield ..... Frank McGlynn, Jr
Hank Wakefield ..... Richard Alexander
Jerry Bronson ..... Paul Page

Man of Aran

(Gaumont-British)

Drama

Somewhere off the western coast of Ireland, lying almost buried in what may well be called the toughest stretch of ocean on the globe, are the tiny Aran Islands. To those islands two years ago went Robert Flaherty, the man who made "Nanook of the North," "Moana" and "Tabu," there to record via the motion picture the struggle for the necessities of life carried on by the hardy and wholly admirable inhabitants.

The result should rank as an outstanding contribution to the screen, of this or any other year. It is not story that makes it so, for there is little of that, as such; nor is it performances, for the players are the natives of Aran. It is rather the manner in which a saga has been told, with few words but magnificent photography, with little elaboration, but with a fine sense of that combination of scenic and basic detail which goes to make up a complete story of a people, told in pictures in the short space of slightly more than one hour.

As far as the exhibitor is concerned, it is a picture with which he can go to all the women's clubs, all the schools and all the local organizations of like character. To them he may promise something unusual, a film which rates on a par with the "Nanook" of several years ago. The exhibitor also may make full use of the known ability and previous work of Mr. Flaherty, and can embellish his lobby with scenic stills.

There are just three persons of importance in the cast, "Tiger" King, the "man of Aran"; Maggie Dirrane, as his wife, and Michael Dillane, as their son. They are all three natives, as are the boatmen, the other players. In recording with vivid detail and often with thrilling action, the lives of these three, the producer has in essence recounted the story of the lives of all the people on the Aran Islands, where independence is the most vital consideration in their lives, while the sea dominates them all.

Highlighting the picture, in addition to the seascapes which the camera has recorded in superb fashion, are the scenes in which "Tiger" and his fellow fishermen go to sea in an open boat no larger than a dory, in mountainous seas, by day or night, and harpoon sharks. Of interest of another sort is the manner in which a small portion of the wholly rocky surface of the island is smoothed, overlaid with seaweed tortuously gathered, on which is strewn earth, accumulated little by little from the rocky crevices and carried on the back in baskets, for the potato "crop."

The utter fearlessness of the small boy and his mother, not to mention the men, in their eternal struggle against the thunderous and dominating sea, imparts to the picture a basic appeal. It is a picture to the selling of which the exhibitor can apply every type of cooperative effort. No matter what the box office may return, the showing of the film appears worth its own weight in prestige for the theatre and for the newspaper support it is certain to receive in most communities.—Aaronson, New York.

Distributed by Gaumont British. A Gainsborough picture, produced, directed and photographed by Robert Flaherty. Special musical score based on the original Irish folk songs of the Aran Islands composed by John Greenwood. Collaborators, John Goldman and Francis H. Flaherty. Assistant director, Pat Mullin. Field laboratory, John Taylor. Recordist, H. Hand. Film editor and scenarist, John Goldman. P. C. A. Certificate No. 0171. Running time, 77 minutes. Release date undetermined.

CAST

A man of Aran ..... "Tiger" King
His wife ..... Maggie Dirrane
Their son ..... Michael Dillane
Shark hunting crew..Pat Mullin, Patch Ruadh (Red Beard), Patcheen Flaherty, Tommy O'Rourke.
Canoe men.....Stephen Dirrane and Pat McDonough "Big Patcheen" Conneely

The Captain Hates the Sea

(Columbia)

Romantic Drama

In this, the "Grand Hotel" formula being utilized, and through a series of dramatic, mysterious, romantic and exciting episodes, the unusual log of a steamship sailing from San Francisco to New York is picturized. As such its entertainment is widely diversified. There is plenty that is different to hold interest. Through a crook-detective angle, unity and coherence are maintained. The short interview prologue, establishing the captain as a sea-hater because nothing ever happens, sets the stage for what is to happen.

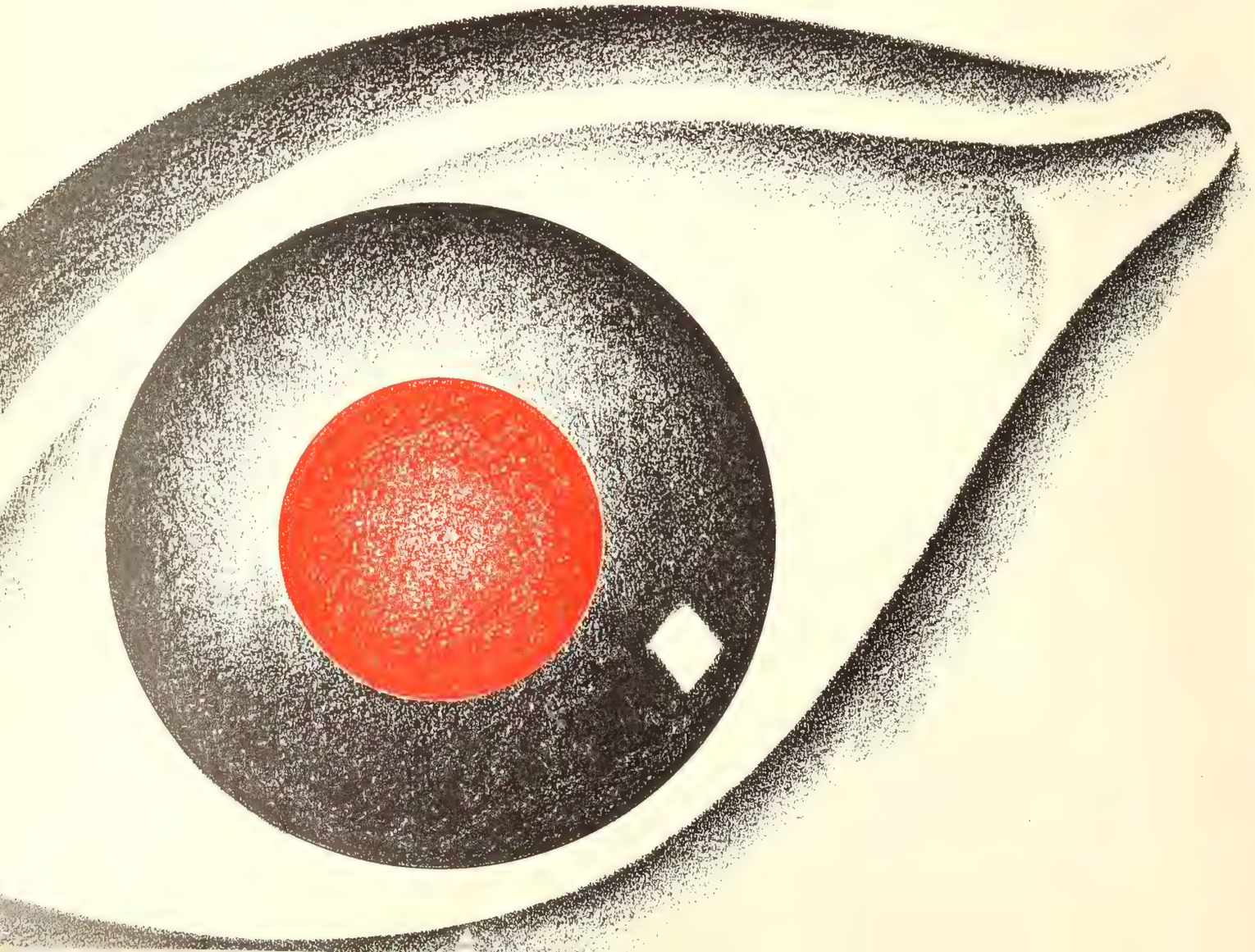
Much happens beneath the captain's bridge, and reporter Steve spends most of his time before Silver's bar, changes his locale occasionally to listen to Greta's pathetic phonograph record plea, and sees it all. Detective Schulte knows that Danny has the stolen bonds and that his compatriot, Janet, is being passed off to him as a phoney Boston librarian. But he bides his time and eventually the bonds come to him. Mr. Bushmills' whiskers are used as a gag to elucidate the reason the captain is a captain. Steward Layton, harassed by the captain, revenges himself by placing the most uninteresting persons at his table. Mrs. Jeddock's unsavory past being revealed, she gets her punishment from her shamed husband and jumps into the sea, only to be rescued by Schulte. Salzaro, an aspiring South American presidential hero, is politely double crossed into death before a firing squad by his friend Gilboa.

The boat sails on. Schulte falls in love with Janet. The Healy stooges make merry with their orchestral clowning. Mrs. Magruder barges in to make life miserable for the captain and his dignified table guests. Schulte substitutes travel folders for the bonds. The boat docks. Schulte smiles and smirks. Mrs. Magruder "persuades" Danny into taking a trip to the marriage license bureau with her. Smart Janet finds the folders where the negotiable bonds should be. The Jeddocks are reconciled, with Mr. Jeddock occupying the meek and humble seat. Layton wonders what the next trip will bring forth. Steve runs into Greta, the girl he tried to run away from. On the bridge, the bored captain scowls and moans at a life that is so uninteresting.

As a change from pictures constructed along straight formula lines, "The Captain Hates the Sea" holds some unusual business creating possibilities. It can be ballyhooed and publicized in extraordinary ways. Using the gag of in-

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"Thrill film makes hit. ' The Case of the Howling Dog ' is lively and ingenious thriller. You will probably add Perry Mason to your list of pet screen policemen." . . —*World Telegram*

"Clever dialogue, lively direction, startling climax. Warren William outstanding."—*N. Y. American*

"Introduces a new detective character to the screen—Perry Mason. Smartly written—amusing entertainment. Warren William does a grand job." . . . . . —*Eve. Journal*

"Diverting mystery melodrama. Baffles and holds your interest." . . . —*Daily Mirror*

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"Excellent transcription of a popular mystery tale. The excitement builds steadily."—*N. Y. Sun*

Warren William as "Perry Mason" in

"THE CASE OF THE HOWLING DOG"

will be followed by

3 more Perry Mason stories by ERLE STANLEY GARDNER	3 sensational stories by famous MIGNON EBERHARDT	"I Am A Thief"
"The Case of the Curious Bride"	"The White Cockatoo"	"Murder in the Clouds"
"The Case of the Lucky Legs"	"Patient in Room 18"	"The Green Cat"
"The Case of the Velvet Claws"	"While the Patient Sleeps"	"Invitation to a Murder"
		"Murder by an Aristocrat"

viting patrons to come along on an ocean voyage and see life as it is lived by interesting persons in unusual surroundings, much can be concocted that will sell the fun, color and novelty of the attraction.—McCarthy, Hollywood.

Produced and distributed by Columbia. Directed by Lewis Milestone. Story and screen play by Wallace Smith. Assistant director, Nate Watt. Cameraman, Joseph August. Sound engineer, George Cooper. Film editor, Gene Milford. P. C. A. Certificate No. 329. Running time, when seen in Hollywood, 103 minutes (to be cut). Release date, October 22, 1934.

CAST

Schulte ..... Victor McLaglen
Steve Bramley ..... John Gilbert
Mrs. Magruder ..... Alison Skipworth
Mrs. Jeddock ..... Wynne Gibson
Janet Grayson ..... Helen Vinson
Danny Checkett ..... Fred Keating
Captain Helquist ..... Walter Connolly
Gerta Klargi ..... Tala Birell
Orchestra....Jerry Howard, Larry Fine, Moe Howard
Layton .....Leon Errol
Joe Silvers ..... Walter Catlett
Judge Griswold ..... Claude Gillingwater
Mrs. Griswold ..... Emily Fitzroy
Miss Hackson ..... Geneva Mitchell
Mr. Jeddock ..... John Wray
Josephus Bushmills ..... Donald Meek
Juan Gilboa ..... Luis Alberni
Salazaro ..... Akim Tamiroff
Major Waringforth ..... Arthur Treacher
Flo ..... Inez Courtney

The Deserter

(Garrison Film)

Drama

As is common with many of the pictures produced in Soviet Russian by the state-controlled motion picture industry, this has a strong flavor of propaganda for the Russian mode of worker functioning. For this reason, and the fact that the film contains the Russian dialogue, it is obviously for a restricted exhibition market in this country. The smaller, intimate type of houses, generally in the large metropolitan centers, which confine their programs for the most part to foreign films, appear to be the most likely places for the showing of this picture.

Despite the foreign language, there is no difficulty in understanding the thread of the story, since occasional English subtitle translations in English of dialogue serve to fill gaps which action alone would not ordinarily clarify. The cast, entirely native, is of course completely unknown in this country.

By implication the film tends to impress the fact that the current regime in Russia is the Mecca of the workers of the world, where they may be free from the pressure of the heavy boot of oppressive capitalism, happy in their work and their assemblies of workers for the state. It is, again in common with most of the importations from Russia, weightily dramatic, with the occasional laugh permitted to gain entrance into the continuity apparently only by accident, and seemingly out of place.

The picture obviously cannot be sold to the regular run of motion picture patronage over the country, nor would it find a ready acceptability in the average theatre, even on a special program of some sort.

The story is relatively simple. In a major city in Europe, supposedly in Germany, dock workers are engaged in a vital strike, Tseile being the leader of the strikers, Karl and Fritz, and the girl Greta being importantly involved in the strike. Much footage is devoted to the picketing of the docks by the strikers, with the indication of the oppression and hunger besetting the workers. Frequent clashes with the police feature these sequences, characterized completely by the apparently unprovoked attacks of the police upon the strikers, and the excessive brutality to which the strikers are subjected at the hands of the police. After a particularly brutal foray on the part of the law, several strikers are killed.

A meeting of the strikers is called and Karl, who shirked the battle and blood of the picket line, is named as one of a delegation selected to visit Russia at the invitation of that government. There the contrast is apparent, in the studiously prepared happiness exhibited by the Russian workers. Karl addresses the meeting, confesses his previous weakness, calls himself a deserter, but says he has at last seen the light. The picture concludes with Karl, back in his own country, proudly leading a band of marching strikers into the teeth of the advancing police, and carrying the red flag on high.—Aaronson, New York.

Distributed by Garrison Film. Produced in the U.S.S.R. by Mezhrabpomfilm. Directed by V. I. Pudovkin. Scenario by N. Agadzhanov-Shutko. English titles by Nathan Adler. Running time, 105 minutes. Release date, October 12, 1934.

CAST

Karl .....Boris Livanov
Fritz .....A. Chistiakov
Tseile .....B. Kovrigin
Strauss .....D. Konsovsky
Greta ....T. Makarova
Brenner .....K. Gourniak

Elinor Norton

(Fox)

Dramatic Romance

Most pictures provide some angle upon which a bid for patron support may be legitimately based. This one, however, does not come within that category. There is no interest in the story. So much has it been altered that even those who have read Mary Roberts Rinehart's "The State Versus Elinor Norton," from which it was adapted, will recognize but few incidents. Yet whatever interest might have been engendered has been nullified by the quality of acting, direction and production.

The story is dramatic romance. It is that of a woman who sacrificed much that she might prove to her insanely jealous husband that his mad suspicions of her fidelity and affection were entirely groundless. Moving through an aura of sophisticated drawing room high society, blood and thunder World War sequences and a typical wild west anti-climax, it descends to that brand of entertainment that marked the early experimental stages of picture making.

There is nothing other than the exceptional acting of Hugh Williams that the exhibitor might emphasize.—McCarthy, Hollywood.

Produced and distributed by Fox Film. Producer, Sol M. Wurtzel. Directed by Hamilton MacFadden. Screen play by Rose Franken and Philip Klein. Based on the novel, "The State Versus Elinor Norton," by Mary Roberts Rinehart. Photographed by George Schneiderman. Sound, Alfred Bruzlin. Art director, Duncan Cramer and Lewis Creber. Gowns, Rene Hubert. Musical director, Samuel Kaylin. P. C. A. Certificate No. 302. Running time, when seen in Hollywood, 72 minutes. Release date, Nov. 2, 1924.

CAST

Elinor Norton .....Claire Trevor
Rene Alba .....Gilbert Roland
Christine Somers .....Henriette Crosman
Tony Norton .....Hugh Williams
Bill Carroll ....Norman Foster

Lost in the Stratosphere

(Monogram)

Comedy-Drama

Although the title would seem to indicate a maximum of action, thrills and suspense in the upper atmosphere, the actuality is far different. The portion of the film devoted to scientific delving into the upper reaches is confined to but a comparatively short sequence at the end of the picture, so that too much buildup of that phase might result in a disappointed audience, but it is of course a selling angle.

Utilization has been made of the films taken recently on the epoch-making flight into the stratosphere from North Dakota, and the result is effective, although the scenes are much too short to add greatly to the picture as a whole. The story is actually concerned for the most part with the feminine difficulties of two United States air force lieutenants.

The exhibitor will know best the marquee value of the leading names for his locality. William Cagney, brother of the energetic and active James Cagney, and Edward Nugent, play the two lieutenants in something of a Quirt-Flagg combination but considerably less effective, as two redoubtable comrades of the air force and friendly enemies in romance. Both lines and presentation of them were somewhat reminiscent of a high school theatrical. June Collyer is the chief feminine player, with Lona Andre among those present.

Heroes of air mail flights of the army air corps, Nugent and Cagney are restored to regular duty, spending most of their time pursuing girls and outdoing one another in that pursuit. Nugent becomes engaged and when Cagney accidentally meets the girl at the station, she, not knowing he is Nugent's friend, is attracted to him, and he to her. Nugent learns of the state of affairs, he and Cagney quarrel. Shortly after they are assigned to undertake a stratosphere flight. They start, establish a new altitude record, then, as they prepare to descend, they are caught in a storm. Nugent does the manly thing, heaving Cagney overboard to bail out safely, while he crashes in the balloon. Injured, he is able to sit up in his hospital bed, and give his blessing to his former fiancee and Cagney.—Aaronson, New York.

Produced and distributed by Monogram. Produced by W. T. Lackey. Directed by Melville Brown. Story by Tristram Tupper. Screen play by Albert DeMond. P. C. A. Certificate No. 341. Running time, 64 minutes. Release date, November 15, 1934.

CAST

Lieut. Cooper ..... William Cagney
Lieut. Wood ..... Edward Nugent
Evelyn ..... June Collyer
Sophie .....Lena Andre
Col. Brooks ..... Edmund Breese
Worthington ..... Frank McGlynn, Sr.
Hilda ..... Paulino Garon
O'Toole ..... Matt McHugh
Enfield ..... Russ Clark
Sgt. Byer ..... Jack Mack
Gretchen ..... June Gittleson
Ida Johnson ..... Hattie McDaniels

Have A Heart

(MGM)

Romantic Drama

Heavily laden with tear-jerking sentimentality, handily interspersed with laugh-provoking comedy sequences carefully spotted to prevent the film from becoming overloaded with pathos, this Metro-Goldwyn-Mayer concoction may be considered run-of-the-mine material which is nonetheless pleasing entertainment.

The suddenly crippled girl who eventually finds happiness with the young man of her choice, although the way to that happiness is a series of trials and tribulations, is the time honored central theme. It obviously opens the way to appeal to the feminine portion of the patronage. The fact that the girl makes dolls to support herself, and that the other half of the romance combination is local salesman for an ice cream stick, vending his way through the streets with horse and wagon, offers an excellent exploitation opportunity of a tieup nature.

The cast is reasonably strong and may be used to good advantage on the marquee, the leading cast names being Jean Parker, James Dunn, Una Merkel and Stuart Erwin, the last two utilized for the comedy which, more often than not, is genuinely amusing. How strong as drawing material Miss Parker's name may be rests with the individual exhibitor, but she has a certain rather fragile appeal. The others are known, and in general, liked.

Miss Parker, a teacher of dancing, is engaged to Paul Page, who proves his caliber by welching on the marriage when Miss Parker, falling from a fire escape during a party at her apartment, is crippled, apparently permanently. Buoyed in spirits to a certain extent by the efforts of her devoted room-mate, Miss Merkel, Miss Parker, unable to dance, makes dolls for a livelihood. Erwin is Miss Merkel's generally unemployed, unintelligent and unquenchable fiance, whose get-rich-quick schemes are all equally well intentioned and impractical.

Miss Parker, from her window, becomes acquainted with Dunn, peddling his candy sticks and happiness to the children of the tenement neighborhood. On a date, which Miss Parker would refuse but to which Miss Merkel forces her, she wears overshoes to conceal her deformity, but when Dunn discovers the affliction, as expected, it makes no difference. When Dunn is arrested and charged with robbing the office of his company of several hundred dollars, Miss Parker, in order to save him, turns over

the money she had been saving toward an operation. Dunn misunderstands the action, believes she thinks him guilty, and leaves.

Erwin succeeds in capturing the real criminal, Miss Parker's money is returned, and the operation successfully performed. It is not until Miss Merkel brings them together that the recovery is really completed.

There is no reason why the family should not see the picture, which may be played almost any time during the week.—AARONSON, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by David Butler. Producer, John W. Considine, Jr. Authors, B. G. DeSylva and David Butler. Screen play by Florence Ryerson and Edgar Allan Woolf. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Photographed by James Wong Howe. Film editor, Ben Lewis. P. C. A. Certificate No. 183. Running time, 82 minues. Release date, September 7, 1934.

CAST

Sally ..... Jean Parker
Jimmie ..... James Dunn
Joan ..... Una Merkel
Gus ..... Stuart Erwin
Schauber ..... Willard Robertson
Dr. Spear ..... Samuel S. Hinds
Joe ..... Paul Page
Helen ..... Muriel Evans
Mrs. Kelly ..... Kate Price
Mrs. Abrahams ..... Pepi Sinoff

The Man Who Changed His Name

(DuWorld)

Drama

There is, in this English-produced picture, an insufficient amount of the mystery generally expected in the mystery motion picture. This despite its origin, a story by the late, prolific Edgar Wallace. The fact that the story was produced on the New York stage last season, with fair success, may be of value in the selling.

It is rather a character drama than a mystery, with the latter element entering only with regard to the actual identity of a chief player in the drama. The film holds the attention well, and has an intriguing title of which the exhibitor may make much. What effect the pronounced English accent on the part of all the players might have on the reception accorded the film, the individual exhibitor is in the best position to know.

The cast is headed by Lyn Harding and Betty Stockfeld, who, in common with the rest of the players, will probably be unfamiliar to audiences in this country. The Edgar Wallace origin, in addition to the title, are perhaps the best selling elements.

In that the story primarily has to do with the manner in which a shrewd man utilizes a past situation to indicate in indirect but none the less emphatic fashion to his wife that the man with whom she has become infatuated is no good should prove interesting selling material.

In its earliest stage the film indicates that Miss Stockfeld, wife of stolid and slow-moving Harding, is carrying on an affair with Leslie Perrins. It also is indicated that Harding, apparently unaware of the situation, plans to lease a piece of Canadian land to Perrins for a long term of years, ostensibly for the timber.

At the Harding country home when Perrins arrives to get the lease are Miss Stockfeld and Ben Weldon, as Harding's Canadian attorney. Perrins happens to know that the land he is leasing almost as a gift from Harding, as a result of his wife's supposed old friendship for Perrins, is studded with silver. As negotiations are carried on, with Harding stalling on the lease, and his wife and Perrins meeting in clandestine fashion, a visitor from the neighborhood, an elderly writer, regales them with bits from his forthcoming book on notorious criminals.

Miss Stockfeld finds in her husband's desk a legal document indicating that her husband changed his name years before in Canada, and it develops that a Canadian criminal, who had murdered his philandering wife and her sweetheart, bore the same name as Harding's original. From that moment Perrins and Miss Stockfeld are haunted by fear of impending disaster, and Perrins clearly indicates the type of man he is. Eventually it is indicated that it is all a scheme on the part of Harding to indicate just that to his wife.—AARONSON, New York.

Distributed by DuWorld Pictures. A Twickenham production produced by Julius Hagen. Directed by Henry Edwards. From the story by Edgar Wallace. Photographed by Sydney Blythe. Musical director, W. L. Trytel. Dialogue by Edgar Wallace and H. Fowler Mear. Running time, 65 minutes. Release date undetermined.

CAST

Selby Clive ..... Lyn Harding
Nita Clive ..... Betty Stockfeld
Frank Ryan ..... Leslie Perrins
Jerry Muller ..... Ben Weldon
Sir Ralph Whitcombe ..... Aubrey Mather
John Boscombe ..... Richard Dolman
Lane ..... Stanley Vine

The Spice of Life

(Columbia)

Laughs

In what is virtually a reincarnation of the original "Topics of the Day," and produced by Mentone Productions with the cooperation of *The Literary Digest,* for Columbia release, there are laughs, it would seem, for any audience. The title of the series, of which this is the first, is that of the humorous department of the magazine, whose wide circulation makes this a salable series, in addition to the fact that the oldsters will well remember the "Topics of the Day." Dr. Rockwell, comedian, chattingly introduces the jokes, effectively screened, and diversified in character.—Running time, 8 minutes.

Just a Clown

(Educational)

Fair Cartoon

A fairly entertaining animated cartoon number rating above average, in which the little circus clown is spurned by the show's star bareback rider, until she is captured by the lion and the clown comes to the rescue of the animated maiden in distress.—Running time, 6 minutes.

What's In a Name

(Master Art Products)

Entertaining

In this number of the Organlogues series, that instrument, with the aid of a fairly effective masculine quartette, is used to review those popular melodies of yesterday and today which have as the central theme of the lyric a feminine name. The subject is melodious and rather entertaining.—Running time, eight minutes.

Daredevil O'Dare

(Vitaphone)

Some Laughs

Ben Blue, comedian of the spindly figure, over-large footgear and expressionless face, contrives to offer a few laughable moments in this comedy, wherein, as Daredevil O'Dare, the one-man circus, he obtains a job in a down-and-out show and gets along famously until the villain of the piece switches handcuffs on him and he cannot free himself in the anticipated 20 seconds. Shemp Howard, in support, is entertaining on his own account. Applied dynamite ends Blue's circus career and the subject.—Running time, 19 minutes.

Aladdin and His Lamp

(Celebrity)

Entertaining

One of the ComiColor cartoon series, this, in elaborate color, tells something of the ancient story of the boy Aladdin and the magic lamp whose secret he discovered quite by accident. When the genii appears, Aladdin has all sorts of wishes fulfilled, including entrance to the palace and romance with the sultan's daughter, with the incidental outwitting of his lamp-buying employer who sought to gain possession of the magic implement. The youngsters, especially, should find the subject entertaining.—Running time, seven minutes.

Scrappy's Experiment

(Columbia)

Amusing

Scrappy, small hero of this animated cartoon, is the subject of the experimentation of a "scientist," who by injections, transforms his victim into a fish, an old man and other unbecoming guises, until Scrappy awakens from his troublesome nightmare. The subject is amusing and entertaining in the fashion of the average cartoon.—Running time, eight minutes.

In the Arena

(Gaumont-British)

Unusual

There is material of unusual interest in this subject, which pictures a strange sport in far-off India, a sport in which man is the spectator, animals the contestants. Initially is seen the manner in which a native, by virtue of a long harsh cry and a basket of grain, calls to his feet hundreds of wild pigs, fast and ferocious creatures. Then in the arena, two huge elephants, separated by a giant log, thrust at each other with all their strength in a pushing contest, and lastly, in a deep, small pit are cornered a newly captured tiger and a wild pig. The resulting battle is exciting, and interesting.—Running time, 12 minutes.

Veiled Dancer of Eloued

(DuWorld)

Weak

Tom Terris, who calls himself the Vagabond Adventurer, is something less than effective in this subject of the series entertainingly titled "Quest of the Perfect Woman." Somewhere in the Near East, Terris and his companion come upon a native dancing girl, follow her when her dance is finished, and are nearly mobbed by a group of natives when they attempt to learn the girl's identity.—Running time, 10 minutes.

Good Golfers Start Young

(Columbia)

Of Interest

The golf "bugs," and they are legion in the country, should find this subject especially appealing, as it depicts the fine points of form in the execution of the game. Seen among the notable players are Maureen Olcott, the feminine star; Johnnie Hines, Johnny Farrell and several others. Of particular interest is the unusual skill of a small boy, Eddie Rule, Jr. An interesting subject.—Running time, 10 minutes.

Yokel Dog Makes Good

(DuWorld)

Ineffective

One of those subjects featuring a small dog, who leaves her small town home to crash Hollywood and the motion pictures, reaches success, "marries," and loses her popularity, this subject comes close to warranting the indictment of cruelty to animals, since its chief player seems to be hard put to it from time to time in maintaining her poise and performance. An off-screen voice tells the yarn.—Running time, 18 minutes.

It's the Cats

(Columbia)

Amusing

One of the Broadway Comedies series, this features the often amusing Andy Clyde in a comedy which has its entertaining moments and some laughs. Ordered by his employer to take his place as speaker at a dinner given by a women's group interested in a home for homeless cats, Andy walks into the wrong banquet room, from which he is forcibly ejected. The same thing happens when he finds the right place, since he cannot establish his identity. Clyde provides amusement.—Running time, 19 minutes.

RECEIPTS GOING UP AT LONDON HOUSES

Walking Off the Set Is a Popular Pastime; Non-Inflammable Film Regulations to Stop Reds

Box offices are reflecting bigger and better business in London's West End.

"Jew Suss" started off on capacity lines and in a week registered 25,000 patrons, exceeding Tivoli records. Prince George and Queen Marie of Rumania were in the center of the Circle and much of London society seated about them.

Herbert Wilcox's "Nell Gwyn" at the Leicester Square not unassisted by news of its "banning" in New York, has also been pulling them in and establishing new house records. Said banning seems to be a matter of cutting a few feet or so, after all.

The best London run of the moment still was "Blossom Time" at the Regal. In its seventh week, this Tauber feature had left far behind every house record but that of "The Singing Fool."

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Walk-Out Season Opens

Either there's something in the London air that makes Hollywood directors sensitive, or something about Hollywood directors that makes London producers come over all apoplectic.

Not so long ago, Rowland Brown walked out of the "London" set and his engagement to direct "The Scarlet Pimpernel." The reason given, by Mr. Brown, was that Alexander Korda wanted to supervise too much.

Now Al. Santell has left "The Dictator," after directing the first scenes at Ealing. The reason given, by the company, concerned "the supervisory policy of Toeplitz Productions not being consistent with Mr. Santell's methods."

Producers like Korda and Toeplitz are scarce; so are directors like Brown and Santell, even though, as in these cases, it has been possible to replace them with other front rankers. Charles Farrell walked out of the "Abdul Hamid" cast at Elstree, as well.

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A deputation of exhibitors was duly received by the Parliamentary Secretary to the Board of Trade and put its case for a revision of the Films Act to meet the problem of "quickie." The result was a special report to be made to the President, and a general sort of feeling that something may be done.

The deputation, fully representative of the Cinematograph Exhibitors' Association, suggested abolition.

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Politics in "Non-Flam" Control

New regulations under the Cinematograph Act, drawn up by the Home Office, are expected to bring non-inflammable film under substantially the same control, as regards public performances, as now applies to standard celluloid film.

Some rather important consequences will follow. The nominal reason for the move is public safety; the actual reason is the Government's desire to regulate—and if need be to suppress—the exhibition of communist propaganda films, chiefly of Russia origin, which are widely circulated in "non-flam" form, to workmen's clubs and other institutions.

While the regulation step will be welcomed by cinema owners, who have found the competition of sub-standard versions of popular entertainment films troublesome, the prospect is not so pleasing to those engaged in educational or advertising activities by means of films.

The Government is not worrying about advertising or teaching films. Once it has obtained the right to veto the propaganda material, it will interfere as little as possible with other non-commercial exhibitions. The danger is that, if it puts "non-flam" on all fours with standard film, it may give local authorities a legal right to interfere with perfectly innocent as well as with politically "dangerous" displays of sub-standard subjects.

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A. B. C. Issue Succeeds

The offer of £2,500,000 first mortgage debenture stock by the Maxwell Company, Associated British Picture Corporation, appeared successful.

While possibly the merger stories, now exploded, helped this issue, it was likely to go well in any case, as the amount offered was covered by assets of just under £5,300,000 and the interest rate, 5 per cent, is high, even with the issue at 101.

This flotation extinguishes outstanding bank loans and mortgages and gives A. B. C. £274,658 new capital for expansion.

Total A. B. C. capital is now £5,433,557 of which £1,550,000 is in ordinary 5/- (dollar) shares, £1,383,557 in 6% first cumulative preference £1 shares, and £2,500,000 in the 5% loan capital just issued.

Recent consolidating moves have transferred to A. B. C. many theatre properties previously held by subsidiaries. The assets listed in the prospectus included 172 theatres as well as the share holdings in B. I. P. Wardour Films, Pathe Pictures and British Instructional Films, which represent A. B. C.'s interests on the distributing side.

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Production Notes

Columbia's next British picture, "The Feathered Serpent," from an Edgar Wallace story, has started at the Nettlefold Studios, A. George Smith producing and P. Maclean Rogers directing. Enid Stamp-Taylor leads.

Albert Parker is to direct "Six Dead Men" from the story by Stanilas Steeman, as a Fox British film.

Michael Powell, at Twickenham, has finished "Lazybones" with Claire Luce, Ian Hunter and Miles Malleson.

Thornton Freeland has finished a big comedy sequence for "Brewster's Millions" (British and Dominions) with Jack Buchanan playing the hind-legs of a dragon.

Lupe Velez has started work in "The Morals of Marcus," adaptation of the W. Locke novel, directed by Miles Mander, at the Twickenham Studios. Ian Hunter is opposite and Noel Madison has the next role.

"Widow's Might" is well into production at Teddington with Laura La Plante, Yvonne Arnaud, Barry Clifton and Esmond Knight. Irving Asher is making this picture for Warner-First National with the definite aim of crashing the American schedule.

Nils Asther, Adrienne Ames, John Loder and Fritz Kortner are the big names in "Abdul Hamid's" completed cast. Karl Grune is directing for B.I.P.

B.I.P. has finished "Radio Parade," which looks like turning into a pretty hot skit on the official British Broadcasting Corporation. Will Hay's next is "Dandy Dick" from the Pinero play. William Beaudine is directing.

Furber Fights for Trans-Lux Control

Percy N. Furber, president of Trans-Lux Daylight Picture Screen Corporation, New York, has addressed a bulletin to stockholders, calling attention to a circular, received by stockholders, from "a socalled 'reorganization committee,'" which, according to the bulletin, was designed to forestall calling of a stockholders' annual meeting in the ordinary manner.

The bulletin directs attention to the fact that "no member of this socalled 'reorganization committee' is a stockholder of record of your company, and we believe all are either directly or indirectly employed by or associated with Archie M. Andrews."

The bulletin contends Mr. Andrews, who was eliminated as a director of the company in 1932, is attempting to gain control of the company by virtue of a substitute merger agreement between Trans-Lux and News Projection Corporation, and which would be detrimental to the best interests of the Trans-Lux company and stockholders. The bulletin further declares that the circular referred to is accompanied by a power of attorney and proxy, unlimited in time, which, when signed by the stockholder, strengthens the hand of the interests looking to gain control of the company, by giving the "reorganization committee" uncontrolled authority over the shares of the stockholder. Mr. Andrews and his family, it is indicated, own about one-quarter of the outstanding stock of the company.

Trans-Lux this week opened another in its circuit of theatres, in Brooklyn, New York. The house has a seating capacity of 500.

Boy Scout Serial Wins Endorsement

The serial in 12 chapters, "Young Eagles." a First Division release, which concerns and features members of the national Boy Scout organization, has received unusual public support in its exhibition in Tennessee and Kentucky, centering in the local release by the Big Feature Rights Corporation, of which Lee L. Goldberg is secretary, in Louisville.

Writing from Danville, Ky., the president of Centre College, Charles J. Turck, addressing local manager John La Due, expressed the hope that the serial would be shown in that town. Working closely in cooperation with both Boy Scout executives locally and the important Better Films Council of Louisville, Mr. Goldberg has caused Scout executives to communicate with Scout leaders urging their attendance and that of the Boy Scouts under their command. Frederick Archer, superintendent of the Louisville board of education, has authorized the hanging of posters exploiting the serial in the classrooms of the local schools. Eight theatres at least are showing the serial on successive Saturday matinees, under auspices of the community Scout troop and the Parent-Teachers Association. The film has been endorsed by the National Council of Boy Scouts, a rare occurrence.



The FIRST week was great, so



It was held over for a SECOND swell week—

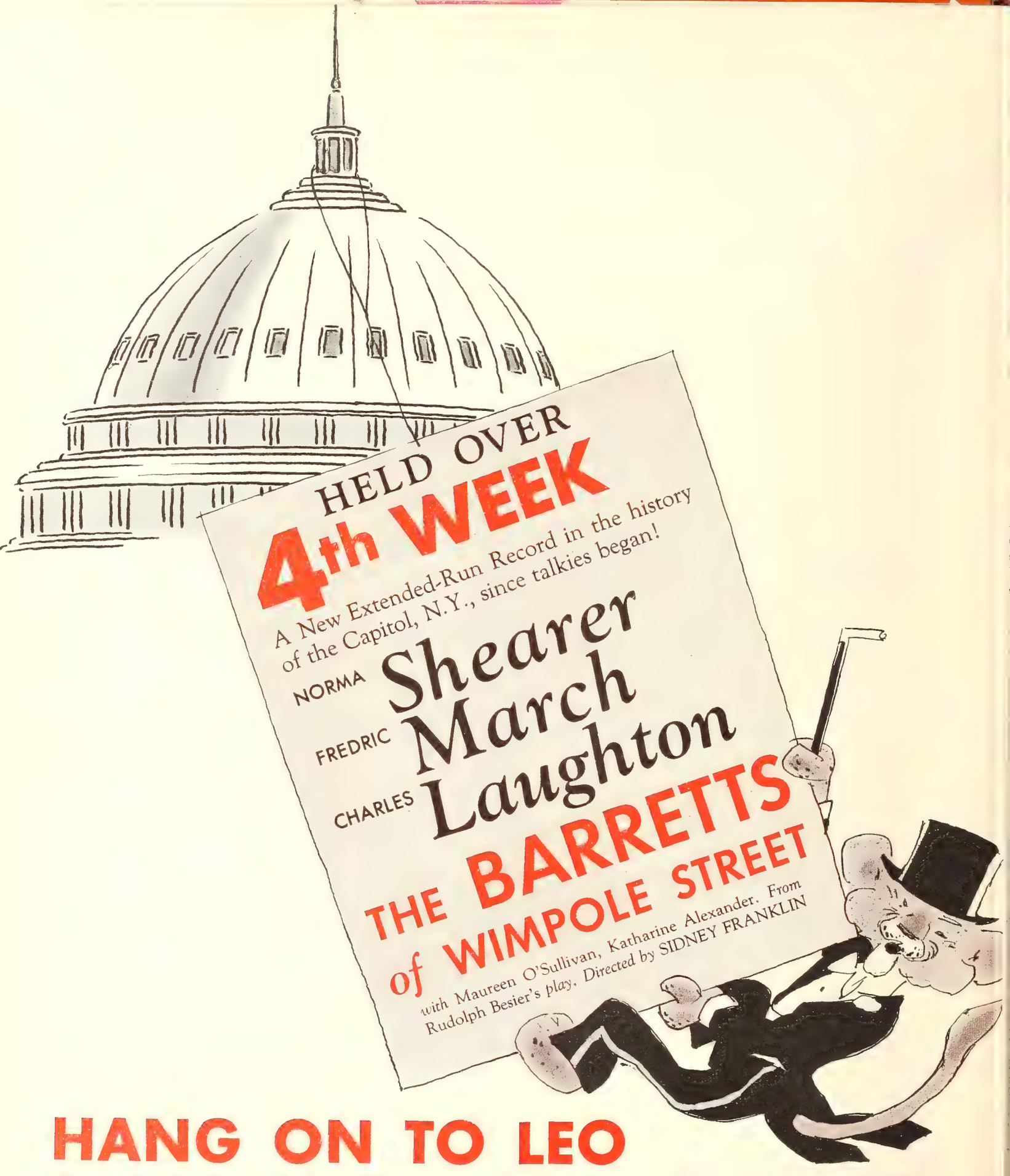


Phenomenal business kept it a THIRD!



And now it stays for a FOURTH week! A new record for talkies in the history of Capitol, N. Y. It's the BIGGEST hit of the year and M-G-M is thrilled with pride for—

(over)



HANG ON TO LEO
for the BIG THINGS *of* 1934-35!

While "Barretts" is setting new records throughout the country, "THE MERRY WIDOW" is packing them in at its $2 Astor engagement on Broadway. And soon comes Helen Hayes in "What Every Woman Knows," a truly great motion picture. Leo marches on—and thousands of happy showmen with him.

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO
Hollywood Correspondent

STUDIO CLUB MOVEMENT GROWS
NO GENIUSES, DECLARES LE ROY
16 WRITERS NOW PRODUCING
EIGHT FILMS START, SIX DONE

Linkup of employees and employer in studio circles is being extended to the social realm by the operation of studio clubs.

Studios operating their own clubs are Paramount, Warner and Universal, while Fox and Columbia are now organizing. Fox has appointed a committee to work out preliminary arrangements, while Columbia has reached the stage of actual enrolment, having held a mass meeting at which more than 200 employees signed the charter role. It eventually will be operated on lines as the other clubs now functioning, in so far as group insurance and sick relief is concerned, but for the present it is purely social.

850 in Universal City Club

The Universal City Club, first to organize, is perhaps the most active, with 850 members. It was started in 1921 and as it grew they built their own club house, a huge hunting lodge on the studio lot. The workers contributed their labor gratis and from the club treasury were purchased the necessary materials. It was presented to the studio, the only reservation being that it be their headquarters as long as the club exists.

The club, with Harry Zehner chairman of the board of governors, goes in for various forms of sport, also social welfare work, including insurance and compensation for any members disabled or in need.

Warner Club Includes 2,400

The Warner Club, international in scope and in existence for several years in the East, did not include the studio workers until last April. However, since that time the studio branch, including theatre employees, has grown to a roster of 2,400. The club affords benefits of compensation: $15 per week for 15 weeks during disability, $350 upon death, $50 upon marriage and a similar amount for each birth. In the event a member wants to take up an educational course at night, the club lends the money for tuition, while other employee emergencies are taken care of in the same manner at a nominal rate of interest. A small fee of 25 cents a month keeps each member in good standing, this in turn used by the club for the cost of entertainment.

The club this fall is planning to stage a huge benefit for a clubhouse on the studio lot.

The Paramount Club is more of a social organization than the others, though group insurance is available for death, sickness and disability. It has 450 active members. For social functions, such as periodical dances and picnics, the entire studio is invited at a nominal admission charge.

MGM and United Artists are not contemplating studio clubs at present, but once a year each stages a picnic for all employees. —BILL SWIGART.

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Television Ready, Says Goldwyn

With most producers wondering whether the new trend of color films will revolutionize the industry as did sound, Samuel Goldwyn says he isn't worrying, because color isn't that important. This provokes surprise inasmuch as Mr. Goldwyn spent over $200,000 on a single color sequence in Eddie Cantor's "Kid Millions."

"I believe in color for specialized use," he says. "I have always regarded it as a special decorative device. I do not think it ever will supplant the black and white films entirely."

Hollywood producers have decided that only four tri-color films will be put on the market this year, in order that the exhibition field will not be flooded as it was when color first was introduced.

Mr. Goldwyn says the next big thing in screen development will be television. "I believe it is nearer to perfection, as an artistic and commercial proposition than color films," he declared. "Television is ready when the people who have it want to put it on the market. It will not throw the present film business into a shamble, as many suppose."

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No Geniuses, Says LeRoy

"There are no geniuses in Hollywood," so spake Mervyn LeRoy, referring to directors—himself included.

With big black cigar poking humorously out of boyish features, diminutive Mr. LeRoy is convincing while his eyes sparkle with the merriment of a "gag man," which he was at one time.

" 'Box-Office Champions' are not made by the director alone," LeRoy said. His eyes skipped nervously to all portions of the set, checking to see that all is well with "Sweet Adeline," his current Warner film. His fingers drummed a persuasive staccato on the listener's knee.

"There can be no geniuses as far as directors are concerned, because it's impossible to make pictures out of nothing," he explains. "The story is the first consideration, and it has to be right." He added that a great story is much more difficult to bring to the screen than a fair story.

"Every picture I direct *is my first.* I follow the film right on through from the scenario department to the cutting room."

LeRoy contended that the major companies are making too many pictures, that instead of budgeting programs to 40 films a year, production should be limited to seven or eight, then the "hit and miss system" would disappear.

"Double bills must go, sooner or later," was his answer, "and a cut in annual product would be one sure way of wiping them out entirely."

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Lasky's Own Parade

Showmen whose memories go back to pioneer days of Jesse Lasky's silent gems of photographic beauty, when the quality of Lasky lighting gave value to Paramount pictures, are now renewing faith with him after seeing his latest work, "The White Parade," which glorifies the American nurse.

Critical x-ray of the preview boys and girls reveals a conviction that Mr. Lasky is staging a comeback not only in artistry but with a box-office smash in his hands.

"The White Parade" may also serve to elevate Loretta Young to stardom, with Irving Cumming included in the select circle of best directors and mark Jesse Lasky's return, bearing the fatted calf with him.

▽

16 Writers Now Producing

Sixteen of Hollywood's ace writers are now listed with the better known producers.

Warner studio leads in picking writers from the scenario department and promoting them to production jobs. Five thus honored in two years are Robert Presnell, Edward Chodorov, Lou Edelman, Robert Lord and James Seymour.

Paramount reports three promotions: Benjamin Glazer, Louis Lighton and Bayard Veiller. William Le Baron also started as a writer.

At MGM Lucien Hubbard and Hunt Stromberg were both scripters. Universal recently handed out producer contracts to Rian James and William Anthony McGuire. Columbia has Jules White, recently made head of the short subject department, and Everett Riskin. At Fox, Martinez Sierra holds a writer-producer contract on Spanish productions, in effect on his next picture.

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News Flashes

More than 500 paid homage to Carl Laemmle, Jr., on the eve of his departure for a three months' vacation in Europe. He is being accompanied by Harry Zehner.

* * *

Wallace X. Rawles, for several years associated with International News Service, has been appointed chief of the Pacific coast bureau handling picture news up and down the Coast for this syndicate.

* * *

After making a sensational radio speech against the election of Upton Sinclair, Irvin S. Cobb has been given a 10 days leave of absence from his writing contract with MGM and will stump for reelection of Governor Merriam.

* * *

George Browne, president of IATSE, is

(Continued on following page)

U. S. C. STUDENTS PRODUCE PICTURE

Last week in Hollywood, University of Southern California students held a preview of their own production, a two-reeler based on Edgar Allan Poe's "The Oval Portrait." The film cost $5,000, and was made at the MGM studio with the company's cooperation, under the supervision of Richard Bare, a student. Release through the studio is considered possible.

Eight Films Start, Six Are Completed

(*Continued from preceding page*)

conferring with union executives and looking over the studio situation. He will remain two more weeks.

* * *

Members of the local Grievance board resumed hearings last week after a recess of several weeks, and ordered three theatres to desist from operating bank nights.

* * *

The three Marx Brothers celebrated the signing of their new contract with MGM by staging a signing-up party at the studio, for 200 members of the press.

* * *

Eight Films Start, Six Finished

Eight new pictures were started in the past week. Columbia is credited with two. Six others, one apiece, were started at Universal, Chesterfield, Majestic, Monogram, Radio and Warner. Of six completed, four were checked in at Radio, and Hal Roach and Columbia were responsible for one each.

First of the newly started Columbia activities was "Mills of the Gods," the cast headed by May Robson, Fay Wray, Victor Jory and Raymond Walburn. The second, "Quicksands," stars Tim McCoy, with Jacqueline Wells, Steve Clarke, Charles Middleton, John Darrow and J. Farrell MacDonald in support.

At Universal, "Strange Wives" went into work. Roger Pryor, June Clayworth, Esther Ralston, Ralph Forbes, Valerie Hobson and Ivan Lebedeff are the principals. Radio's new feature is "Enchanted April," in which Ann Harding, Frank Morgan, Katherine Alexander, Reginald Owen, Jane Baxter and Eric Blore will be seen. "Black Hell," starring Paul Muni and Karen Morley, began at Warner. Among the supporting cast are William Gargan, Sarah Haden and Harry Tyler.

Chesterfield started shooting on "The World Accuses," with Russell Hopton, Vivian Tobin, Dickie Moore, Cora Sue Collins, Harold Herbert, Barbara Bedford and Mary Carr. "The Perfect Clue," in which David Manners, "Skeets" Gallagher, Dorothy Libarie, Ralf Harolde and Betty Blythe appear is a Majestic feature. Last of the new activities is Monogram's "Mysterious Mr. Wong." The cast is headed by Sela Lugosi, Arline Judge, Wallace Ford and Robert Emmett O'Connor.

With four, Radio dominates the list of completed pictures. "West of the Pecos" features Richard Dix, Martha Sleeper, Pat West, Louis Mason, Samuel Hinds, Maurice Black and Maria Alba. Also finished is the tentatively titled "Portrait of Laura Bayles," starring May Robson, the cast including Hale Hamilton, Mary Carlisle, Fred MacMurray, Alan Hale and Etienne Girardot. "Romance in Manhattan" teams Francis Lederer and Ginger Rogers, with Helen Ware, J. Francis MacDonald and Lillian Harman in support.

At Roach Studio the Victor Herbert musical fantasy, "Babes in Toyland," was completed. The cast features Laurel and Hardy, Felix Knight, Florence Roberts, Ferdinand Munier, Johnny Downs and Jean Darling.

Columbia's completed feature, "Burnt Ranch," is a Tim McCoy with Marion Shilling, Robert Allen and Oscar Apfel in the supporting cast.

HITS CRUSADING SPIRIT RUN WILD

"Cheap balderdash, typical of the exaggeration, the intolerance and unfairness of the misdirected crusading spirit run wild." Thus did William G. Stiegler, dramatic editor of the Cincinnati Times-Star, react to the statement by Mrs. Robbins Gilman, president of the National Motion Picture Council, before the Ohio Congress of Parents and Teachers at a Columbus convention, [*Story appeared in* Motion Picture Herald *issue of Oct.* 20] *that "the movies have been exploiting our children long enough."*

Mr. Stiegler continued: "It is time to pin the sponsors of some of these wholesale accusations down to specific instances. . . . We should like to add that neither the producer nor the exhibitor is responsible if films made and plainly intended for intelligent adult audiences are attended by children whose parents are utterly indifferent to their entertainment. When the producers make fine films . . . for the kind of children Mrs. Gilman is championing, they suffer heavy losses because children fail to attend."

Academy Code for Assistant Directors Effective on Coast

Now in effect, following all necessary ratifications, is a code of ethics governing the relations between producers and first assistant directors of the Academy of Motion Picture Arts and Sciences on the Coast. The code is applicable to the employment of first assistant directors of feature length pictures produced by Columbia, Fox, MGM, Paramount, Radio, Universal, Warner, signatories.

It is recommended in the code that producers employ the assistants under term contracts for a period of six months or longer; assistants employed on a free lance basis for one picture only are to receive a bonus of one week's pay upon the completion of the assignment. The producers recognize that the work of the assistants is a definite function and there shall be one position on each feature which shall be governed by the provisions of the code. Producers also agree to furnish a notation of the pictures to the credit of each assistant for publication by the Academy.

The code was formulated as the result of a series of meetings between a committee representing producers and another representing the assistant directors' section of the Academy. The assistant directors' committee included Scott R. Beal, chairman; Sid Brod, Gordon Hollingshead, Lester R. Selander, Charles Stallings. The producers' committee was composed of Louis B. Mayer, chairman; Samuel J. Briskin, Fred Pelton, J. J. Gain, William Koenig.

Mrs. Gilman Asks Boycott on Films

A national boycott of motion pictures by women's organizations to obtain "cleaner" films, strict government control of the industry and socialization of all children's recreation, was advocated at a conference in Boston last week of the National Congress of Parent-Teacher Associations, the Twentieth Century Club and the Massachusetts Civic League.

Mrs. Robbins Gilman of Minneapolis, permanent chairman of the Parent-Teacher Congress, was chief advocate of the boycott.

In the addresses there was a sharp exchange of ideas between Mrs. Gilman and Dr. Helen I. D. McGillicuddy, chairman of the Catholic Order of Foresters for Massachusetts. Dr. McGillicuddy expressed the belief that the motion picture industry is not wholly to blame "because they are merely trying to provide the kind of entertainment which people demand and which box office figures show as profitable."

Adolph P. J. Bendslev, an exhibitor from Wellesley, Mass., asserted that any claim that block booking had been eliminated "is a lot of applesauce." He said:

"I made a special trip to the office of Will Hays in New York to try to get a selective contract with a certain producer giving me the right to pick the pictures I wanted to show in my theatre. All I got was a lot of applesauce and a runaround."

Mrs. Gilman charged Mr. Hays with bad faith, declaring he had promised last summer to clean up the industry but had failed to do so.

In Atlantic City, the House of Bishops at the general convention of the Protestant Episcopal Church in the United States voted concurrence in resolutions already adopted by the House of Deputies, urging federal control of the industry, organization of a church Legion of Decency in every diocese, continued boycott of indecent pictures and an appeal to President Roosevelt for direct aid in accomplishing these aims.

In her biennial report to the International Federation of Catholic Alumnae, Mrs. James F. Looram, head of the motion picture bureau, said there has been a definite improvement in films since inauguration of the Production Code Administration.

In Detroit this week Mrs. Gilman decried the historical inaccuracy of films.

Court Orders Sunday Closing in Seattle

The superior court in Seattle last week issued a writ of mandamus requiring the closing of all theatres in Seattle and King County as well as all other forms of amusement, on Sunday. The writ also includes all drug stores and grocery stores.

No attempt was made by local officials last weekend to enforce the ruling but all who were open were directed to appear in court to show cause why the Sunday closing law should not become effective immediately. The suit appears to be an attempt to make the old Sunday closing law so universally unpopular that repeal as well as the sale of beer on Sunday will be easily accomplished. Local theatres are organizing to contest the court order.

Chrysler

AIR-CONDITIONING FOR THEATRES



Now another nationally-advertised name can take its place on your theatre's marquee: *Air-Conditioned by Chrysler.*

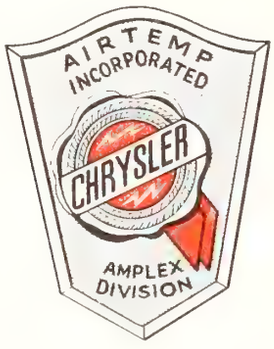
The genius that developed not one, but *four* great lines of cars and advanced them from 7th place in output in 1924 to *2nd place* in world output in 1933, will now effect a revolution in the virtually new industry of air-conditioning.

The Chrysler-made equipment in this field will possess the quality and excellence of this mighty manufacturer's automotive output.

A special organization has been formed to bring the air-conditioning systems produced by Chrysler and marketed by Airtemp Incorporated into the theatres of the nation. *Turn for the Announcement—*

This

ORGANIZATION WILL SELL IT



Control Corporation of America has been organized to sell, install and maintain the Chrysler-made air-conditioning system in the theatres of the United States. It has been organized and is headed by F. B. Warren, who for twenty years has been known to almost everyone in the field of theatre ownership and management.

Installations will begin in December in a group of the country's outstanding theatres. Between January and May 1, 300 installations will be available. One-half of these have been allotted to those states where summer is at hand by May. Each installation is a tailor-made job designed to meet the requirements of your theatre.

A national sales-engineering staff has been assembled to solve your specific problems. Price quotations of most attractive character will be made after a survey from the New York head office of Mr. Warren's organization.

Control
CORPORATION OF AMERICA

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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

QUESTION NO. 245.—(A) Is there any real objection to location of a motor-generator in a room immediately adjacent to the projection room? (B) Name such objections as there may be against location of a motor-generator in the main projection room. (C) Should frame of a motor-generator set be grounded? If so, how and why? (D) What do you consider the best method of eliminating noise and vibration in installing a motor-generator set? (E) Is it important that a horizontal type motor-generator set be perfectly level endwise?

Answer to Question No. 239

Bluebook School Question No. 239 was: (A) How would you calculate the E.F. of a projection lens to project a given picture width at a given distance? (B) How would you proceed to determine whether or not your projection lens permits the entire light beam to enter? (C) Name the effects if it does not all enter. (D) Suppose the light beam does not all enter the lens, what, if anything, could be done to remedy the condition?

The satisfactory answers were selected from a total of 953. All the rest failed partly or wholly on one or more points. For example, I counted 347 who answered Section A merely by saying there would be loss of light. One said (I quote word for word), "The light does all get in, for the aperture is always smaller than the lens diameter. The light we see outside the lens is all light reflected from edges of the white spots in the film." Zowie! Those answering correctly were:

S. Evans and C. Rau; D. Danielson; G. E. Doe; C. Oldham; J. Arnston; D. Ferguson; A. F. Sprafke; J. Wentworth; C. E. Wainscott; T. Van Vaulkenburg; H. Edwards; S. Carberry; L. F. Evans; I. D. Atkerly and O. Thum; L. Hutch and D. Goldberg; R. F. Hall; D. C. Coates; C. Conforti and C. F. Davis; T. H. and J. N. Williams; P. Jackson and B. Diglah; H. C. Lake; H. D. Schofield; D. R. Sackley, J. B. Langdon, P. Lee, T. L. Kenney and A. L. Hickey; G. N. Bagley and L. D. Richardson; O. L. Daris and M. Simms; T. L. Edwards; J. M. Dillon; W. and S. F. Love; P. and L. Felt; G. Johnson and N. T. Kane; T. L. Turk and O. Davis: F. H. and L. Klar; M. and J. Devoy; H. Pitchkey; H. T. Farleigh and T. Patterson; G. Wayne and T. Stellegos; R. Ryker and D. H. Samuels; N. Williams and R. S. Allen; D. O. Dorfel and L. M. Hartman; F. J. Felton, L. F. Erwin and K. Erwin; R. S. Conrad and L. Biello; B. T. Caldwell; W. Wheeler and R. Suler; J. Hawkins and C. Hawkens; F. L. Savlor and G. N. Guidotti: T. Kelley and C. Cummings; E. F. Griffin and C. Abrams; B. L. Sarno and H. B. Roth; D. L. Mason and J. T. Ballinger; R. H. Patterson and L. H. Danville: D. Little and J. H. Rathburn; B. L. Stephens; O. Allbright; S. Peterson and D. R. Bainbridge; D. U. Granger; L. Thomas and N. N. Boyd; D. N. Anderson and H. May; M. C. Mellinger; D. R. Peters and D. Holler; T. E. Mantol and H. Hughes.

(A) We will listen to G. E. Doe on this one. He says, "Almost invariably there is a projection angle, in which case the width obtained will apply only to the vertical center of the screen image. Above the center the width will be less, and below it greater than at the center. The rule is (using present standard aperture width of 0.825 of an inch):

$$\text{E. F.} = \frac{\text{Projection distance, in feet, x .825}}{\text{Picture width in feet}}$$

(B) H. Edwards says, "The thing may be done in several ways. The easiest method of forming close judgment is to focus a picture on the screen, remove film, open mechanism casing door and hold a sheet of white paper up against the rear of the lens. Looking on the lens side of the paper, one can see whether or not the beam is overlapping the outside of the barrel, and by blowing smoke into the beam one may judge whether or not the whole of the beam gets into the lens. This latter may possibly not be judged exactly if the beam and free lens opening be nearly alike, but it will be pretty close."

Brother Danielson sets forth what I regard as a better way. He says:

"On a sheet of non-glossy black paper, which may be secured from any photographer without charge, draw a circle with a pointed white crayon, exactly the diameter of the free opening of the rear projection lens element. Hold this against the rear end of the lens."

(I would suggest a piece of dark-colored sheet metal instead of paper. Pretty hot there.—F. H. R.)

"Another method is to draw a straight line as long as the distance from mirror or converging lens to face of rear element of projection lens. At the left end of this line make two dots spaced equidistant from the line and as far apart as the diameter of the light converging element. At the exact position occupied by the aperture (distance from lens) make two dots .825 of an inch apart, also spaced equidistant from the line.

"Now draw a straight line from the left-hand upper dot through the lower aperture dot, and another from the left-hand lower dot to and through the upper aperture dot. Next measure between these lines at the right-hand end of the line and compare with the lens diameter. The idea is illustrated in Figures 50 and 51, pages 186 and 187, volume 1 of the Bluebook."

(C) Friend Arnston says, "If the light beam does not all enter the lens the screen image will not be evenly illuminated; also, there will be loss of light. The first named fault will have much the greater evil effect."

G. E. Doe says, "There will of course be loss of light proportional to the amount of the beam not entering. That this may amount to considerable is made plain by a study of Figures 52, 53 and 54 of the Bluebook, especially Figure 52, in which is shown that while the light intensity at the center of the lens is high, it also amounts to a lot at the outer zones when their aggregate area is considered.

"There also will be added uneveness of screen illumination. I say *added* for the reason that under no condition found in present day projection is screen illumination even. This to some extent detracts from depth of focus, I believe, though as to that I am not altogether certain."

(D) M. and J. Devoy say, "In this matter 'all that glitters may not be gold.' In theory the beam might be narrowed at the lens plane by pulling the collector-converger (mirror or condenser) farther back from the aperture, but this immediately involves lengthening the distance from light source to collector and thus setting up as much or more light loss as is caused by the condition complained of, though of course it would cure the other evils. Also, in case of a mirror it would be necessary to install one of different focal length.

"On the whole I believe the only practicable method would be either to use a three-element projection lens, which would move the rear element back to a shorter working distance, or else, if the limit has not already been reached, to install a projection lens of larger diameter."

STUDIO'S FATE WRITTEN IN TABLECLOTH FIGURES

Canadian Epic Never Got Past Dream Stage at Plant Now On the Auctioneer's Block

By J. A. COWAN
Canadian Correspondent

Most definite indeed is the policy of the new Ontario Government to produce no pictures and it's certain that should any potential buyer appear on the scene for the studio at Trenton, Ontario, he would not be kept waiting on the doorstep.

Demise of Ontario Motion Picture Bureau erases the jobs of Major George Paton, director, and 24 of the staff. The eight others are to be placed in the department of education and the studio sold.

Ever since the end of the war this barn-like structure has been periodically ballyhooed as the approaching birthplace of a native epic in celluloid, but the epic output has been negligible, though the financial activity in connection with this or that proposed film has, at times, reached feverish heights. In recent years, the studio has been taken over and used by the Ontario Government Motion Picture Bureau as a laboratory and for the shooting of educational one-reelers for nontheatrical distribution. The Government has usually been willing to cooperate with ambitious would-be producers at a reasonable rental, but since sound, which naturally put most of the equipment into the outdated class, its functions have chiefly been for developing and printing as well as research into methods of aiding the hard-of-hearing. Now the checkered career of the studio seems to be over.

"The Great Shadow" Made

It was here, at the end of the war, that "The Great Shadow" was shot with Tyrone Power as the star. This had the red menace as its theme in the days when communism was still a brand-new bogey. The cast was imported, but the list did not include, among the bit players, a James Cruze. A well known Canadian author, who still after all these years does not make public his connection with the matter, put the story into shape. He did it only because the original script, brought to him to read, was so patently impossible that he did not like to think of the young and hopeful producing organization carrying this unnecessary handicap as well as all the others it unavoidably must face. The picture was completed, and while nothing to make California tear its hair, was not bad. It ran with fair success in Canada, but did not, as expected, turn out to be the first of many such.

Figures on Table Cloths

In the hiatus which followed, a plan to base a picture on the life of Father Lacombe did not get beyond the financing stage, though stock-selling operations were carried on with eclat and something in the neighborhood of $100,000 is reported to have gone somewhere in the process. The money was Canadian.

When a decade ago, the Government accumulated the studio property, the town of Trenton already had become thoroughly cynical about its own dreams of a Canadian Hollywood. Too often, at the leading hotel, well-dressed visitors had announced themselves as on the verge of revolutionizing the cinema, but departed, leaving behind them nothing but staggering figures penciled on the tablecloths for the laundress to wash out.

For the next few seasons, the studio was staffed and operating, making a steady flow of short scenics and educationals for Government distribution to schools and clubs. The Ontario Bureau, in this period, grew to be one of the largest nontheatrical distributors in the world.

Then Canadian International Pictures hove over the horizon to make "Carry On, Sergeant," a war picture, and its sponsors collected from some of the country's best bankrolls. The bond house of Stimson, which like so many others sank in the recent economic storm, was engaged in the financing and the total raised was in the neighborhood of a quarter million. Bruce Bairnsfather, famed Better 'Ole cartoonist, was brought in to do a story and direct. A large and very well paid cast went enthusiastically to work. Among comedians was Jimmy Savo, and Hugh Buckler, English stage star, had the lead. The picture was silent and the argument as to whether it was or was not any good was settled by the arrival of sound and dialogue. The screen, which showed its first signs of learning to make noises as the war film went into production, was already talking understandable English when it was finished. A week's test run in Toronto produced a terrible lack of business and the picture went on the shelf, but, up until four weeks ago, efforts to salvage something were still reported.

"Empire" Project Fades

Since that major smash, little has been heard of Trenton. A proposal to make "Empire" pictures was based on the hope that Canadian-born stars would return for single pictures and quota laws would make it possible to sell the product. Every film player of Canadian birth was mentioned, including Mary Pickford, the late Marie Dressler, Norma Shearer, Raymond Massey, David Manners and Fay Wray. The promoter had gone so far as to telephone Government officials and ask rental rates on the studio and to issue statements to the newspapers.

That was Trenton's last break as a film center until the current announcement that all is over. It has been the scene of the most persistent efforts at Canadian feature productions, almost invariably ill-starred. At the moment, there is no one in sight seeking to uphold and carry on its traditions.

Three Join Carriers

Three additional film delivery companies have joined the National Film Carriers Association, according to James Clarke, president. They are Northwest Film Delivery Service, Seattle; Amsler and Waltz of Columbus, and Theatre Transport Company, Toledo. There are now 30 companies in the organization.

Review Is Refused In Zoning Decision

Reversal by the ninth district circuit court of appeals of a judgment of $35,336.15 awarded by a lower court as damages for a change in zoning was given the tacit approval of the United States supreme court this week when that body denied a petition of Fae Robison of the Seville theatre, Inglewood, Cal., for review of the case.

The court's order was rendered without comment.

The case was originated in the United States district court for Southern California, where the plaintiff brought suit against First National Pictures, Inc.; Metro-Goldwyn-Mayer Distributing Corporation; Universal Film Exchanges, Inc.; Fox Film Corporation, and the Los Angeles Film Exchange Board of Trade, charging violation of the Sherman Anti-trust Act in that the defendants, "acting under the advice of plaintiff's competitor, conspired to refuse, and did thereafter refuse, to furnish plaintiff with motion picture films in fair competition with said competitor" and charging that the film companies, by means of the standard exhibition contract and the zoning and clearance control provisions thereof, through the Film Board of Trade arbitrarily rezoned the Seville theatre, and only the Seville, "out of the Inglewood zone, where it was built, situated and operated profitably, into an arbitrary Los Angeles zone where it was never situated."

The district court found in favor of the exhibitor, but its decision was reversed by the circuit court of appeals.

Tynan New President Of Catholic Actors

Brandon Tynan has been elected president of the Catholic Actors Guild of America. Other officers named are: First vice-president, Gene Buck; second vice-president, Wallace Ford; treasurer, Rev. John F. White; secretary, Donald Brian; chairman of the executive board, Pedro De Cordoba; executive committee, Elizabeth Lonergan and Mrs. John Cross; chairman of the advisory board, Fred Timms. Father Leonard, pastor of the Actors' Church, will remain as chaplain.

Mr. Buck, who has served three terms as president, has been given a life membership in recognition of his services.

Columbia Declares Dividend

Columbia Pictures Corporation has declared a regular quarterly dividend of 75 cents on its preferred stock, payable December 1 to stockholders of record November 15.

1,000th Erpi Installation

Installation of Western Electric wide range equipment in the Atlas theatre, Seattle, marked the 1,000th such installation for Electrical Research Products. On the same day the 1,001st installation was made at the Howell theatre, Platka, Fla.

Hallowe'en Party Planned

The Warner Club will hold a Halloween Dance at the Hotel Commodore on October 30.

"FILM DAILY" on NEWSREELS

●



THE Film DAILY

Newsreels

. . . get new lease on life

By DON CARLE GILLETTE

OF THE two new setups unfurled this week, Fox Movietone with Lowell Thomas is the most colorful and varied. But Movietone, longer than usual, presents almost a complete newspaper, starting with a limited number of the leading news highlights and embracing departmentalized clips on fashion, sport, personals, an interview and even a bit of a travelogue.

Chester B. Bahn
of the
"SYRACUSE HERALD"
on the
KING ALEXANDER
MURDER SCENES

"By all means see the Fox Movietone newsreel record of the assassination of King Alexander of Yugoslavia and M. Louis Barthou, French Foreign Minister. For completeness of coverage, and for intelligent editorial handling, **the Fox footage undeniably leads the field."**

new FOX MOVIETONE NEWS

Everything new but the trade mark

Produced by Truman Talley

Edited by Laurence Stallings

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 20, 1934, from 101 houses in 18 major cities of the country, reached $1,121,683, an increase of $45,196 over the total for the preceding calendar week, ended October 13, when 101 houses in 18 major cities reported an aggregate gross of $1,076,487.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933. (Dates are 1933 unless otherwise specified)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	2,900	25c-50c	"Servants' Entrance" (Fox)	18,500	"Wake Up and Dream" (Univ.)	18,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"A Lost Lady" (F. N.) and "Lemon Drop Kid" (Para.)	10,000	"Belle of the Nineties" (Para.) and "Big Hearted Herbert" (W.B.)	10,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-9 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-65c	"The Gay Divorcee" (Radio) (25c-65c)	18,000	"The Count of Monte Cristo" (U. A.) (4th week)	17,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"The Last Gentleman" (U.A.) and "That's Gratitude" (Col.)	20,000	"Outcast Lady" (MGM) and "Have A Heart" (MGM)	17,500	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Mrs. Wiggs of the Cabbage Patch" (Para.)	30,000	"Madame DuBarry" (W.B.)	32,000	High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
Paramount	1,800	30c-50c	"A Lost Lady" (F. N.) and "Lemon Drop Kid" (Para.)	10,000	"Belle of the Nineties" (Para.) and "Big Hearted Herbert" (W. B.)	11,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Mrs. Wiggs of the Cabbage Patch" (Para.)	18,100	"The Last Gentleman" (U. A.)	16,700	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Death on the Diamond" (MGM) and "Desirable" (W. B.)	7,300	"Born to Be Bad" (U.A.) and "Hat, Coat and Glove" (Radio)	6,800	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Cleopatra" (Para.)	8,600	"Servants' Entrance" (Fox)	7,400	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"The Barretts of Wimpole Street" (MGM) (2nd week)	8,200	"The Barretts of Wimpole Street" (MGM) (1st week)	9,300	High 5-19-34 "The House of Rothschild"	18,000
							Low 7-28-34 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"The Human Side" (Univ.) and "The Love Captive" (Univ.)	5,000	"One More River" (Univ.) and "Affairs of a Gentleman" (Univ.)	6,500	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"Madame Du Barry" (W. B.)	10,000	"Belle of the Nineties" (Para.) (2nd week)	12,000	.....	
Chicago	4,000	25c-68c	"Hide-Out" (MGM)	50,000	"Girl from Missouri" (MGM)	35,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
Garrick	900	25c-40c	"Wagon Wheels" (Para.)	5,000	"Death on the Diamond" (MGM)	5,000	.....	
Oriental	3,940	25c-40c	"You Belong to Me" (Para.)	18,000	"Ladies Should Listen" (Para.)	17,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	25c-50c	"Gift of Gab" (Univ.)	25,000	"The Fountain" (Radio)	22,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Chained" (MGM) (3rd week)	11,000	"Chained" (MGM) (2nd week)	16,000	High 9-15-34 "Dames"	23,000
							Low 8-18-34 "Paris Interlude"	6,000
State-Lake	2,776	20c-35c	"Among the Missing" (Col.)	14,500	"Call It Luck" (Fox)	14,000	High 9-8-34 "Most Precious Thing in Life"	19,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Barretts of Wimpole Street" (MGM)	25,000	"The Last Gentleman" (U.A.) (2nd week)	11,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Caravan" (Fox)	5,000	"One More River" (Univ.)	3,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Madame Du Barry" (W. B.)	6,000	"Judge Priest" (Fox) (2nd week)	8,500	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-60c	"Kansas City Princess" (W. B.)	12,000	"Big Hearted Herbert" (W. B.)	15,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Belle of the Nineties" (Para.)	14,000	"The Count of Monte Cristo" (U.A.)	16,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	30c-44c	"Count of Monte Cristo" (U.A.)	7,000	"Barretts of Wimpole Street" (MGM) (2nd week)	5,000	High 9-15-34 "Chained"	10,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"Romance in the Rain" (Univ.) (6 days)	1,750	"The Count of Monte Cristo" (U.A.) (2nd week)	3,000	High 2-25 "Cavalcade"	10,000
							Low 8-11-34 "I Give My Love"	1,200
Denham	1,500	25c-50c	"Mrs. Wiggs of the Cabbage Patch" (Para.)	7,000	"Crime Without Passion" (Para.)	3,000	High 9-29-34 "Belle of the Nineties"	16,500
							Low 8-4-34 "Elmer and Elsie"	1,800
Denver	2,500	25c-50c	"Madame Du Barry" (W. B.)	6,000	"The Barretts of Wimpole Street" (MGM)	7,500	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Six Day Bike Rider" (F.N.)	6,000	"The Dragon Murder Case" (F.N.)	5,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,700
Paramount	2,000	25c-40c	"Barretts of Wimpole Street" (MGM)	3,500	"Judge Priest" (Fox)	3,000	High 4-1 "The Kid From Spain"	7,000
							Low 10-6-34 "Pursued" and "Our Daily Bread"	1,200
Hollywood								
Pantages	3,000	25c-40c	"One Exciting Adventure" (Univ.) and "Love Time" (Fox)	3,800	"A Girl of the Limberlost" (Mono.)	4,200	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-65c	"Madame Du Barry" (W. B.)	9,200	"Desirable" (W. B.) (6 days)	7,300	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000

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Marie Galante

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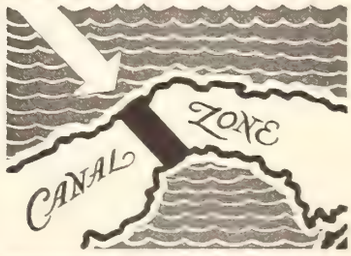
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SIEGFRIED RUMANN
LESLIE FENTON • ARTHUR BYRON
JAY C. FLIPPEN & STEPIN FETCHIT

FOX

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Screen play by Reginald Berkeley · Based on a novel by Jacques Deval

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The Canal Zone...strategic center of international intrigue...seething with spies . . . land of mysterious disappearances . . . and unexplained deaths . . . grim stage for this fascinating drama.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933. (Dates are 1933 unless otherwise specified)	
			Picture	Gross	Picture	Gross		
Indianapolis								
Apollo	1,100	25c-40c	"Judge Priest" (Fox) (3rd week)	3,500	"Judge Priest" (Fox) (2nd week)	6,000	High 8-4-34 "Handy Andy"	7,000
							Low 7-28-34 "Grand Canary"	2,000
Circle	2,800	25c-40c	"One Night of Love" (Col.)	4,000	"The Dragon Murder Case"(F.N.)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,133	25c-40c	"Mrs. Wiggs of the Cabbage Patch" (Para.)	5,000	"One Night of Love" (Col.)	10,000	High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns"	2,500
Lyric	2,000	25c-40c	"Six Day Bike Rider" (F.N.)	8,500	"Big Hearted Herbert" (W.B.)	7,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Student Tour" (MGM)	3,500	"The Last Gentleman" (U.A.)	5,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 8-18'34 "Straight Is The Way"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"The Gay Divorcee" (Radio) (7 days and Sat. late show)	13,000	"A Lost Lady" (F. N.) (7 days and Sat. midnite show) (25c-50c)	9,000	High 6-23-34 "Glamour"	23,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c-40c	"The Last Gentleman" (U.A.) (7 days and Sat. midnite show)	8,400	"Death on the Diamond" (MGM) (7 days and Sat. midnite show)	9,700	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Mrs. Wiggs of the Cabbage Patch" (Para.) (7 days and Sat. midnite show)	6,800	"Kansas City Princess" (W. B.) (7 days and three extra shows)	7,000	High 10-21 "I'm No Angel"	20,000
							Lot 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c-35c	"Wake Up and Dream" (Univ.) (7 days and Sat. midnite show)	7,800	"There's Always Tomorrow" (Univ.) (7 days and Sat. midnite show)	9,100	High 9-22-34 "One Night of Love"	13,000
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"Caravan" (Fox) (6 days)	3,600	"A Girl of the Limberlost" (Mono.)	3,900	High 9-8-34 "Handy Andy"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Loew's State	2,416	30c-55c	"Barretts of Wimpole Street" (MGM)	23,000	"Caravan" (Fox)	19,750	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Mrs. Wiggs of the Cabbage Patch" (Para.)	21,775	"The Lemon Drop Kid" (Para.)	14,837	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-65c	"Madame Du Barry" (W. B.)	5,200	"Desirable" (W. B.) (6 days)	4,000	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-40c	"The Case of the Howling Dog" (W. B.)	7,500	"Kansas City Princess" (W.B.) and "Name the Woman" (Col.) (6 days)	7,100	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	35c-55c	"The Barretts of Wimpole Street" (MGM) (2nd week)	6,500	"The Barretts of Wimpole Street" (MGM) (1st week)	6,000	High 9-20-34 "The Barretts of Wimpole Street" (2nd week)	6,500
							Low 9-29-34 "The Cat's Paw"	2,500
Lyric	1,238	20c-25c	"Charlie Chan in London" (Fox)	1,700	"Death on the Diamond" (MGM)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 7-28-34 "Kiss and Make Up"	1,000
RKO Orpheum	2,900	25c-50c	"The Gay Divorcee" (Radio)	5,500	"The Defense Rests" (Col.)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Mrs. Wiggs of the Cabbage Patch" (Para.)	6,500	"Judge Priest" (Fox)	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
Time	300	25c-35c	"Girl of the Limberlost" (Mono.)	3,500	"Young and Beautiful" (Mascot)	2,500	.....	.....
World	400	25c-75c	"Cash" (Mundus)	3,000	"There's Always Tomorrow"(Univ.)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"Richest Girl in the World" (Radio) and "Wagon Wheels" (Para.)	9,500	"Caravan" (Fox) and "The Human Side" (Univ.)	10,500	High 2-24-34 "Queen Christina"	13,500
							Low 7-28-34 "Here Comes the Groom" and "Jane Eyre"	6,500
Loew's	3,115	30c-75c	"Have A Heart" (MGM)	12,500	"Death on the Diamond" (MGM)	13,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	34c-75c	"The Barretts of Wimpole Street (MGM)	12,500	"Cleopatra" (Para.)	13,000	High 2-18 "The Sign of the Cross"	15,500
							Low 7-21-34 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	30c-65c	"One Night of Love" (Col.) and "Girl in Danger" (Col.) (3rd week)	4,500	"One Night of Love" (Col.) and "Girl in Danger" (Col.) (2nd week)	8,000	High 1-7 "The Kid from Spain" and "Speed Demon"	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After"	5,000
New York								
Astor	1,012	55c-$2.20	"The Merry Widow" (MGM)	18,958	.....	.....	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Barretts of Wimpole Street" (MGM) (3rd week)	43,700	"Barretts of Wimpole Street" (MGM) (2nd week)	46,000	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-65c	"Wake Up and Dream" (Univ.)	13,000	"Wagon Wheels" (Para.)	11,000	High 1-7 "The Half Naked Truth"	24,750
							Low 7-14-34 "Call It Luck"	3,150
Palace	2,500	25c-75c	"Chu Chin Chow" (Gaumont-British)	10,000	"Richest Girl in the World" (Radio)	14,000	High 7-21-34 "Of Human Bondage"	16,200
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Now and Forever" (Para.)	43,000	"Belle of the Nineties" (Para.) (3rd week)	28,000	High 10-21 "I'm No Angel"	83,450
							Low 8-11-34 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"Case of the Howling Dog" (W.B.)	14,000	"Our Daily Bread" (U. A.) (2nd week)	10,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-99c	"The Count of Monte Cristo" (U.A.) (3rd week)	18,000	"The Count of Monte Cristo" U. A.) (2nd week)	27,500	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Judge Priest" (Fox)	77,000	"Power" (Gaumont-British)	68,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"Peck's Bad Boy" (Fox) (2nd week)	25,850	"Peck's Bad Boy" (Fox) (1st week)	29,000	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Happiness Ahead" (F. N.)	21,500	"A Lost Lady" (F. N.)	18,700	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

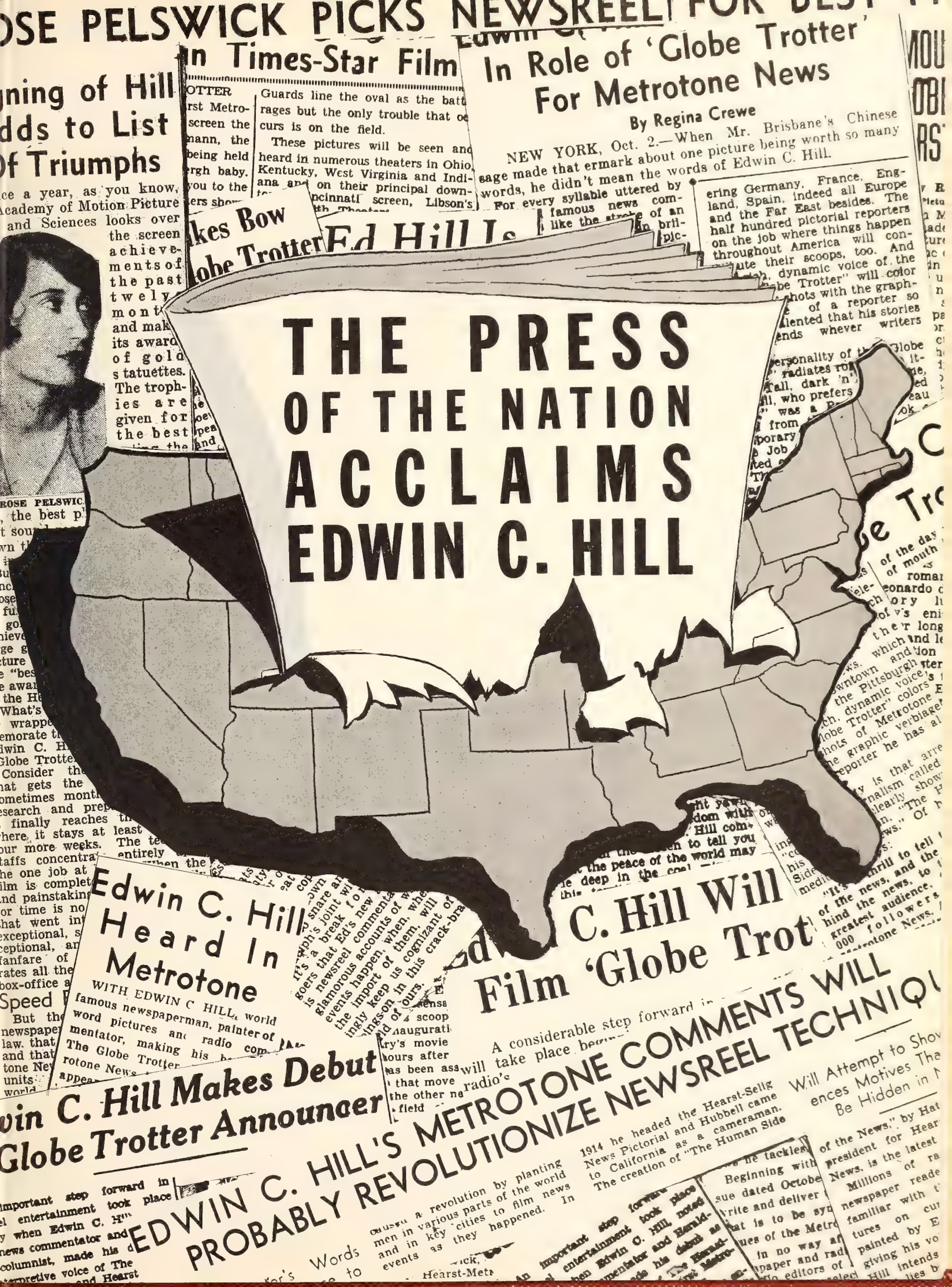
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Student Tour" (MGM).....	1,800	"Gift of Gab" (Univ.)	2,500	High 1-6-34 "Going Hollywood".....	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"The Fountain" (Radio).....	3,900	"Madame Du Barry" (W. B.)....	3,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires".....	1,800
Liberty	1,500	10c-36c	"I'll Fix It" (Col.)..... (4 days)	2,600	"Wake Up and Dream" (Univ.).. (4 days)	2,500	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"The Human Side" (Univ.)..... (3 days)	600	"Hell Cat" (Col.) ..... (3 days)	1,500	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Six Day Bike Rider" (F. N.)...	3,000	"Case of the Howling Dog" (W.B.)	3,000	High 2-25 "State Fair".....	8,500
							Low 3-11 "Employees' Entrance".....	1,400
Omaha								
Brandeis	1,200	20c-35c	"The Gay Divorcee" (Radio).....	7,100	"A Lost Lady" (F. N.) and..... "Among the Missing" (Col.)	4,000	High 5-5-34 "The House of Rothschild"	23,000
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Mrs. Wiggs of the Cabbage Patch" (Para.) and "Have A Heart" (MGM)	9,500	"Judge Priest" (Fox) and..... "There's Always Tomorrow" (Univ.)	9,700	High 3-10-34 "Easy to Love".....	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,800	25c-40c	"Chained" (MGM)	9,800	"Belle of the Nineties" (Para.)....	10,200	High 7-22 "Gold Diggers of 1933".....	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-40c	"Charlie Chan in London" (Fox) and "Lemon Drop Kid" (Para.)	3,750	"Wake Up and Dream" (Univ.) and "Million Dollar Ransom" (Univ.)	3,500	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"The Last Gentleman" (U.A.).... (5 days-2nd week)	5,500	"The Last Gentleman" (U.A.).... (6 days-1st week)	10,000	High 5-5-34 "The House of Rothschild"	23,000
							Low 6-9-34 "Sorrell and Son"..... (8 days)	4,000
Arcadia	600	25c-50c	"Cleopatra" (Para.) ..... (6 days)	2,100	"Hideout" (MGM) ..... (5 days)	1,750	High 1-6-34 "Duck Soup" (7 days)...	6,500
							Low 9-1-34 "Notorious Sophie Lang"..	1,400
Boyd	2,400	40c-65c	"The Barretts of Wimpole Street" (MGM) (6 days-2nd week)	11,000	"The Barretts of Wimpole Street" (MGM) (6 days-1st week)	20,000	High 1-6-34 "Little Women".....	30,000
							Low 6-30-34 "Where Sinners Meet"..	8,000
Earle	2,000	40c-65c	"Richest Girl in the World".... (Radio) (6 days)	19,000	"Big Hearted Herbert" (W. B.).. (6 days)	18,500	High 4-7-34 "Harold Teen".....	40,000
							Low 10-21 "Saturday's Millions".....	10,000
Fox	3,000	35c-65c	"Chu Chin Chow" ..... (Gaumont-British) (6 days)	15,500	"Judge Priest" (Fox) ..... (6 days-2nd week)	19,000	High 4-22 "Cavalcade"	29,000
							Low 7-14-34 "Charlie Chan's Courage"	13,000
Karlton	1,000	30c-50c	"Now and Forever" (Para.)..... (6 days)	3,000	"The Fountain" (Radio)..... (6 days)	2,900	High 4-8 "42nd Street"	7,700
							Low 8-25-34 "Let's Talk It Over".....	2,200
Locust	1,300	55c-$1.10	"Power" (Gaumont-British) ..... (40c-65c-6 days)	7,000	"Caravan" (Fox) ..... (6 days-2nd week)	5,500	High 2-11 "Cavalcade"	13,000
							Low 5-6 "The Phantom Broadcast"..	4,000
Stanley	3,700	40c-65c	"Scarlet Empress" (Para.)..... (6 days)	8,500	"Now and Forever" (Para.)..... (6 days)	10,500	High 11-25 "I'm No Angel".....	32,500
							Low 7-7-34 "The Hollywood Party"....	8,000
Stanton	1,700	30c-55c	"Lemon Drop Kid" (Para.)..... (6 days)	5,500	"Age of Innocence" (Radio)..... (6 days)	6,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man".....	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Six Day Bike Rider" (F. N.).... and "Death on the Diamond" (MGM)	5,500	"A Lost Lady" (F. N.) and..... "Million Dollar Ransam" (Univ.)	5,200	High 4-7-34 "Wonder Bar".....	13,000
							Low 3-11 "What! No Beer?".....	3,500
Music Box	3,000	25c-35c	"Desirable" (W. B.) and..... "Crimson Romance" (Mascot)	2,600	"Down to Their Last Yacht".... (Radio)	2,000	High 12-9 "Little Women".....	14,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c	"One More River" (Univ.) and.. "Romance in the Rain" (Univ.)	2,000	"Their Big Moment" (Radio) and "Take the Stand" (Liberty)	1,800	High 10-14 "Rafter Romance".....	14,000
							Low 11-18 "College Coach".....	1,600
Orpheum	1,700	25c-40c	"Madame Du Barry" (W. B.)....	4,500	"Young and Beautiful" (Mascot)	6,000	.....	
Paramount	3,008	25c-40c	"Belle of the Nineties" (Para.)..	6,500	"Charlie Chan in London" (Fox)..	5,000	High 11-18 "The Way to Love".....	12,000
							Low 12-2 "Walls of Gold".....	3,500
United Artists...	945	25c-40c	"Barretts of Wimpole Street".... (MGM) (3rd week)	5,000	"Barretts of Wimpole Street".... (MGM) (2nd week)	6,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly".....	1,600
San Francisco								
Fox	4,600	15c-40c	"Wake Up and Dream" (Univ.).. and "Desirable" (W. B.)	11,500	"Million Dollar Ransom" (Univ.) and "There's Always Tomorrow" (Univ.)	10,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"Age of Innocence" (Radio).....	12,000	"The Richest Girl in the World".. (Radio) (2nd week)	11,000	High 2-11 "The Mummy".....	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"One Night of Love" (Col.)..... (7th week)	5,000	"One Night of Love" (Col.)..... (6th week)	8,000	.....	
Paramount	2,670	15c-65c	"Caravan" (Fox) ..... (5 days-2nd week)	8,000	"Caravan" (Fox) ..... (1st week)	11,000	High 10-27 "I'm No Angel".....	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-55c	"Judge Priest" (Fox)..... (2nd week)	7,000	"Judge Priest" (Fox)..... (1st week)	9,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists...	1,200	15c-55c	"Count of Monte Cristo" (U. A.).. (3rd week)	9,000	"Count of Monte Cristo" (U. A.)... (2nd week)	8,000	High 12-30 "Roman Scandals".....	17,000
							Low 8-26 "The Wrecker".....	4,000
Warfield	2,700	25c-65c	"Barretts of Wimpole Street".... (MGM)	27,000	"British Agent" (F. N.).....	22,000	High 9-15-34 "Chained"	28,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	25c-55c	"The Count of Monte Cristo" (U.A.) (2nd week)	3,850	"The Count of Monte Cristo" (U.A.) (1st week)	4,200	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel".....	2,500
Fifth Avenue ...	2,750	25c-55c	"Judge Priest" (Fox)	8,700	"The Barretts of Wimpole Street" (MGM) (2nd week)	8,000	High 8-5 "Tugboat Annie".....	19,250
							Low 5-5-34 "Tarzan and His Mate"....	5,000
Liberty	2,000	10c-25c	"Dude Ranger" (Col.) and..... "Most Precious Thing in Life" (Col.)	3,650	"Black Moon" (Col.) and..... "Blind Date" (Col.)	3,600	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York".....	3,000
Music Box	950	25c-50c	"Gift of Gab" (Univ.).....	3,600	"A Lost Lady" (F. N.) and..... "Wake Up and Dream" (Univ.)	3,250	High 11-11 "Footlight Parade".....	8,000
							Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi"	2,900
Music Hall	2,275	25c-55c	"Madame Du Barry" (W. B.)....	5,300	"Age of Innocence" (Radio).....	4,900	High 5-26-34 "Wild Cargo".....	11,500
							Low 8-18-34 "Bachelor Bait".....	4,100
Paramount	3,050	25c-35c	"Have A Heart" (MGM).....	6,100	"Death on the Diamond" (MGM)	5,200	High 1-7 "A Farewell to Arms".....	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

THE PRESS OF THE NATION ACCLAIMS EDWIN C. HILL



OSE PELSWICK PICKS NEWSREEL FOR BEST

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ce a year, as you know, Academy of Motion Picture and Sciences looks over the screen achievements of the past twelv month and mak its award of gold statuettes. The trophies are given for the best

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These pictures will be seen and
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Ed Hill Is

In Role of 'Globe Trotter'
For Metrotone News

By Regina Crewe

NEW YORK, Oct. 2.—When Mr. Brisbane's Chinese
sage made that ermark about one picture being worth so many
words, he didn't mean the words of Edwin C. Hill.

For every syllable uttered by
famous news com-
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Edwin C. Hill
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WITH EDWIN C HILL, world
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The Globe Trotter
rotone News

win C. Hill Makes Debut
Globe Trotter Announcer

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C. Hill Will
Film 'Globe Trot

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EDWIN C. HILL'S METROTONE COMMENTS WILL
PROBABLY REVOLUTIONIZE NEWSREEL TECHNIQ

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1914 he headed the Hearst-Selig
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The creation of "The Human Side

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men in various parts of the world
and in key cities to film news
events as they happened. In

Words

Hearst-Metr

J. C. Jenkins--His Colyum

Omaha, Nebraska

DEAR HERALD:

Those of you who don't know Regina C. Molseed are out of luck and have our sympathy. Regina is the secretary of the local Code boards and if we had a grievance of any kind against a film company we'd sooner have Regina adjust the matter for us than to take it before the Code Authority. Like all other girls, however, she has one fault, she doesn't seem to be able to recognize "beauty unadorned." We have asked her to go to lunch with us but she always has an alibi. The other day we saw this "alibi" and he was a tall-slim-heavy-set Polander with red hair and freckled face.

Miss Regina is different from Lola Gentry, the secretary of the Film Board at Los Angeles, for she said she would go to lunch with us any time we asked her, which goes to prove that it is "very unusual" out there.

Charles Lee Hyde of Pierre, South Dakota, writes an open letter to us in the HERALD telling us of a fire in his home recently. We are very sorry to learn this and we hope that the damage was slight. He also tells us that Freddie Horn did a lot of work helping him put the fire out. We have known Freddie for some little time. He is a film salesman for RKO out of Sioux Falls, S. D., under the direction of Sherm Fitch, the manager, and if Sherm would make an affidavit that Freddie actually worked, we might take some stock in it, but Sherm wouldn't do that, not that we doubt Charles Lee, but Sherm isn't that kind of a guy.

▽

Billy Youngclaus tells us that he has sold his theatre at Columbus and has bought the Empress at Grand Island, Nebraska. He says he is having the house redecorated and as soon as it is finished he intends to open it at 10 and 15 cent prices. Since the crops around Grand Island were destroyed by the dry weather and excessive heat, it is likely that 10 and 15 cent prices will appeal to the theatre-going folks of that section.

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Through the courtesy of Ted Mendenhall, Paramount Exchange Manager, we were permitted to witness a showing of "Cleopatra" at the World theatre. We are not a critic of pictures and we don't pretend to know very much about it, but our guess is that if this picture had been made back in the days of the "Birth of a Nation" it would have given that picture a hard run for first place, as a screen classic.

This is a very spectacular production, directed as only Mr. Cecil B. De Mille can direct them, and Claudette Colbert, as Cleopatra, was excellent and supported by an excellent cast. If your audience likes spectacular productions they will surely like this one. This isn't a criticism, it is a statement of a fact. We liked it because of its splendid direction and its splendid cast.

And Another Thing

And then, there's another thing, as Andy Gump said to Min. If you will go and see Columbia's "One Night of Love" and hear Grace Moore sing "The Last Rose of Summer" and selection from "Carmen" and "Madam Butterfly" and don't say that she has the loveliest voice you ever heard you can set us down as not knowing very much about it. This picture is built somewhat on grand opera, with not enough grand opera in it to hurt anybody. It has a love scene in it that will take you back to the moonlight evenings and the old garden gate after the old man had gone to bed. When Miss Moore sings "The Last Rose of Summer" you will be sorry that the roses are all gone.

▽

Louis S. Wintroub, of Fontenelle Film Company, and his twin sister, Gerry Wintroub, are soon to stage a double wedding. Louis told us that he was going to marry a girl and Gerry will marry a boy. Louis says there will be no pork chops at the wedding dinner. We'll betcha it won't be carp. Good Luck to both of them.

▽

MGM shot both barrels when they made "Hideout," with Robert Montgomery and Maureen O'Sullivan. This is a semi-gangster picture, minus the rough stuff that so often appears in this kind of entertainment. It is full of comedy situations and Montgomery and Miss O'Sullivan make a good pair and they give a very excellent performance in this comedy-drama. It should leave a pleasant memory with all who see it. Robert Montgomery is a gangster who is wounded by the officers and he gets away and finds refuge with a farmer. Here you see cows, chickens, turkeys, geese, rabbits and the farmer's daughter, Maureen O'Sullivan, and when Robert gets his eyes on Maureen he loses all sense of direction.

The farmer's mamma falls for Bob in a big way and so does Maureen, and the love scenes between Maureen and Robert never were surpassed except by Eddie Dowling in "The Rainbow Man," and Eddie's love scene in that picture still stands out in our memory as having been done just as it ought to be done.

Something to Write Home About

When you see "Hideout" you will have something to write home about, and while you are writing you better write to MGM and tell them this is one picture that the Legion of Decency couldn't find any fault with. Maybe they would like to know that. And you might say also that a few more pictures like this one will put the picture business back on a paying basis where it ought to be. You might also tell 'em that that kid in the picture they called "Willie" is about as good as any youngster you ever have seen.

▽

We were at Scribner and had a delightful visit with Mr. and Mrs. Robertson, who operate the Scribner theatre. Mr. Robertson tried to run his theatre without the HERALD for some little time but found it was too much of a task.

▽

We have received a copy of the San Marcos *Daily News* of San Marcos, Texas. There are a lot of towns in Texas that probably you don't know anything about—even Texas don't know all of 'em herself—but San Marcos is the town where F. W. Zimmerman runs the Palace theatre. He recently had a celebration down there, the occasion being the twelfth anniversary of the opening of the theatre. The San Marcos *Daily News* is given over almost entirely to this Anniversary and Zim received a basketful of letters and telegrams congratulating him, and they came from about everybody in Hollywood—Clark Gable, Robert Montgomery, Stan Laurel, Greta Garbo, Helen Hayes, Wallace Beery, Norma Shearer, Walt Disney, Marion Davies, Myrna Loy, Will Rogers and a host of others—and from the way Zim writes about it, somebody has to sit up with him. Zim is a good theatre operator but we have to teach him how to catch bass in Red Wing lake.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Reliance Plans Three More for United Artists

Reliance Pictures, whose product United Artists releases, plans three more pictures for the 1934-35 season. Two have been made thus far. Among the three planned are "Beau Brummel," with Robert Donat, and "Gungha Din," which will be directed by Sam Wood. Already made are "The Count of Monte Cristo" and "Transatlantic Merry-Go-Round." Edward Small, head of Reliance, declared last week that all production will be done on the Coast.

Quality Names Konigswald

Gus Konigswald, former exhibitor, has been named New York manager for Quality Premium Distributors. This marks the tenth branch established by Quality for handling theatrical premiums. C. H. Goodwin and David Barrist, former publishers of regional papers, head the company. Ben Kassoy is general field representative with headquarters at the Philadelphia home office.

Trailer on "Flirtation Walk"

In a tieup with Arthur Murray, operator of a dance studio in New York, Warner has prepared an exploitation trailer on the forthcoming "Flirtation Walk," starring Dick Powell and Ruby Keeler. The trailer is aimed at popularizing the dance named for the title, which is featured in the film. Instruction booklets have been prepared.

Named Principal Manager

A. M. Goldstein, former manager of the General Film Company, Portland, has succeeded Jack Rosenberg as Pacific Northwest manager for Principal Pictures, with headquarters in Seattle. Walter Wessling will be in charge of Principal in Oregon.

Projection Room Opened

William B. Gullette has opened a new projection room in the Mecca Building, New York, equipped with new high intensity arcs and "blended wide fidelity" sound.

✔ LOEW BOOKS "POWER"

✔ RKO AND PUBLIX BOOK "CHU CHIN CHOW"

✔ "MAN OF ARAN" PREVIEW RITZ CARLTON HOTEL, N.Y., $7.50 A TICKET, STARTS ROBERT FLAHERTY'S SAGA OF THE SEA OFF WITH A BANG!

Physical Distribution—Fox Exchanges—Canada—Regal Film, Ltd.



MEANS GAUMONT BRITISH...AND GAUMONT BRITISH *Means Business*

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

No. 80—PREMATURE ADS AND RIGHTS OF EXHIBITORS

QUESTION—I am designated as first-run on my contracts by the distributor, there being no opposition in my town. My competitor is 17 miles away, in a town connected with mine by a modern highway. With modern cars it is only a comparatively few minutes away to the competitor's theatre (also a first run). Now, this exhibitor comes over to my town and plasters posters, billboards, window cards, heralds, passes, newspaper ads and the like. As a result he gets the cream of the business. The distributors give him preferred playdates on the grounds that he pays a little more rental. As I understand it, his activities are in violation of the code. Can I compel the competitor to discontinue this practice? As the situation really exists I am not a first-run. Of course, the distributors do not consider it that way. Their intentions are to get all the rental they can. Your advice will be appreciated.—TEXAS.

ANSWER—The motion picture code specifically says that a subsequent run theatre shall not advertise the same pictures that are played by the prior run previous to their exhibition at the theatre which has the right to the prior run. The point at issue in this case appears to be who has the right to the prior run, and, therefore, it is suggested that the situation be placed before the local Grievance Board located in the exchange city in the territory in which the theatres are located, and the board will decide such point.

In any event, the competitor is not permitted to flood the complainant's town with passes, and such a practice is sufficient cause to file a complaint against the competitor with the local Grievance Board, which would undoubtedly order the competitor to cease and desist from issuing such passes on the wholesale. The clause in the motion picture code which controls such a practice specifically says that "no exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, or by two-for-one admissions."

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No. 81—ELIMINATION PRIVILEGES ACCORDED EXHIBITORS

QUESTION—As we understand it, we are entitled to eliminate one picture under the code after we have played 10 from all the different film companies, if we have the complete product of features under contract. However, Metro has released since December 7 some pictures on this year's contract and some on last year's contract. What we want to know is do all the pictures released by Metro since December 7 count when you are eliminating, or do you just count those on this year's contract? We were under the impression that you would count all pictures released since December 7, regardless of on what contract they were when you figured the elimination.

Another question is this: I have a contract from RKO which in the form-part of the contract says, "Number of Features Offered, 52; Number of Features Contracted for, 27." In the body of the contract written by typewriter it says the exhibitor may reject not exceeding 25 features, such rejections to come from the lowest allocated license fees, etc. You see this year RKO only released 42 features, I believe, and, if you took 25 from 42 that would leave only 17 features to play. Now, which is the least number of features that according to our contract we must play?—MISSOURI.

ANSWER—Regarding the first question, about the right to eliminate pictures under the code, the elimination clause in the code permits an exhibitor to eliminate from a single contract 10 per cent of all pictures released after December 7, 1933, even though such pictures were contracted for prior to that date; provided, however, that the exhibitor's specific contract under which he seeks the elimination is in good standing; and, provided further, that the average rental for each picture of the group is not more than $250 per picture; and, provided further, that the exhibitor purchased at the one time, under that contract, all of the pictures offered to him by the distributor.

The last of the foregoing provisions means that if the distributor offered to the exhibitor 50 pictures and the exhibitor contracted to take the entire 50, then he is eligible under that contract to eliminate 10 per cent of the group, provided the contract is in good standing and also provided that the average rental for each picture is less than $250.

If the distributor offered to the exhibitor 50 pictures, or any other number, and the exhibitor accepted any part of the group and rejected all others, then he would not be permitted to eliminate 10 per cent of the partial group of features accepted. All of the pictures offered by the distributor to the exhibitor at one time must be contracted for, otherwise the elimination clause under the code would not be effective.

Regarding the second question, because the inquiry involves a purely contractual matter and does not come under the code, it is suggested that the exhibitor discuss his problem with the exchange.

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No. 82—DISTRIBUTION OF PREMIUMS TO PATRONS

QUESTION—We are considering giving premiums away at the theatre with each paid admission. Is this permissible?—PENNSYLVANIA.

ANSWER—The motion picture code permits exhibitors to give away premiums to each patron entering a theatre, or to each class of patron (such as premiums offered to all children, or to all women, or to all men), unless 75 per cent of the number of exhibitors actively and continuously operating theatres in any territory shall have declared in writing that premiums shall not be permitted in that territory and such notice shall have been filed with the local Grievance Board in the exchange city in the territory in which the theatres are located, and in the event of the filing of such notice then premiums shall automatically be outlawed in the territory, and, consistent refusal of exhibitors to abide by this decision can result under the code in the severance of their film service by the exchanges.

MGM Plans Crime Shorts

MGM plans to produce a series of six two-reel dramas based on actual crimes as indicated in police records. The first will be called "Two Hundred Grand," with George Seitz directing. Harry Rapf will produce.

Brandt Has 30 Theatres

Harry Brandt has added three more theatres to his New York circuit, making a total of 30 houses. The theatres purchased are the New, Rivoli and Boardwalk at Rockaway Beach, L. I.

Five Winners Named In Monogram Contest

Five winners have been selected in the contest conducted by Monogram Pictures and the Agfa Company to discover new screen talent, and have left for Hollywood, where they will appear in Monogram's "Women Must Dress." The winners are: Harriet Allyn DeBussman, Kansas City; Nell Rhoads, Amarillo, Texas; Madelyn Earle, Salley, S. C.; Anne Kasper, Easton, Conn., and Anne Johnston, Jackson Heights, New York.

The judges were Trem Carr, vice-president in charge of Monogram production; Carl Laemmle, Jr., Universal production head; Eric von Stroheim and Carl Freund, directors, and Rian James, scenarist.

U. S. Gets Dressler Tax

The United States government has collected $41,200 from the estate of the late Marie Dressler, the sum representing taxation on her income for the last months of her life, and a compromise settlement on payments claimed as due in 1932 and 1933.

Wanger Plans Story Contest

Walter Wanger, producing "The President Vanishes" for Paramount release, plans an international novel contest to obtain a sequel to that story. The winner will have his story published and purchased by Mr. Wanger for the screen rights.

Barrymore Writ Refused

The United States supreme court last week rejected an application by John Barrymore and Dolores Costello for a writ against the Guarantee Building and Loan Association, in a suit over a judgment resulting from deposits they had in the institution.

Elissa Landi Sues Payne

Elissa Landi has filed suit in Hollywood against Joyce Payne for $1,932.80 for damages allegedly incurred when Mr. Payne sued some time ago. That suit was dismissed.

Business Queried On NRA Effect

The Merchants' Association of New York last week sent to 12,000 local representative business men a questionnaire, comprising seven specific questions on the national recovery program, designed to ascertain definitely what effect the NRA has had on business of various types.

In an accompanying letter, Louis K. Comstock, association president, pointed out that it is just a year since the gigantic NRA parade which launched the recovery program in New York. Queried were all fields, including foreign trade and shipping, finance, general trade, building, insurance, hotels, restaurants and amusements, professions, public utilities, advertising and publishing.

The association indicated the questions were planned to elicit information concerning the effect of NRA on business activity and profits, the attitude of business men toward government labor policies, whether the codes in industries are being enforced.

The seven questions are as follows:

1. Has the government recovery program helped or retarded business activity in your industry or trade? Has it increased profits? Decreased profits?
2. Do you think the present policy of the government with respect to labor tends to discriminate unduly in favor of employer? Or employee?
3. Is the code for your industry being reasonably well enforced?
4. Do you think code administration and enforcement should remain in the hands of industry? Or be taken over by the government?
5. The national industrial recovery act expires June 16, 1935. In your opinion is it in the best interests of the country to re-enact it? Modify it? Abandon it?
6. In your judgment, what features of present government tendencies are harmful?
7. In your judgment, what features of present government tendencies are beneficial?

Ellison Judgeship Candidate

Millard H. Ellison, brother-in-law of Felix Feist, MGM executive, and well known in motion picture circles in New York, is a candidate for justice of the supreme court of New York, on the Republican, City Fusion and Recovery Party tickets. He is an attorney.

Ross Promotes Thayer

W. R. Thayer, Cincinnati manager for Ross Federal Service, has been transferred to the Coast, where he will be district manager. G. W. Wagner, manager of the Milwaukee office, succeeds Thayer in Cincinnati.

Strong in Own Business

M. D. Strong has resigned as director and general manager of Inter-Continent Film Corporation, to enter business for himself, under the name of Criterion Films. He will finance and distribute both foreign and domestic films.

Columbia Signs Durante

Jimmy Durante, comedian, has been assigned a featured role in Columbia's "Carnival."

IMPRESSIONS OF

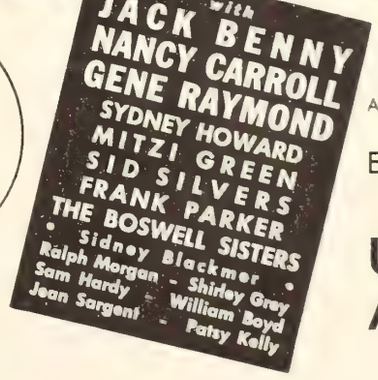
"TRANSATLANTIC MERRY-GO-ROUND"

*by Jefferson Machamer**



*One of a series by this famous artist.

Available to you in mat form for planting in your local newspapers.



A RELIANCE PICTURE

Produced by

EDWARD SMALL

Released thru

UNITED ARTISTS

Public taste cannot always be charted but the elements that go into the making of good pictures and profit can be analyzed in the light of box office figures.

The forthcoming BOX OFFICE CHECK-UP analyzes box office records for the year of outstanding money-makers and defines values that go into the making of fine and successful motion pictures. It is an interpretation of the contribution of the studio on the one hand and the showman-exhibitor on the other.



BOX OFFICE *CHECK-UP* OF 1934

A Quigley Publication

Skouras and Kent Confer on Circuit

Early recovery of the Fox West Coast Theatres group from its bankruptcy status was looked for this week as conferences got underway in New York to complete a plan of reorganization. Charles Skouras, FWC operating receiver, and Edward Zabin, his assistant, went into extensive conversations with Sidney R. Kent, Fox president, and representatives of Chase National Bank and Hughes, Schurman & Dwight.

At Kansas City, over the week end, Mr. Skouras and his party had conferred with Elmer C. Rhoden, operating head of Fox Midwest.

A foreclosure sale of Fox West Coast properties is expected in six weeks. Trustees have appropriated $150,000 for 100 per cent settlement of claims up to $30,000.

Reports have been current in New York that reorganization of FWC and its subsidiaries would be accomplished by the end of November, with each of the present operating heads to continue as presidents of newly formed companies, all to be controlled by a holding company headed by Mr. Kent, and with Spyros Skouras continuing as operating head of all FWC subsidiaries.

On the petition for reorganization of Fox Theatres Corporation, Archibald Palmer, counsel for a group of Fox Metropolitan bondholders, brought out in an examination of A. C. Blumenthal that Mr. Blumenthal had discussed the making of a bid for Fox Theatres assets if the petition for reorganization were successful. Mr. Blumenthal testified he had made a "gift" of his $350,000 claim against Fox Theatres to his sister, Miriam Rogers of Boston.

Mr. Blumenthal also said he had discussed possibilities of a reorganization of Fox Theatres with his sister's attorneys in Boston, with Ernest W. Nivers and Alvin J. Schlosser of Halsey, Stuart & Co., with various creditors of Fox Theatres whom he said he could not remember, and with "an attorney associated with Nathan Burkan," Mr. Blumenthal revealed that the petition for reorganization subsequently was joined by his sister, who identified herself as a creditor of the corporation on the basis of the claim assigned her by him.

Mr. Palmer then asked Mr. Blumenthal if counsel for his sister, ex-Judge Charles Kelby, also counsel for petitioning creditors, had told him that "he could get some money out of a reorganiaztion of Fox Theatres." Mr. Blumenthal answered that it hasn't been "put as bluntly as that."

The petition was voluntarily withdrawn by ex-Judge Kelby Monday, at a hearing before Federal Judge Martin T. Manton. Judge Kelby said all claims filed against Fox Theatres would be examined on their merits by a special master November 8 and received Judge Manton's permission to reinstate the reorganization petition thereafter.

Hayden, Stone Co. soon will make a new bid for Fox Metropolitan Playhouses assets, it was learned, the first bid of $4,500,000 having been rejected by the bondholders' committee. The new draft, it is understood, will incorporate a stock issue.

A move is reported on foot in New York by local independent exhibitors to merge 50 theatres into one big circuit.

Sale To Do Six for MGM

Charles (Chic) Sale will make six one-reel novelties for MGM. He is under contract to Hal Roach.

IMPRESSIONS OF

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*by Jefferson Machamer**



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Available to you in mat form for planting in your local newspapers.

with
JACK BENNY
NANCY CARROLL
GENE RAYMOND
SYDNEY HOWARD
MITZI GREEN
SID SILVERS
FRANK PARKER
THE BOSWELL SISTERS
Sidney Blackmer
Ralph Morgan
Shirley Gray
Sam Hardy
William Boyd
Jean Sargent
Patsy Kelly

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Sonotone Meeting Told Sales Better

The Sonotone Corporation, devoted exclusively to the manufacture and sale of devices to aid the hard of hearing, held its second annual convention at the Park Central Hotel in New York on Monday, Tuesday and Wednesday of this week. Dr. Hugo Lieber, president, announced three new developments in the apparatus of the company, a new single transmitter, which has the appearance of a jewel, rather than a piece of equipment; a development in the group equipment field for theatres, churches and schools, and a new portable recording equipment whereby the human voice can be recorded and later reproduced for schools and colleges.

Approximately 350 representatives, from the United States, London and Paris, were in attendance at the convention. Dr. Lieber declared that a new era for the hard of hearing is at hand, in view of the fact that for the first time individuals afflicted with hearing difficulty may have instruments fitted to their particular needs, such as glasses are fitted in the case of eye troubles. A 100-foot theatre trailer is planned to acquaint the public with the devices.

An increase nearly doubling the total number of dealers in the United States was announced, more than 700 now active comparing with 350 at the same time last year. An increase was likewise reported in the foreign field, 35 at present comparing with six in 1933.

Sales for 1934 are expected to approximate $1,250,000, comparing with $766,000 last year and $242,000 in 1932. For the first eight months of this year, sales amounted to $881,369, as compared with $394,292 for the same period in 1933. Dean Babbitt, vice-president and general sales manager, introduced the speakers at the convention.

Finishes Industrial Film

Emerson Yorke, formerly of Paramount Studios, has completed production on a two-reel industrial subject, "Romance of Rugs," called "an educational photographic theme in two studies." The film pictures the making and care of Oriental rugs, and is available in 16 mm. and 35mm. sizes.

Asks Reorganization

The Alameda Park Company, operating at Alameda, Cal., has asked the federal courts for permission to reorganize under the bankruptcy laws in order to gain time to pay its creditors. The company owes $379,520.

Loses Suit on Appeal

The United States circuit court of appeals, at Richmond, has decided against Nathan Schwartz, in his suit against Universal Chain Theatres Corporation, for alleged breach of contract.

Seider Moves Office

Joe Seider has moved the offices of the Prudential Theatres in New York to the Paramount Building from 630 Ninth avenue.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

Chesterfield

TWIN HUSBANDS: John Miljan, Shirley Grey—Just a fair play. Good for anyone running double features or a Family Night show. Running time, 62 minutes. Played Sept. 18-19.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

Columbia

BEYOND THE LAW: Tim McCoy, Shirley Grey—A fine action picture. Tim is there with the goods and he had good support in both story and the cast. —Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

DANGEROUS CROSSROADS: Chic Sale, Diane Sinclair—Here is an old one but still a very good story of the railways. Good in our village. Chic Sale very good as the old engineer. Played October. —Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DAWN TRAIL: Buck Jones, Miriam Seegar—This is a good western picture that is full of action, fighting and thrills. Jones in a role that was made for him, as the fighting sheriff of Osage county. All of your western fans are sure to like this show and Jones has always been a good drawing card here, especially on Saturday. Let's have more of the good westerns. Business above average and everyone well pleased. Running time, 60 minutes. Played October 6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

DEFENSE RESTS, THE: Jack Holt, Jean Arthur —A picture with a lot of law in it. A play of a successful lawyer who did not care how he made his money and got his publicity. A good picture from start to finish. Running time, 70 minutes. Played Sept. 25.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

FIGHTING CODE, THE: Buck Jones—A very poor picture. Drew very poor business. Pleased a few that saw it. Played Oct. 5-6.—Ivan Ashcraft, Assistant Manager, Midway Theatre, Protection, Kan. General patronage.

FIGHTING CODE, THE: Buck Jones—This is one of the best Western pictures we have shown in a long time. Pleased and did above average business. Running time, seven reels. Played Oct. 13.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

HELL CAT, THE: Robert Armstrong, Ann Sothern—Pleased about 50-50 of those who came. Poor at the box-office. Some claim poorest ever seen in this theatre. Played Sept. 4-5-6.—Ivan Ashcraft, Assistant Manager, Midway Theatre, Protection, Kan. General patronage.

HELL CAT, THE: Robert Armstrong, Ann Sothern—Did not see this but comments indicate that it was a very nice little picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

IT HAPPENED ONE NIGHT: Claudette Colbert, Clark Gable—It was a swell show. Pleased all. Also big at the box-office. Played Sept. 1-2-3.—Ivan Ashcraft, Assistant Manager, Midway Theater, Protection, Kan. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Nothing to add to what already has been written about this picture. Business satisfactory even though played late. Running time, 105 minutes. Played Sept. 16-17.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

KING OF WILD HORSES: William Janney, Dorothy Appleby, Rex—Played on Saturday with Free World Series broadcasts all over town. Picture helped Saturday business a little. Running time, 62 minutes. Played Oct. 6.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe, Gregory Ratoff, Miriam Jordan, Tala Birell—A picture that just didn't move enough to get anywhere. Just a program picture and that is all. Business below average. Running time, 64 minutes. Played Sept. 13-14.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook, Richard Cromwell—The picture was average but nothing outstanding about it. Pleased about 50-50. Do not rate this one too highly. Played to poor business. Played Sept. 18-19-20.—Ivan Ashcraft, Midway Theatre, Protection, Kansas. General patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin, Hardie Albright—An average mystery picture that didn't do average business. Running time, 69 minutes. Played Oct. 9-10.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

ONCE TO EVERY WOMAN: Ralph Bellamy, Fay Wray, Walter Connolly, Mary Carlisle—A very good picture that, for a reason I cannot understand, Columbia gave a very poor title. The picture was to me equal to "Men in White," but the trailer and title were so misleading that the progressive patrons did not know what to except. Business average. Running time, 70 minutes. Played Sept. 27-28.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—Just a program picture that won't help matters any. Business below average. Running time, 65 minutes. Played Sept. 6-7.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

SISTERS UNDER THE SKIN: Elissa Landi, Frank Morgan, Joseph Schildkraut—A good picture played on a double feature bill and got film rental but no more.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

WHIRLPOOL: Jack Holt—Have played several Holt pictures this year and was somewhat disappointed but this one was plenty good. Showed to better house second day than first. Many favorable comments. Running time, 74 minutes. Played Oct. 10-11.—H. J. Stallings, Moon Theatre, Henderson, N. C. Rural and small town patronage.

WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Doris Kenyon—Pleased nearly all of those who saw it; but was only average at the box-office. Played Sept. 25-26-27.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

WHOM THE GODS DESTROY: Walter Connolly —This picture shows the sinking of a deluxe liner and is a tieup with the Morro Castle. It does big business. Play it quickly. In the press books no mention is made of the big scenes even if they are gigantic. They confine themselves to the kind of chewing gum chewed by the star and what color the leading lady's shoes are.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

First National

CONVENTION CITY: Joan Blondell—Nothing to write home about although it is a good show for the type. Plenty of comedy and being a banned picture you can use your own judgment in playing it.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

DRAGON MURDER CASE, THE: Warren William, Lyle Talbot, Margaret Lindsay—The picture is all right if your patrons like that kind of story. Mine don't. No business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

DRAGON MURDER CASE: Warren William, Margaret Lindsay—A good murder mystery that is solved in a logical manner. After a slow start it holds tense interest. Advertise that it is adapted from an S. S. Van Dine story. Running time, 65 minutes. Played Sept. 11-12.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson, Mary Astor, Ricardo Cortez—The best Robinson picture in some time. However, still did not draw at the box-office. Business below average. Running time, 72 minutes. Played Sept. 9-10.—H. M. Johnson, Avon Park, Fla. General-small town patronage.

MIDNIGHT ALIBI: Richard Barthelmess, Ann Dvorak, Helen Chandler, Helen Lowell—The picture was very good and pleased those who came. Business only fair.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MIDNIGHT ALIBI: Richard Barthelmess, Ann Dvorak, Helen Chandler, Helen Lowell—The best Barthelmess picture since "Cabin in the Cotton." Business average. Running time, 59 minutes. Played Sept. 20-21.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

RETURN OF THE TERROR: Mary Astor, Lyle Talbot—Personally, I thought this was a washout. I saw it four times and don't know yet who killed who and why. More thunder, lightning and rain than the State of Kansas has seen in five years, with guards in shiny slickers, arsenic, carving knives, skeleton and screaming females in a nightmare of horror. That's my opinion. Had so many favorable comments from my patrons it must be a good show. So, I will rate it as excellent. Just the same, I could have gotten along nicely without seeing it.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SIDE STREETS: Aline MacMahon, Paul Kelly, Ann Dvorak—Not as bad as I expected. Pleased most of the bargain night crowd. Business average. Running time, 63 minutes. Played Sept. 25-26.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

WONDER BAR: Al Jolson—Not the special one could expect. You won't miss much if you pass this one up.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

WORLD CHANGES, THE: Paul Muni—A good picture without any drawing power. It pleased all who saw it. Business fair. Running time, 90 minutes. Played Oct. 5-6.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town patronage.

Fox

BABY TAKE A BOW: James Dunn, Claire Trevor, Shirley Temple—This is a very good picture that pleased the majority of our patrons. It is a comedy drama, with plenty of comedy, drama, romance and a touch of music and one song. Shirley Temple stole the show and her name got the business. There is one objection, starring a kid in a story with a gangster atmosphere and here's hoping this will be stopped. Business only fair two days. Running time, 73 minutes. Played Oct. 8-9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BABY TAKE A BOW: James Dunn, Shirley Temple—Everything I could say wouldn't be enough for this one. James Dunn and Claire Trevor are fine and Shirley is simply splendid. By all means, get this picture. I played it second run and did a good business. Played Oct. 8-9.—H. J. Stallings, Moon Theatre, Henderson, N. C. Rural and small town patronage.

BOTTOMS UP: "Pat" Paterson, Spencer Tracy, John Boles—Music, comedy, and it's good. Played Oct. 10-11.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CALL IT LUCK: "Pat" Paterson, Charles Starrett—The picture went over good. It is a good, clean comedy.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

CARAVAN: Charles Boyer, Loretta Young—An outstanding musical production. Recording excellent. Played three days to satisfactory business. Special appeal to society class of people. Running time, 11 reels. Played Oct. 9-11.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

CAT'S-PAW, THE: Harold Lloyd, Una Merkel—An entertaining story with plenty of action and a strong supporting cast that didn't pull as we had expected, due possibly to the weakness of Lloyd's previous picture. Thoroughly enjoyed by those who came. This should re-establish Lloyd. Running time, 97 minutes. Played Sept. 2-3.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

GRAND CANARY: Warner Baxter, Madge Evans —This picture seemed to hold interest from start to finish. Not the best but it will please. Showed

it at a bargain price and did not lose, so why should I worry. Running time, 85 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

LOVE TIME: "Pat" Paterson—Pretty fair program picture. "Pat" Paterson very beautiful. Her voice is excellent. I am hopeful she will be starred in some great picture because she is pleasant to look at and has plenty of smiles. And all this beauty and smiles, you will never find anyone who will object to it.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

NOW I'LL TELL: Spencer Tracy, Alice Faye, Helen Twelvetrees—Nothing big but we considered it a good picture. Shirley Temple is in one short scene only. Very little business on this one. Running time, 10 reels. Played Oct. 8-9.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—A good family picture. Should appeal to all classes in small towns or the larger cities. Satisfactory business. Running time, 10 reels. Played September 30-Oct. 2.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—A fair romantic comedy that satisfied our Gaynor fans and held the interest of our audience. Running time, 87 minutes. Played Sept. 30-Oct. 1.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—This is a nice picture and pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WILD GOLD: John Boles—Ran this Saturday night and it seemed to please. I call it a fair picture. Good print and fair recording. Running time, 77 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—The picture was very good. Too long but the acting was O. K. Did not draw. Sold to me as a special and is only program.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WORLD MOVES ON, THE: Franchot Tone, Madeleine Carroll—We liked it but some of the ladies thought it had too much fighting in it. The battle scene is very good. Stepin Fetchit gets some laughs. Running time, 10 reels. Played Oct. 1-2.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

MGM

CHAINED: Clark Gable, Joan Crawford—Failed to attract college patronage. It is good entertainment, very nicely done. Fine acting, beautiful clothes and settings. Metro cameramen certainly give us the finest photography. Dialogue is excellent. Still, it failed to draw. Should please those who like the stars. Running time, 74 minutes. Played Oct. 9-10. —Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

DEATH ON THE DIAMOND: Robert Young, Madge Evans—Good entertainment. Ted Healy and Nat Pendleton make excellent team. Fair business. Running time, 70 minutes. Played Sept. 29.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Franchot Tone, Lionel Barrymore—Swell entertainment in which Jean, as usual, "gets her man." I saw nothing objectionable in this one, merely envied Jean her technique. Jean is popular with my patrons. Franchot Tone and Lionel Barrymore are always good, while Patsy Kelly does some excellent acting. A fast moving show that pleased nearly everyone. Running time, 74 minutes. Played Sept. 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HAVE A HEART: Jean Parker, James Dunn, Stuart Erwin, Una Merkel—A dandy show for the whole family. Sweet and amusing story with plenty of laughs. A good bet for your best days. Jean Parker is a comer. Pleased our customers. Played October 6. —J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HER SWEETHEART: Marie Dressler—A splendid picture and fully up to the standard set by both the stars. Running time, 85 minutes. Played Sept. 27-28-29.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and rural patronage.

HIDEOUT: Robert Montgomery, Maureen O'Sullivan—Thanks, MGM, for coming down to earth with some entertainment. "Hideout" is a pleasing, little show; has its romance, its fun and appeal to all classes and ages. If you can get the customers in, they will surely be pleased. Played October 4-5.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HIDEOUT: Robert Montgomery, Maureen O'Sullivan—It's a pleasure to run pictures like this. One swell show that pleased 100 per cent. Average business. Played October 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HOLLYWOOD PARTY: Jimmy Durante, Lupe Velez, Mickey Mouse, Laurel and Hardy—More stars than the Milky Way. Less story than Mother Goose. Mickey Mouse and his Hot Chocolate Soldiers were the hightlight. This is a dandy reel in color that pleased old and young alike. Laurel and Hardy are always good, but there is little entertainment in this one. The everlasting Jimmy Durante and his big nose spoiled several reels of good film. Sorry the lions did not eat him. Running time, 70 minutes. Played September 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon Theatre, Kan. Small town patronage.

MEN IN WHITE: Clark Gable, Myrna Loy, Jean Hersholt, Elizabeth Allan, Otto Kruger—An excellent picture that we played too old. Business disappointing on this one. Running time, 80 minutes. Played September 30-October 1.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

PARIS INTERLUDE: Otto Kruger, Robert Young, Madge Evans—Only fair. Too much nonsense and make-believe. No feeling. Just see it and you won't be bothered with trying to remember how good it was. You will not care to see it again. Running time, 75 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

SADIE McKEE: Joan Crawford, Franchot Tone—Went over good with the young people. A 10-reel picture, with five reels showing a drunk and the other five reels showing worse than drunkards. But it draws them in because it's John Crawford. Played October 13-14.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SADIE McKEE: Joan Crawford, Franchot Tone, Edward Arnold, Gene Raymond, Esther Ralston, Jean Dixon—This is a very fine picture. Business was fair. —W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

STAMBOUL QUEST: Myrna Loy, George Brent—A splendid picture. Star fine and story entertaining. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton—Although we played this one late, it pleased and did better than average business. No adverse comment because of the swimming scene either, although I rather expected it. Running time, 116 minutes. Played October 11-12.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—Well produced picture that was well liked. Draws the kids mostly, but will please adults, too, if you can get them in. Running time, 103 minutes. Played September 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—Marvelous production. Wallace Beery again outstanding. Failed at the box office. Entire cast and direction splendid. It is sure to please all who see it. Running time, 110 minutes. Played October 4-5.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

Monogram

HAPPY LANDING: Ray Walker, Jacqueline Wells, William Farnum, Noah Beery—A fine action picture. Lots of comedy that was funny. This is an extra good program picture. Clean and entertaining.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

HAPPY LANDING: Ray Walker, Jacqueline Wells —A good little program picture of the action type, being the airplane squad of the border patrol in flying stuff. This, played on a double bill with a John Wayne western, gave the fans a program right up their alley, and they went out shouting the praises of the show. Walker doesn't get any money as he doesn't seem to be known, but the combination bill played to best business in weeks. Running time, 65 minutes. Played October 5-6.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

HOUSE OF MYSTERY, THE: Verna Hillie, Ed Lowry—A picture crammed with hokum, but it did the business, so I am pleased. The posters all carried pictures of apes and that brought the kids in and they brought the old folks. Business above average on bargain nights. Running time, 60 minutes. Played October 2-3.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

KING KELLY OF THE U. S. A.: Guy Robertson, Irene Ware—I haven't run this picture other than at a screening, so I don't know what it will do at the box office. However, I was impressed with it when screened. It will probably never be an outstanding box office picture, but it really is a pleasing musical that Monogram should be proud of. Will report it again after showing. Running time, 70 minutes.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

WEST OF THE DIVIDE: John Wayne, Virginia Brown Faire—A good western that drew average business on Saturday. Running time, 55 minutes. Played September 15.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

LOUDSPEAKER, THE: Ray Walker, Jacqueline Wells—A very nice picture that I used on Friday-Saturday and it pleased my patrons. Business good. Ray Walker is always welcomed by my patrons. He made a hit here in "He Couldn't Take It."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

MAN FROM UTAH, THE: John Wayne—A western with a lot of fake shots but plenty of action. The western fans ate this one up and business was average, so why worry. Running time, 55 minutes. Played October 13.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

MONEY MEANS NOTHING: Wallace Ford, Gloria Shea—A very ordinary program picture that didn't draw. Business below average. Running time, 70 minutes.—Played September 4-5. H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

MONEY MEANS NOTHING: Wallace Ford, Gloria Shea—A mighty good program picture. Good story and good cast gave satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MONTE CARLO NIGHTS: Mary Brian, John Darrow—A picture that surprised me because even though it lacked names in the cast, a good trailer and a good title that had a real writer back of it put it in the average business class. Running time, 62 minutes. Played September 11-12.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

MOONSTONE, THE: David Manners, Phyllis Barry—A hokum mystery with all the tricks of the trade, but it made a great combination with a western on our Friday-Saturday change. My patrons on this change aren't too particular, and they liked it. Business was best in weeks, as it caught on and drew them in despite the lack of star names. Running time, 62 minutes. Played September 28-29.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

RANDY RIDES ALONE: John Wayne—An average western in production, but John Wayne means money in the bank to this house, being my best outdoor star at the box-office. Double billed with "Happy Landing" on the action change. Running time, 54 minutes. Played October 5-6.—A. West Johnson. Heilig Theatre, Eugene, Ore.

STAR PACKER, THE: John Wayne, Verna Hillie—Hats off to Monogram and John Wayne for one of the best western pictures of all time. It is a good story, full of action, thrills and everything that goes to make a western. With the good stories Monogram has been giving Wayne, he has reached the peak of western stars and always draws good business here. If you want a good western, book this one. Business above average. Running time, 54 minutes. Played October 13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

ELMER AND ELSIE: George Bancroft, Frances Fuller—Bancroft wasted again. The picture moved too slowly and was pointless. Patrons kicked on this one. Business below average. Running time, 64 minutes. Played September 18-19.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—Beautiful settings, fairly amusing comedy after it gets started. The Wampas stars furnish plenty of beauty. A wild attempt at sophisticated comedy. However, it pleased our patrons. Played October 2-3. —J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—This is a lively comedy that is full of action, romance and comedy situations. It is straight comedy set in the atmosphere of a modern beauty salon. The Baby Stars of 1934 add much to the entertainment and the entire cast turn in a splendid performance. We played this on a late Saturday night show to average business, and pleased our entire audience. Running time, 70 minutes. Played October 13—10:45 show.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake—A very light piece of entertainment. Satisfied those who came to see it, but not many came. Don't waste a playdate on this weak sister. Running time, 63 minutes. Played October 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LITTLE MISS MARKER: Adolphe Menjou, Dorothy Dell, Shirley Temple—Not near so good as "Baby Take a Bow"; with James Dunn acting as Shirley Temple's father it was more than wonderful. In "Baby Take a Bow" she dances, she sings and she gives the children amusement that keeps them loving her from start to finish. Give her James Dunn acting as her "daddy," for he likewise can dance and sing, and this great little star will be the greatest draw for us theatre people. Changing daddies so much makes our little folks at the theatre wonder how this is. Give her James Dunn and watch her grow. Running time, 85 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

LONE COWBOY: Jackie Cooper—Excellent western picture for my family night trade. Pleased everybody. —A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

(*Continued on page 72*)

TRAVELERS

SIDNEY R. KENT, Fox president, has returned to New York after a vacation trip to White Sulphur Springs.

CARL LAEMMLE, JR., is en route to New York from the Coast by boat. He arrives Nov. 5.

HUGH WALPOLE, noted British author under contract to MGM, will leave Hollywood next month for a trip to England, returning to the studios in the spring.

BERTHOLD VIERTEL, director, sailed for England from New York.

JACOR GLUCKSMAN, film exporter and importer, sails Saturday for South America, to be gone three months.

LEO BULGAKOV, stage producer and director, returned to Broadway from Columbia's studio, where he did "White Lies."

NED E. DEPINET, head of Radio distribution, returned to New York from studio conferences in Hollywood.

JOSEPH M. SCHENCK, president of United Artists, arrived in London from New York.

WALTER CONNOLLY arrived in New York from Hollywood.

FAY WRAY was in New York from the coast.

SOL LESSER, EDDIE CLINE and GEORGE O'BRIEN, touring Europe, from New York and Hollywood, arrived in Paris and will proceed to Rome.

JOHN D. CLARK, Fox general sales manager, flew to Hollywood from New York, and from the coast will visit all Fox exchanges with HERMAN WOBBER.

SAUL ROGERS, motion picture lawyer, will leave New York City for a vacation upstate, next week.

DANNY THOMAS, NEA syndicate writer in Hollywood, is in New York.

CURTIS NAGEL returned from Australia with material for Walter Futter's "Travelaugh" Columbia shorts.

STEPHEN FITZGIBBON, Paramount director in France, arrived in New York from Paris.

ARTHUR ABELES sailed for Mexico.

JOHN BOLES sailed from New York for California.

ALICE FAYE arrived in Hollywood from New York to play opposite John Boles in Lasky's "Redheads on Parade."

RAY NOBLE, English band leader, arrived on Coast by plane to work for Paramount.

MARK OSTRER, chairman of the board of Gaumont British; MICHAEL BALCON, production director; JEFFREY BERNERD, general manager; NOVA PILBEAM and JACK HULBERT, Gaumont players, arrived in London from New York.

M. A. SCHLESINGER, of General Talking Pictures, New York, arrived in Europe.

WILLIAM M. L. FISKE, 3rd, vice-president of First Division, landed in London.

FRANCIS LISTER arrived on Coast from New York to work for Darryl Zanuck in "Clive of India."

DOUGLAS FAIRBANKS arrived in Hollywood from New York by plane.

LEON SCHLESINGER, Warner short subject producer, flew from New York to Hollywood.

EDWARD L. KLEIN, British film importer and exporter, returned to London from New York.

JACK COHN, Columbia vice-president, arrived in Europe from New York.

SAM SMITH, of British Lion Productions, returned to London from New York.

CHARLES SKOURAS, CHARLES BUCKLEY and EDWARD ZABIN, of Fox West Coast, arrived in New York from Los Angeles.

ANITA LOUISE, Warner player, will be in New York from Burbank Thursday.

HILIODRO GARCIA, Havana circuit exhibitor, arrived in New York.

VICTOR VARCONI, Hungarian player, was in New York from Europe en route to Hollywood.

MARION DAVIES arrived in Hollywood from New York and Europe.

DR. AUGUST NAGEL, manager of Kodak, A. G. in Germany, returned from New York to Stuttgart.

WILLIAM SEITER, Radio director, and ZION MEYERS, assistant to PANDRO BERMAN, arrived in New York from Hollywood.

J. M. GORDON, attorney for Jefferson Amusement circuit, returned to Texas from a code hearing in New York.

BERT WHEELER plans to travel to Europe before returning to Hollywood.

ED RAFTERY, motion picture attorney, returned to New York from Detroit.

LEE MARCUS, Radio's short subject production head, is due in New York from Hollywood.

MARK SANDRICH, Radio director, arrived in New York from the Coast.

BETTE DAVIS, Warner player, and her husband, HARMON NELSON, are due in New York from Hollywood by auto en route to Boston.

KAY FRANCIS, Warner star, arrived at Burbank from New York.

ARTHUR PRATCHETT, former Paramount manager in Cuba, and recently appointed manager in Mexico, arrived in New York.

HAL ROACH, Metro producer, was in New York from Culver City.

HAROLD S. BAKEFORD, of Warners, returned to New York from Washington.

M. H. HOFFMAN, president of Liberty, left New York for Hollywood.

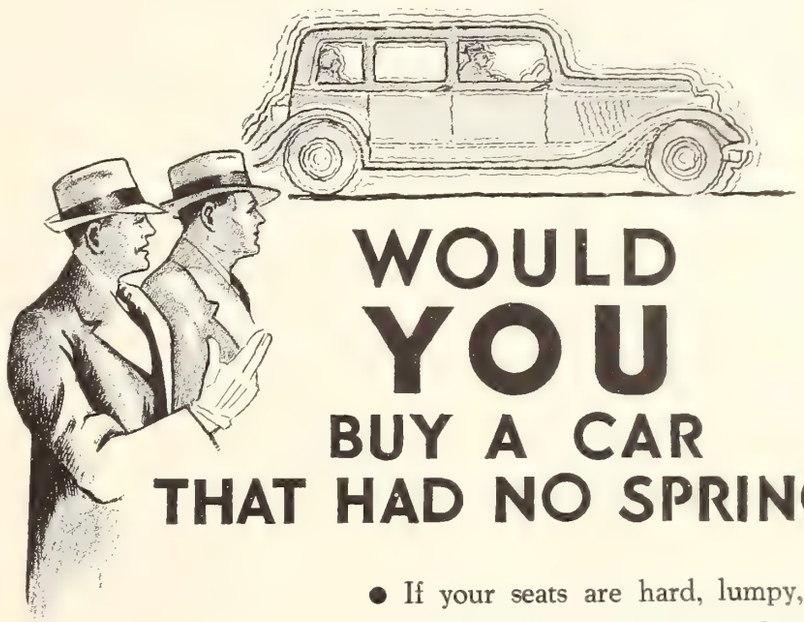
M. A. LIGHTMAN, circuit operator in Tennessee, returned to Memphis from New York.

SIG WITTMAN, of Universal, was in Philadelphia, Pittsburgh and Washington.

AL BONDY, sales representative of the film division of General Electric, left New York for Chicago, Detroit and Cleveland.

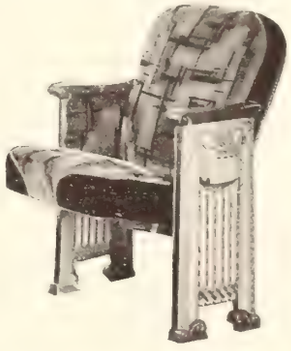
BEBE DANIELS and her husband, BEN LYON, arrived in New York from the Coast.

H. N. SWANSON, former Radio production executive, arrived in Hollywood from New York to become representative of a literary agency.



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MANY HAPPY RETURNS: Gracie Allen, George Burns, George Barbier, Joan Marsh, Guy Lombardo and his Royal Canadians—Went over big. It may be silly, but they eat it up. Best Saturday business in months.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—The title must have kept them away. The picture is good.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Jack Oakie, Kitty Carlisle. It would have been called a big picture if they had left out the murder part. There are lots of fine dressed girls and the song number "Cocktails for Two" surely was fine. You will admire the excellent heap of fine clothes in this show. Running time, 86 minutes.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—A real production on which a lot of money is spent. Two plays in one—a well worked out mystery and a gorgeous musical. In future Vanities they will no doubt put more clothes on the girls. For the same reason this barely drew average business for me.—J. E. Stocker. Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael, Paul Cavanagh—This is a good little picture that pleased our patrons. It is fast moving with plenty of thrills, drama, romance and comedy. It is the story of a notorious feminine jewel thief. This will make good entertainment for the adults, but the theme is not suitable for the children. The excellent supporting cast play their roles very good. Played one day to only fair business. Running time, 64 minutes. Played October 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple—This picture is too much of a story and it was too deep for children to understand. Not near the picture "Baby Take a Bow." Now the producer should know when it comes to starring a mere child that the children who come to see her expect a child-like picture. Running time, 85 minutes. Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple—This is a good picture and it did above average business. We gave Shirley Temple credit for one-half of the business on this one. Running time, nine reels. Played October 10-11.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

OLD FASHIONED WAY, THE: W. C. Fields, Baby LeRoy, Judith Allen—This is only fair entertainment and not as good as the last W. F. Fields picture. It is straight comedy, full of spicy dialogue and laugh situations from beginning to finish. It will keep your audience laughing throughout. If your patrons like good clean comedy, here it is. The excellent supporting cast adds much to the entertainment. Played one day to fair business. Running time, 71 minutes. Played October 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell, Arline Judge—This picture did not please or draw. Not much to it.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell, Arline Judge—Was disappointed in the business this picture did. I personally liked the picture, but the audience as a whole weren't pleased. Business down. Running time, 81 minutes. Played September 23-24.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

TAKE A CHANCE: James Dunn—I like them with a little life, but this one knocked my ears down for being hot. Paramount should take this one clear out of service. It is too damn hot. How this one got by the censors beats me. Lay off this one.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack—Very good picture. Pleased all patrons. Good business. Lee Tracy wowed 'em with his wit. Running time, eight reels. Played October 5-6.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

YOU'RE TELLING ME: W. C. Fields—A dandy comedy that pleased. Business good. Running time, 90 minutes. Played Oct. 8-9.—Beauty & Johnston, Crescent Theatre, Red Deer, Alberta, Can.—Small town and rural patronage.

YOU'RE TELLING ME: W. C. Fields, Joan Marsh, "Buster" Crabbe, Adrienne Ames—Good comedy that pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

RKO

ADVENTURE GIRL: Joan Lowell—Joan Lowell doesn't mean much to my patrons, but they were curious as to what this one was all about. It can be sold and sold big with a circus campaign, but in that case it will probably disappoint, as the picture really isn't outstanding in any respect. The kids loved it, however, and it would make a swell picture for the action change with just a little extra advertising. Business better than average, due to the curiosity of the trailer. See it, the sensation of the year for mother, father, sister and little Billy and Ann.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

HIPS, HIPS, HOORAY: Wheeler and Woolsey Good comedy picture. Drew fairly well. Played October 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny—Very wholesome change from what we have been getting from this company lately. This excellent picture is what our patrons are asking for—different story, etc. It is sure to please. Miriam Hopkins is fine; others in the cast lend sturdy support. Give it your best days. Numerous comments on this one. Everyone thoroughly enjoyed it. Running time, 80 minutes. Played October 13.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

SCARLET RIVER: Tom Keene, Dorothy Wilson—An excellent western that pleased the Saturday crowd. Business average. Running time, 60 minutes. Played September 22.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

STINGAREE: Richard Dix, Irene Dunne—Good play. Irene Dunne's singing is what put this play over. Dix was not bad, either. Mary Boland almost ruined it, though, by singing. She is a great comedienne, but her singing isn't even funny. Running time, 76 minutes. Played September 22.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SUCCESS AT ANY PRICE: Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin—Another picture that did not draw expenses. Why I don't know, but they just did not attend. The few we got liked the show.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

WILD CARGO: Frank Buck—A good animal picture. Running time, 96 minutes. Played Oct. 3-4.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and rural patronage.

WILD CARGO: Frank Buck—One of the best educational shows. The shots showing the capture of wild animals are wonderful. Through the cooperation of the superintendent had a good attendance from the school. Other patronage below average. For a small town where many have never visited a zoo this is both educational and entertaining. Running time, 96 minutes. Played September 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WILD CARGO: Frank Buck—A wonderful picture. The best animal picture we ever played and all were well pleased with the show.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

United Artists

AFFAIRS OF CELLINI, THE: Fredric March, Constance Bennett, Frank Morgan, Fay Wray—This picture will not please in the small town. Some liked it; others thought it terrible. Frank Morgan completely dominates the show. He is excellent. Constance Bennett is losing her popularity; her voice is unrecordable. Poor business. Running time, 80 minutes. Played October 11-12.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings—Old, but good. Lots of entertainment and that's what the cash customers want. The dialogue is risque in spots, but done in such a way that it goes over. Business above normal. Played Oct. 14-15.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

GALLANT LADY: Ann Harding, Clive Brook, Otto Kruger, Tullio Carminati, Dickie Moore—This is a very good picture that will please practically all patrons. It is a drama with romance and a typical Ann Harding picture. The "going to have a baby" scene in the first reel is the only objection. Here's hoping the Decency League will do something to eliminate this occurrence in practically every love story. A little old, but business good for two days. Running time, 86 minutes. Played October 1-2.— J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss, Robert Young, Loretta Young—A great picture. Drew from all around. Pleased all. It is a great box-office picture. The SRO sign was up before first show ended on both Sunday and Monday. Played September 30-October 1.—Ivan Ashcraft, assistant manager, Midway Theatre, Protection, Kan. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Constance Cummings, Jack Oakie—A very good entertainment picture. Very good at the box-office, which is the main thing. People raved about this one. I believe it pleased all of them. You cannot advertise this one too highly. Running time, 80 minutes. Played September 23-24.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Constance Cummings—An excellent, fast moving comedy-melodrama that entertains and holds interest throughout. Running time, 75 minutes. Played September 2-3.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

CLEAN COMEDY CALLED BIG NEED

Speaking of Eddie Quillan, as have Exhibitor Vaveris and Jaysee Jenkins, here's a word from Mrs. B. Smith of the Joy theatre at Rockmart, Georgia:

In a recent copy of MOTION PICTURE HERALD *appeared a letter from Mr. Vaveris of Johnstown, Pa., in which he wrote of the popularity of Eddie Quillan's pictures in his territory.*

This letter was very interesting to me as I had met Eddie Quillan when I attended an exhibitors' convention in Hollywood. He was then making comedies for Mack Sennett, and so outstanding was his work in these that I have followed with interest his progress from short subjects to feature pictures.

I was glad to learn that a reissue had been made of "Big Money," as it was one of the best features to have run in my theatre. He has always been popular with my patrons, and other exhibitors in my territory tell me he is just as popular with their patrons.

I noticed also in the HERALD *that an Eddie Quillan picture would be released soon; this should be appreciated by the exhibitors as we are badly in need of the clean comedy type of pictures Eddie Quillan has always made.*

mentioned above. Running time, 71 minutes. Played October 10-11.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

CHEYENNE KID: Tom Keene—A good western play. Will please any western fan. Tom Keene was extra good in this play. A good play from a good company. Running time, 57 minutes. Played September 29.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—The best Wheeler and Woolsey show I have seen. Had been shown in three adjoining towns, which cuts down the attendance, but pleased those who came. Some very good song hits. Running time, 72 minutes. September 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—Wheeler and Woolsey are poison here and that's what I think of Cockeyed Cavaliers. Playing this on a bargain night didn't help, either. It's beyond me why producers continue casting this team, Marx Brothers, Durante and a few others. Running time, 70 minutes. Played 20-21.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Sidney Blackmer, Sidney Fox—Does not line up to its forerunner, "Flying Down to Rio." Did not appeal to the fans. I believe Radio could concentrate on better pictures instead of ballyhoo. Running time, seven reels. Played October 7-8.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

DOWN TO THEIR LAST YACHT: Polly Moran, Mary Boland, Sidney Blackmer, Sidney Fox—Very poor picture that was absolutely not liked here. A great step downward from "Flying Down to Rio." This is not the first failure, either, from this company over a short period. Running time, 65 minutes. Played October 6.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

DOWN TO THEIR LAST YACHT: Sidney Blackmer, Sidney Fox—Some one got this one all messed up. A lot of good talent wasted. A little funny business. Big shots and good singing. I can't tell what it lacked, but something was lacking to make good entertainment out of it.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers—This picture's trailer has a dirty crack that all exhibitors should cut out. Why don't the producers simply run "Filthy Picture" after the manner of Parisian postcard vendors and cut out the rest

NANA: Anna Sten—This new star should give a good account of herself if given the right material. A great effort was put forth to make "Nana" a great picture, but the story is too sordid and tragic. By no stretch of the imagination could a story like that prove a success with the great majority of movie patrons, who have shown in the past unmistakable preference for happy, clean romance and straight adventures. Better luck next time, Anna Sten. You have the ability to make good.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PRIVATE LIFE OF HENRY VIII, THE: Charles Laughton, Robert Donat, Binnie Barnes, Elsa Lancaster, Merle Oberon—This is a good picture that will appeal to only a few of the older patrons. It is a comedy-drama, located in England in the 16th century, with Charles Laughton as the historic King Henry VIII. Laughton is the principal character and this is strictly a one-man picture. The rest of the cast are English players and not known here. Played one day to only fair business. Running time, 97 minutes. Played October 4.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

CROSS COUNTRY CRUISE: Lew Ayres, June Knight—The picture drew a good crowd. Pleased all that saw it. Average business. Played September 11-12-13.—Ivan Ashcraft, assistant manager, Midway Theatre, Protection, Kan. General patronage.

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Ruth Etting—It is a swell picture. The SRO sign was floating around a good long while before the first show ended. It is a great drawing picture. You can't advertise this one too highly. Played October 7-8.—Ivan Ashcraft, assistant manager, Midway Theatre, Protection, Kan. General patronage.

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Alice White—Right entertaining show with a flock of radio stars. But if you take Universal's advice and tell the folks it's the greatest show ever, you may be sorry. It just isn't that much show. Played October 1.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Alice White—Booked for three days, this one was held over for five days, which is always considered a long run in this city. Went big with the younger people, as it has a certain gaiety and charm that makes for good light entertainment. The many stars do not contribute much to the picture, but it makes for a great selling angle that will draw them in and, once in, they'll go out more than satisfied. Running time, 79 minutes. Played September 30-October 4.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Alice White—This picture did not do as well as it should have. It certainly pleased everyone. Some good music by a big cast of radio and stage stars. Lowe is excellent. I don't think you can go wrong on this picture. Try hard to get them in to see it. Running time, 71 minutes. Played October 2-3.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Alice White—A breezy comedy with music that gave good entertainment and satisfied 100 per cent. Advertised it as a parade of stars in another "Big Broadcast" and did good business downstairs and colored balcony. Running time, 70 minutes. Played October 7-8.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

HALF A SINNER: Joel McCrea, Sally Blane—If memory serves me right, this is an improvement on the old silent picture, "Alias the Deacon." Sound adds the improvement plus the masterful performance of Berton Churchill as the Deacon. You can promise them real entertainment. Drawing power a little above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HONOR ON THE RANGE: Ken Maynard, Cecilia Parker—The picture played to excellent business. Nothing outstanding; Ken has made much better pictures. Pleased nearly all the western picture fans. Played September 21-22.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

I GIVE MY LOVE: Wynne Gibson, Paul Lukas—This is located in New York and Paris, and set against a background of art, artist and models. It is the story of a suffering woman, and tears will be plentiful at the ending. The stars are not well known and as our patrons do not like this type of entertainment, we played two days to very poor business. Running time, 69 minutes. Played October 11-12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—This is a very fine picture, if your patrons like Tracy. Will do for Friday-Saturday show. Advise exhibitors not to use this at the same time that "World's Greatest Thrills" is shown.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

LET'S TALK IT OVER: Chester Morris, Mae Clarke—A very good comedy picture. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

LITTLE MAN, WHAT NOW? Margaret Sullavan, Douglass Montgomery—A great picture. Fine story. Great acting by both of the stars, but did not draw business. All were satisfied that saw it, but not enough to pay expenses. No fault of the picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MILLION DOLLAR RANSOM: Edward Arnold, Phillips Holmes—A good picture. Plenty of entertainment if you don't mind the gangster stuff, but nothing to sell. Edward Arnold does a fine job as the gangster boss freed from prison, and the rest of the cast are capable. However, the picture threw me for one of the worst losses in months. Of the patrons who did come, about 80 per cent were men, which explains the poor business. Maybe I didn't sell it right, but I don't think the box-office is there. Running time, 68 minutes. Played October 7-9.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

SMOKING GUNS: Ken Maynard—Another rootin', tootin', shootin', son of a gun western that the boys with mud on their shoes will get a kick out of. O. K. for Saturday nights.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

UNCERTAIN LADY: Edward Everett Horton, Genevieve Tobin—Didn't click with my patrons, despite the fact that there are some good situations. The marital farce nowadays has to have some positive brilliance before it becomes noticeable, and this one just falls short of sparkling. Business was better than average, but due to companion picture, "Adventure Girl." Running time, 66 minutes. Played October 10-11.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

WHEELS OF DESTINY: Ken Maynard—A good western. Played to good business. A good Saturday picture. Pleased nearly every one. Average business. Played September 7-8.—Ivan Ashcraft, assistant manager, Midway Theatre, Protection, Kan. General patronage.

Warner

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—Very good production. Powell's singing was not so pleasing as in "Twenty Million Sweethearts." Business good.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—Another good musical from Warners. While not up to their previous success, it still was a good show. Keeler didn't get a chance to dance enough and there were no songs that were real hits, were the most frequent complaints from the paying customers. Running time, 90 minutes. Played October 7-8.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

DR. MONICA: Kay Francis, Warren William, Jean Muir, Verree Teasdale—This is good entertainment that will please the adults. It is far too deep for the kids and will appeal mostly to the women patrons. It is a drama dealing with a delicate subject—that of an unusual love triangle situation. Will the producers never get away from the baby theme? If not, the industry is lost. The trailer sold the picture and we played one day to good business. Running time, 52 minutes. Played October 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FRIENDS OF MR. SWEENEY: Charlie Ruggles, Ann Dvorak—A very good comedy. Played on a double feature bill and got film rental out of the show. Nothing the matter with the picture. It is good and funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles, Ann Dvorak—After a slow start it develops into a good farce with plenty of laughs that will please all. Played on a bargain night with only fair business. Running time, 68 minutes. Played September 25-26.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

HOUSEWIFE: George Brent, Bette Davis—A nice little picture that didn't draw. Those who saw it liked it, but the title just wasn't. Business below average. Running time, 68 minutes. Played October 4-5.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—Here is a great picture that is sure to please all types of patrons. It is a comedy-drama, full of action, thrills, comedy, romance and is good entertainment for the whole family. It is fast moving and set against a background of the U. S. Navy. The trailer sold the show well in advance for us and will do the same for you. Played two days to unusually good business. Running time, 86 minutes. Played October 15-16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—A snappy comedy that pleased every one. Joan Blondell and Pat O'Brien are good, while Allen Jenkins nearly steals the show. Glenda Farrell is another who always goes over big. Running time, 66 minutes. Played October 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

KEY, THE: Edna Best, William Powell, Colin Clive—A very interesting story and acting fine. Gave good satisfaction. A fine program picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay, Donald Woods—The picture is fast and it went over good.—W. H. Hardmen, Royal Theatre, Frankfort, Kan. Small town patronage.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay, Donald Woods—This is a good picture that pleased our entire audience and played to the best business ever on a late Saturday night show. It is straight comedy and fast moving with the same cast that made "Convention City." It is an all-laugh show and is good entertainment for the whole family. The trailer will sell the picture for you as it did for us. Hats off to Warner Brothers for a good show. Running time, 64 minutes. Played October 6, 10:45 show.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

World Wide

LONE AVENGER, THE: Ken Maynard—An old western we picked up that hadn't played this town. Did average Saturday business and pleased that crowd. Running time, 59 minutes. Played September 29.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

Short Features

Du Bray

GRAIN THIEVES: Very educational subject on smut in barley, wheat and oats. This is a gratis reel and is well worth showing. Running time, 10 minutes.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

Educational

MICE IN COUNCIL: Terry-Toons—Amusing Terry-toon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Fox

COAST OF CATALONIA, THE: Magic Carpet Series—Fair travelogue.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MGM

AFRICA, LAND OF CONTRAST: FitzPatrick Travel Talks—All of this series has been interesting.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ATTENTION, SUCKERS!: Oddities—This is a good one-reeler showing many interesting card tricks. However, the average movie fan does not care for this type of entertainment. The remarks by Pete Smith are good and they practically put the show over. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BIG IDEA, THE: Musical Revues—A very good two-reel musical revue. These musicals are nearly all good and go over big. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CAVE MAN: Willie Whopper—This is a very good cartoon comedy that will please the average fans, especially the kids. Metro seems to be improving this series and there certainly was lots of room for improvement. Come on, Metro, I know you can make good shorts. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOOFY MOVIES: No. 6—Not much to these shorts if I am a good judge. I have had several complaints on these subjects. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

HI, NEIGHBOR: Our Gang—A gang comedy that went over good. There are laughs in it for the young as well as the old. Running time, 18 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

I'LL BE SUING YOU: Todd-Kelly—Not much comedy. Hal Roach has turned out some poor comedies lately. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

IT HAPPENED ONE DAY: Charley Chase—Only a few laughs in this one. All comedies have been sorry lately. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

METRO NEWS: New Issue—Very good. Edwin C. Hill should speed up his comments. The first of this series has not had enough rapidity for a good newsreel. Recording and photography not up to standard. Running time, one reel.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

METROTONE NEWS NO. 204: Edwin C. Hill, Globe Trotter—So this is what Metro calls a good newsreel? This is the first issue with Hill as Globe Trotter and should be his last one. The photography and dialogue are terrible. Metro certainly made a great mistake when they made this change and I sincerely hope the future issues will appear much better. All of my patrons were disappointed in this and, personally, I think I could talk much better than Mr. Hill. Metro should discontinue their venture in this new field. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NEXT WEEK END: All Star Cast—This is only fair entertainment of the slapstick variety. The story

is very weak and, although there are a few laughs, it is entirely too silly in spots. Not up to the standard set by Metro in the past few years. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PRO FOOTBALL: Oddities—Your patronage does not have to be football minded to enjoy this very excellent short. Congratulations, Pete Smith and Metro. This is real entertainment for everyone. The best single reel this season. Running time, 10 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

RASSLIN' ROUND: Willie Whopper—I think this is one of the poorest cartoons on the market today. Metro should be ashamed to sell it or even give it away. Running time, seven minutes.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

SPEAKING OF RELATIONS: Irvin S. Cobb—This is the best comedy I have played in the last six months. Advertise it big. It will get you some extra business. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

THREE CHUMPS AHEAD: Todd-Kelly—Good comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WHAT PRICE JAZZ?: Musical Revues—The best of this series. Metro should feature more of these first-class orchestras. This was fairly warm in spots, but our patrons enjoyed it. Running time, 17 minutes. —Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

Paramount

BETTY BOOP'S LIFEGUARD: Not so good, but will do. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

BETTY BOOP'S LITTLE PAL: Betty Boop Cartoons—This is another good cartoon from Betty. We liked it here. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

BETTY BOOP'S TRIAL: Betty Boop Cartoon—This is a very good cartoon comedy that pleased my patrons. This series has not been as good as last year's, but this one is of the best ever. Paramount is falling down on their shorts. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CAB CALLOWAY'S HI-DE-HO: Headliners—This was not as good as we expected. Running time, one reel.—J. A. Verchon, Opera House, Abbeville, S. C. Small town patronage.

HOLLYWOOD ON PARADE: No. 9—This is a good one-reeler showing many interesting and beautiful scenes of the movie stars and Hollywood. These are good entertainment, but our patrons do not seem to like them. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OLD BUGLER, THE: Chic Sale—Good comedy, but only fair recording. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

PARAMOUNT PICTORIAL—No. 7: These are always good. Running time, 10 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

POOR CINDERELLA: Betty Boop—Betty Boop in the best example of color cartoon work we have had. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

SHIVER ME TIMBERS: Popeye, the Sailor series—Not as good as most Popeye cartoons. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

STRONG TO THE FINICH: Popeye, the Sailor series—Popeye cartoons are very popular. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

TUNE UP AND SING: Lanny Ross—Unique cartoon, clever and well presented. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

RKO

AUTOBUYOGRAPHY: Leon Errol—A real good comedy with lots of laughs. Running time, 20 minutes. Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. General patronage.

DERBY DECADE: Ruth Etting—Fair entertainment. Why not give your shorts and features more light, RKO? This short in particular was very dark. Running time, 22 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

HENRY, THE ACE: Bert Lahr—This is the best comedy we have played from RKO and hope there will be more of these. Our entire audience enjoyed this one and they laughed throughout the entire two reels. Come on, RKO, keep up the good work and give us good shorts. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KNIFE OF THE PARTY: Jack Good, Lillian Miles—This is a very good comedy that will please your patrons. It is a musical comedy, with beautiful girls, good music and a few songs. This is one of the best of this series and I certainly hope there will be more like it. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LION TAMER, THE: Amos 'n' Andy Cartoons—Poor cartoon. Not liked here. Animation was poorly executed. Running time, 7½ minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

LOVE AND HISSES: Clark and McCullough—Poor. RKO comedies do not go over here. Running time, 17 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Universal

BIG BENEFIT, THE: Mentone No. 3—Good entertainment.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DIZZY DWARF: Oswald Cartoon Series—The animation is very good, but not a laugh in it.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ED SULLIVAN'S HEADLINERS: Mentone No. 10—A dandy vaudeville two-reeler to diversify your program with. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

FADS AND FANCIES: Mentone No. 13.—Extra good Mentone musical. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

FINANCIAL JITTERS: Eddie Nugent, Gray Sutton—A real clever comedy that will keep them laughing. Running time, 19 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

GINGERBREAD BOY: Oswald—Good except for some unnecessary scenes in lavatory. Running time, six minutes.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

GOLDILOCKS AND THE THREE BEARS: Oswald Cartoons—Fair Oswald cartoon. Music better than animation. Running time, eight minutes.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

HEARTBURN: Sterling Holloway—Another good Holloway, but they are nearly all alike, but the people laughed and laughed and that is what we want. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

MOUNTAIN MUSIC: Louise Fazenda—Splendid, clean two-reeler. Plenty of laughs and hokum. Running time, 18 minutes.—A. B. Jefferis, New Piedmont Theatre, New Piedmont, Mo. Small town patronage.

NIGHT IN A NIGHT CLUB, A: Mentone No. 1-A—Have had better Mentone Musicals, but this is still better than the average two-reel comedy. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

PIN FEATHERS: Pooch Cartoon Series—Here is the best cartoon we have got from Universal in a long while. A story of the little bird learning to fly and sing, with Pooch the Pup helping it.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

STRANGER THAN FICTION—No. 2: This short pleased everyone. Things are shown that the average person would not believe. Our patrons liked it and told us so. Running time, 10 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

WAX WORKS, THE: Oswald Cartoon—One of the best of this series we have played. Running time, eight minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Rural and working class patronage.

WAX WORKS, THE: Oswald Cartoons—Average Oswald cartoon. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Vitaphone

BEN POLLOCK AND BAND: Melody Master Series—This is a good one-reel musical featuring Ben Pollock and his famous orchestra, playing several popular selections. The dance by Miss Doris Robbins is excellent. This is one of the best series of shorts on the market and always pleases my patrons. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BUDDY, THE WOODSMAN: Looney Tunes—This is an excellent cartoon comedy that is good entertainment for the entire family. One of the best of this series and pleased all of my patrons. Vitaphone has, without a doubt, the best shorts on the market and here's wishing them much success. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MOROCCO NIGHTS: Broadway Brevities—This is a wonderful short and is great entertainment. It is full of beautiful girls and plenty of good music, all done in color. Just the type of entertainment that the movie patrons like. Let's have more of these color shorts. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PURE FEUD: Pepper Pot Series—Excellent single reel.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

THOSE WERE WONDERFUL DAYS: Merrie Melodies—A take-off on the good old days in clever cartoons, with some good music. Unusually good. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TUNE DETECTIVE, THE: Pepper Pot Series—Very good.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

VISIT TO THE SOUTH SEA ISLANDS, A: Musical World Journeys—This is a very interesting one-reeler, showing many scenes of the South Sea Islands. It is also very educational and many people like this type of entertainment, but here it will not go over. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WINNAH, THE: Arthur and Florence Lake—An excellent two-reel short with comedy, music, dancing, sports and just about everything. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHO'S THAT GIRL?: Broadway Brevities Series—Twenty minutes of wasted film. Very poor. Running time, 20 minutes.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. General patronage.

YEAST IS YEAST: Broadway Brevities—Another two-reel flop. No good. Running time, 20 minutes.—Beatty & Johnston, Crescent Theatre. Red Deer, Alberta, Can. Small town and rural patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of October 20

ASTOR
- Pro Football ..... MGM

CRITERION
- In the Arena ..... Gaumont-British

MAYFAIR
- Spice of Life No. 1 ..... Columbia
- Scrappy's Experiment ..... Columbia
- What's In a Name ..... Master Art Products

PARAMOUNT
- Prize Show ..... Paramount
- Paramount Pictorial No. 4 .. Paramount
- Radio Announcer's Review, The ..... Paramount
- Peeping Tom ..... Universal

RIALTO
- Popeye the Sailor ..... Paramount
- Paramount Pictorial No. 4 .. Paramount
- Ladies at Play ..... Paramount

RIVOLI
- Little Jack Little ..... Vitaphone
- Picturesque Portugal ..... Fox

MUSIC HALL
- Lucky Day ..... Fox

ROXY
- Aladdin and His Lamp ..... Celebrity
- La Cucaracha ..... RKO Radio

STRAND
- Oh, Sailor Behave ..... Vitaphone
- Mr. and Mrs. Jesse Crawford ..... Vitaphone

Serials

Mascot

WOLF DOG, THE: Rin Tin Tin, Jr.—Chapter 11. One more chapter and I'm telling you, brother, it is the type of serial the patrons want. Buy it to play it. —A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

Universal

VANISHING SHADOW, THE: Onslow Stevens, Ada Ince—Personally don't see how it could amuse anyone; the same thing every chapter. But it seems to please the serial fans. So that's that.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE STARS MUST GO

The blazoning by Metro-Goldwyn-Mayer of the four-star rating given "The Merry Widow" by the New York *Daily News* is not only unnecessary in selling that excellent production to the public but weakens the position of theatremen throughout the land who find only box office harm in this method of reviewing.

From the opinions of members, published on a following page, we quote J. L. Cartwright, of Daytona Beach, Florida, who says: **"The meager glow of three or four stars is not bright enough to illuminate the screen universe for its multitudinous audience."** And this thought no doubt expresses the sentiment of many straight thinking showmen.

The endorsement given star-rating by the exhibitors themselves is to be regretted especially at this time when some progress in the general campaign against the evil might be reported, to judge from the recent action of the *News*. This publication, responsible for the origin of the system, has evidently made somewhat of a tactical retreat by yanking the offending symbols from the head of the picture reviews and endeavoring to bury them, but not too inconspicuously, in the body of the criticisms.

The slight concession on the part of the publishers, though indicating a willingness to recede from a previously adamant position, is not enough.

There can be no compromise. The stars must go. But they will not go until producers and exhibitors present a solid front by discontinuing the featuring of these injurious stars in all manner of advertising.

▽ ▽ ▽

TO MR. ANONYMOUS:

This acknowledges yours of recent date requesting this department to publish attached open letter to theatre executives calling attention to the continued danger of paying able managers salaries less than commensurate with their positions and responsibilities. What you say is true, undoubtedly, but you weaken your case by remaining anonymous.

We are grateful that members come to us with their difficulties, and if our feeble talents are helpful to any extent in smoothing the way, so much the better. However, those men who call upon us must identify themselves. We cannot intercede for shadows. Therefore this department does not choose to publish anonymous letters.

We yield to no one in our desire to battle for the man in the field who in so many cases is so shamefully imposed upon. Ammunition is needed, but less than useless are the "blank cartridges" of anonymity.

ONLY MERIT COUNTS

For the information of those showmen who may assume that entries for the Quigley Awards must be put together artistically to receive consideration, allow us again to repeat—"'taint so." Theatremen desiring to doll up their entries are invited to do so, but the form of presentation is of no importance in the decision of the judges.

Winning campaigns are chosen strictly upon merit and no other factor enters into the final choice. Please remember, it's the "meat" that counts and not the fancy package.

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THAT VITAL QUALITY

A visiting Round Tabler, now unemployed, conveys to us the information, disquieting if true, that at some of the offices where he has made recent application a preference is being expressed for college men to be trained for positions as managers. Without going too deeply into the virtues of education as a stepping stone to managerial prominence, considerable thought should be given to this slant by interested theatre executives before any such movement becomes general.

There is little doubt that the university graduate in many cases is better equipped to battle the world than his unlearned brother. But whether or not this applies to the business of theatre operation is a horse of a much different color. The college man may attain Phi Beta Kappa, cum laude, Ph.D. and what have you, and still lack that most vital and necessary showmanship which is to be had for the asking among many unemployed theatremen with post-graduate degrees only from the College of Hard Knocks.

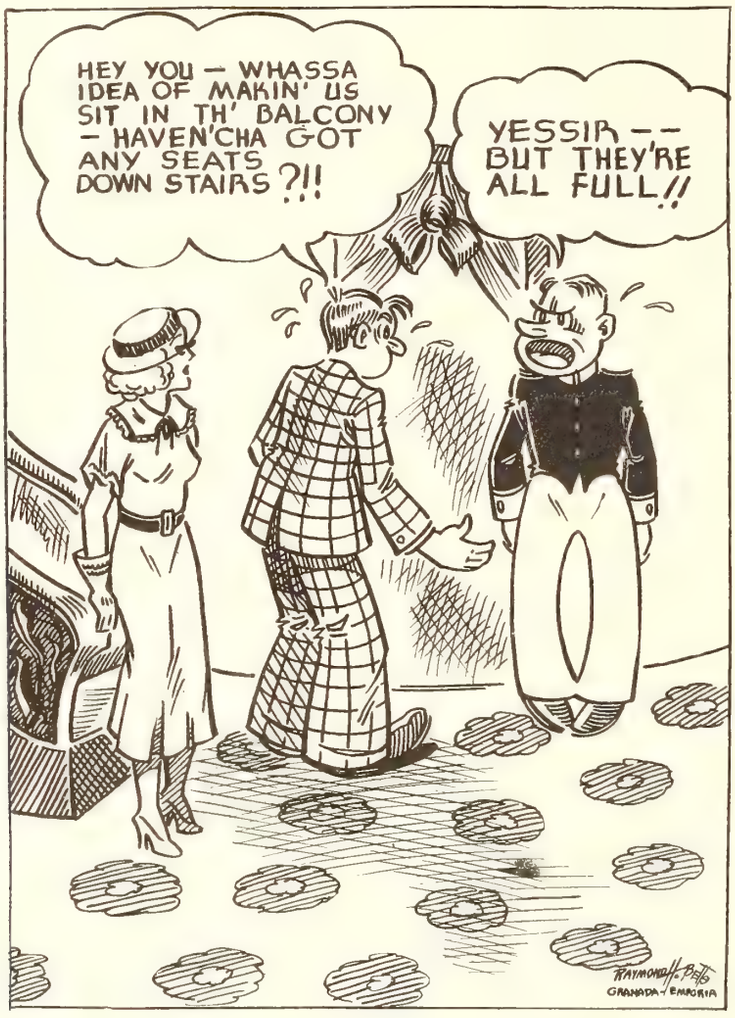
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A ROYAL SEND-OFF

When after two fruitful years as the manager of the Savoy Theatre, in Princeton, Kentucky, Paul Wykoff resigned to take over the Riviera, in Anderson, Indiana, one of the local papers not only ran a two column front page story on his promotion but topped it with a six-column banner head. We refer this unusual send-off to exhibitors who still refuse to allow managers to take an active part in community affairs.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Larson Clicks With World Series' Wager

Just before the opening of the World Series, we ran a box reporting Frank Larson's unique gag of betting the entire populace of Idaho Falls, Idaho, a free show at the Paramount Theatre if Frank failed to pick the winner of the Series.

Larson selected the St. Louis Cardinals and thus was saved the necessity of acting as host to his town, although on a number of different occasions he reports his chances looked extremely dubious.

Much advance publicity was secured on this, especially in the sport pages of the various local dailies. The nature of the bet made it real news and as results of the game were published, daily stories were also run on the progress of the wager. Larson further put up a score board in front of the theatre which also helped.

Stunt Pulls Extra Grosses

Frank kept interest high at the theatre by running trailers, lobby cards and kept mentioning the gag in his advertising. In addition to his newspaper, this included circus heralds plugging the bet and the stage appearance of a mind reader whom Larson had select the Cardinals in advance, thus building up extra attention.

So well was the idea maintained and so well was it sold, that this Round Tabler reports extra grosses for the attraction playing after the series was over. This was reported to be the same story last year when the gag was first pulled and, although Larson lost in 1933, he states that so many paid their way in for the early shows to have a seat for the free performance, his usual grosses for the day shot up some $300.

As we suggested, this stunt can be adapted right now to the football season where local interest is out of the ordinary. The bet can be made on some important game a few weeks ahead, allowing plenty of time for the buildup in which newspapers should be willing to cooperate. And, of course, it is just as good for next year's World's Series, or for that matter any local baseball game or other athletic event.

Work For a Quigley Award!

"Where's Wimpole Street?" Asks Harold Kaplan

Four men on the street asking people to direct them to "Wimpole Street" was one of the stunts pulled by Harold Kaplan, Century Theatre, Minneapolis, Minn., for the "Barrett" date.

Slips were handed out in beauty parlors calling attention to the Shearer haircomb. Leading depots used tack cards reading "Take advantage of low excursion to see Barrett's." Screening was held for well known women whose word-of-mouth comments aided. Special writeup and art on Norma Shearer placed in teachers' bulletins.

Unique Lobby Flash on 'Happiness Ahead'

In exchange for a split of the receipts on the first Monday showing for the benefit of their Christmas basket fund, the *Hearst* papers were reported to have given a lot of additional space to the opening of "Happiness Ahead" at the New York Strand. Other publicity was planted in suburban newspapers in 25-mile area.

Further newspaper tiein was effected with the *Evening Post,* which used large cuts of Dick Powell, Josephine Hutchinson and the title of the picture in a full page ad to stimulate a circulation contest. Paper further plugged the title by tying it into ad on contest in one of masthead boxes. The Hoff cartoon teaser drawings also made effective advance advertising.

Interesting innovations were featured in the lobby over the front arch being built what was called a Photomontage (see photo) the display made up of scenes from the picture radiating from a circular sunburst of star heads. The flash on actual film was illuminated from the rear, portions of the whole being lit up at different times to give an effect of motion.

From the left corner of the arch straight tubes of Neon gave the effect of a music bar, title in sheet chromium against the tubing, star names and credits also in chromium. P. A. system played the title song of the picture.

On opening night, sound truck toured New York and Brooklyn, attendants distributing heralds, and advertising blimp traversed the Times Square section. Soft drink, soap, magazine, Postal Telegraph and florist tieup, as suggested in the press book, were some of the other slants put across.

Work For a Quigley Award!

Cartwright Builds Doll House for Shirley

A unique miniature display was built by J. L. Cartwright, Empire Theatre, Daytona Beach, Fla., on "Baby Take a Bow," in the form of a doll house with entrance measuring 42 inches high, exact height of La Temple. Card on door called attention to height and offered free admission to persons who could enter door without stooping.

Cartwright also gave away small celluloid dolls with tags attached reading "Take me home, but bring me back to see, etc., etc." Imprinted balloons, some of which contained passes, were dropped from plane over beach, tire covers on taxis and telephone directory gag were some of the other stunts used.

Work For a Quigley Award!



Strand's Photomontage "Happiness" Front

Chair Derby Helps Knight on "Dames"

The host of ideas put across by Manager Fuzzy Knight on "Dames" at the Fairmont, Fairmont, W. Va., excited enough local interest to land an editorial in one of his papers on the picture and the advertising effort put behind it. While complimenting Fuzzy's work, the editor took the opportunity to stress the importance of advertising to stimulate business in all lines.

Two of the gags that brought Knight the deserved bows were first, a "female" flagpole sitter atop the marquee who really was a professional dressed in woman's clothing. The second was a rocking chair derby in which three girls (see photo) were seated in a prominent spot and kept rocking supposedly, to quote the copy, to win prizes so that they could see the picture. On the first, want ad was used for girl to act as flagpole sitter, the slant bringing over 25 replies.

Airplane towing a 70-foot banner also helped as did Hollywood opening and announcement at local fight club by famed Jack Dempsey, in town to make appearance at fistic arena. Wigwagging Boy Scouts collecting crowds displayed theatre banners and newsboys carried back-placards in advance.

Local girls in bannered new model car, high school girls with shorts bicycling, carrying picture copy, panels attached to pay stations, and 10 by 28 pole cards on incoming roads were also used. Additionally outstanding, reports Knight, was a mounted 24 sheet on front porch of residence at head of Main Street seen by all incoming and outgoing motorists, the flash in metallics showing up especially well at night.

Work For a Quigley Award!

Giant Wire Invite

On the occasion of the third anniversary of the Arcade in Springfield, Mass., Manager Walton B. Howe had "Joe and Bateese," well-known Canadian radio stars on the bill, deliver to local Mayor giant invite telegram to attend the anniversary showing. Radio team took advantage of crowds gathered to witness ceremony to put on a little of their act.

Work For a Quigley Award!



Knight's Rocking Chair Derby

THREE MONTHS REMAIN FOR QUIGLEY AWARDS

Competition Enters Last Laps As October End Approaches; Entrants Speed Campaigns

by A-MIKE VOGEL

The end of the Quigley Awards year appears distinctly upon the horizon, for with the ending of the October competition, but three months remain in what has in this short time proved itself to be the most practical idea yet conceived to bring to the able manager his long deferred recognition.

October, November, December and then—the prize thrill of the year, the choosing from the monthly winners of the fortunate showman who will receive the Quigley Grand Award.

Until now, little has been said about this ultimate award, but as the close of the year approaches, attention is being directed to what many theatremen regard as the most desired prize in the history of theatre exploitation and advertising.

Again, for the information of those uninformed regarding this much coveted trophy, the Grand Award is 11 inches wide by 14 deep, mounted on heavy grain mahogany 12 inches wide by 15 deep all over. Upon its silvered surface are 12 small plates, upon each of which is inscribed the name of the monthly winner. And above is a large plate awaiting the inscription of that theatreman whose name will be honored above all the rest. Photograph of the Grand Award appeared in issue of Jan. 3, 1934.

To you showmen who have not yet landed a Quigley monthly plaque, be informed then that three opportunities remain to enter into the charmed circle. And, gentlemen, make no mistake regarding the position held by those who have already been selected as Quigley Award winners.

As the months go on, the virtues of the Quigley competitions are being brought home to more and more theatremen. In Pittsburgh, a few weeks back, the September winner, Jim Totman, said that the presentation to him of the Award was one of the greatest moments of his career, and it is expected that his participation will eventually earn him still greater rewards.

In next column we are again running the rules for those few who have up to now missed their previous publications. Study these simple rulings and come on in.

October Judges and October Deadline

The industry representatives who have accepted appointment to the Quigley Awards Committee for October are Messrs. John D. Clarke, General Sales Manager, Fox Film Corp.; H. D. Buckley, Vice-President, United Artists Corporation; Robert M. Gillham, Advertising and Publicity Director, Paramount Pictures.

As stated last week, the deadline for October is midnight of Thursday, November 8, and to be eligible for consideration all entries must be at headquarters by that time. Address is noted at bottom of column to right.

Rules and Information

A QUIGLEY AWARD — a silver plaque, is presented each month during 1934 for the theatre exploitation campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table Club on pictures played between the first and last days of that month. . . .

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THE QUIGLEY GRAND AWARD will be presented at the end of 1934 to the theatre manager submitting, in the opinion of the judges, the most meritorious campaign on any pictures played between Jan. 1 and Dec. 31, 1934. . . .

△ △

CAMPAIGNS should be forwarded as soon as completed, but may be forwarded after the last day of the month, providing they are on pictures played during that month. This may include attractions played on the last days of one month and the first days of the following. . . .

△ △

THEATRE MANAGERS everywhere in the world are eligible and campaigns may be on domestic or foreign products, from major or independent producer. Campaigns from foreign lands will be given consideration to make up for the difference in mailing time. . . .

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EVERY CAMPAIGN entered must contain visual evidence of everything used, such as tear sheets, photos, heralds, etc., etc. Managers must obey this ruling to be eligible for Awards. . . .

△ △

EQUAL CONSIDERATION will be given all campaigns, irrespective of their origin. Managers with small budgets have the same break as those with unlimited appropriations. Remember, "it's not how much — but how good." . . .

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FORWARD ALL CAMPAIGNS to QUIGLEY AWARDS COMMITTEE
1790 Broadway, New York

Thomason Uses Clowns For "Circus" Stunt

Richard M. Thomason, Crystal Theatre, Ellis, Kansas, on "Circus Clown" flashed a large banner (see photo), copy reading "Your only chance to see a circus this year, etc." Clowns carried the banner all over town.

Another gag Dick pulled was a "plant" in audience and clown on stage who would offer to take photos of any patron. "Plant" on posing for picture would find himself playfully covered with black fluid, expelled from the trick camera.

Recently Thomason offered his own and his operator's services to a local school to help install outdoor lighting system for night football games—just another builder-upper to help Dick strengthen his community standing.

Work For a Quigley Award!

"Adventure Girl" Speedboat Ballys Date at Strand

Allen Shaumburg, publicist, Strand, Stamford, Conn., on "Adventure Girl" engineered a novel street bally in which a speedboat was mounted on a large bannered truck (see photo) and girl dressed to impersonate Joan Lowell in oil skins and sou'wester sat at the wheel of the boat. Tieup was also made for parade of cars carrying theatre banners.

Hookin with Board of Education had Joan Lowell in person address high school pupils, stunt breaking local dailies.

Work For a Quigley Award!

Kids Construct Banners To Plug "Circus Clown"

Topping the usual kid parade, Dave Helbig, Andalus Theatre, St. Bernard, Ohio, for "Circus Clown," admitted gratis the first twenty-five kids that arrived at his theatre dressed as clowns. As an extra bonus, kid who constructed the largest banner carrying theatre copy was presented with a ticket good for the entire week.

Work For a Quigley Award!

Bernstein Asks Secrecy With Teaser Herald

For his teaser heralds on "The Last Gentleman," Julius Bernstein, Loew's Theatre, Toronto, Canada, distributed cards with copy reading "Can you keep a secret? We doubt that you can keep this one." Rest of copy in smaller type told of the surprise climax to picture with request not to reveal it.

Tieup with laundry netted bannered delivery trucks and window cards. A head, newspapers played up premiere with feature stories and Arliss cuts, and cigar tieup landed many window streamers.

Work For a Quigley Award!

De Camac Uses Various Stunts in Calcutta

Not far behind us are our brothers from overseas in their exploitation stunts as witness the work of Peter de Camac, Globe Theatre, Calcutta, India, who for "Viva Villa" had a prologue on stage with a dancer doing a rumba with dance fading into the picture. In his lobby, Peter used six-foot cut-out of Beery in Mexican uniform. Table cards placed in restaurants, doorknob hangers and handbills in three languages distributed from house to house.

On "Tarzan" Camac's street bally consisted of truck with 24 sheet of Tarzan carrying mate over his shoulder and general jungle atmosphere, and for "Thin Man" three Indians dressed exactly like the thin man distributed leaflets informing public that reward would be offered for his capture.



Thomason's "Clown" Street Bally



Ingram Makes His Own Rain



Shaumburg's Speedboat Truck



Lykes' Stilt Walking Couple

Ingram Makes Rain On "Romance" Front

A novel gag is reported by Marty Ingram, Hudson Theatre, Kearney, N. J., on "Romance in the Rain" wherein he suspended around the marquee a half inch pipe drilled with tiny holes. From outside water outlet a regular hose was connected to suspended pipe allowing "rain" to drop down on cutout of two figures standing at curb (see photo).

A number of one sheets were mounted on compo board and suspended from pipe on marquee by thin wire from which water also trickled, giving realistic rain effect.

Work For a Quigley Award!

Holds "Cristo" Midnite Screening for Teachers

William Tubbert, Keith's Theatre, Syracuse, N. Y., made radio tieup for a fifteen minute broadcast of "Monte Cristo," and also had announcements inserted in all outgoing packages at leading department store, imprinted paper bags distributed at local perfumer and book marks in libraries.

A special midnight show was held for all English teachers as well as local school board heads and for his street bally, Tubbert pasted his sound truck with sixes and twenty-fours.

Work For a Quigley Award!

Shirley Drinks Milk And Dairy Plugs Date

Wide "kid" coverage was secured by George Rotsky on "Now and Forever" at the Palace, Montreal, Canada, especially noticeable being a tieup with one of the leading dairies specializing in baby's milk. Special photos of Shirley Temple eating a sandwich with milk beside her was used in a series of 200-line ads before and during run.

Department stores and children's specialty shop put on sales and built displays around stills of the child star, similar hookin being made with furniture company, specializing in children's furniture. Magazine distributors also cooperated by displaying cards at all newsstands showing fan magazine front cover of La Temple and carrying theatre copy.

George also reports another tieup helpful to this showing and following engagements wherein local radio manufacturers put on an open week at the factory, invitation cards being distributed at theatre. Each card was numbered for prize of free radio to be given away at the Palace, coming attractions plugged on reverse of stubs. In exchange for display of new models in mezzanine, Rotsky further secured free broadcasts and generous newspaper advertising.

Work For a Quigley Award!

Stilt Walking Couple "Chained" by Jack Lykes

Reported to be the first time the gag was used that way locally was the man and woman stilt walking bally of Jack Lykes on "Chained" at the Stillman, in Cleveland (see photo) which drew fat crowds, no doubt due to the inclusion of the fair sex in the stunt usually reserved for male execution.

Jack also tied the date into a newsboys' marathon, bannering the sound truck that announced the event and supplying the runners with the numbers that identified each entrant, dailies crediting him for aid.

Fishkin Dresses Lobby For "Last Yacht" Date

Louis Fishkin, Alba Theatre, Brooklyn, N. Y., sends along the accompanying photo of the display used on "Down to Their Last Yacht." The artist responsible for the attractive set is Stanley Carlin.

The lettering was sprayed red and yellow, the moon yellow; shadow in water a still lighter yellow, while the yacht was white trimmed with orange, the signal flags original colors; sea greenish blue and the palm trees two shades of green.

Work For a Quigley Award!

Cohen Constructs New Front for "Dames"

Abe Cohen, Schine's Massena Theatre, Massena, N. Y., constructed an almost entire new front (see photo) for his "Dames" date by use of strips of beaver board painted colorfully and a generous sprinkling of glitter. The two chorus girl cutouts measured 40x50 and were lit up from the back, the others pasted on boards and set up on easels.

Abe says he did some special billing in surrounding territory, even going into Canada, which is but twenty minutes from his town.

Work For a Quigley Award!

Frank's Hypnotist Bally Clicks on "Two Faces"

Abe Frank, Lyric Theatre, Camden, N. J., reports the use of different bally for "Man With Two Faces," engaging attractive girl and well dressed man to parade busy thoroughfares. As crowd gathered man would proceed to work fake hypnotism act on the girl, asking questions pertaining to picture and leading gal toward theatre. Another street stunt consisted of man with one half of his body dressed in black and the other half in white carrying sign plugging picture.

Special showing was held for prominent citizens whose testimonials were used in newspaper ads. Newspapers cooperated by running photo of father and son closely resembling each other offering passes to first ten readers to recognize them.

Work For a Quigley Award!

Shaffer Promotes Special Section on House Opening

Promotion of a special newspaper section by Manager Frank Shaffer to announce the opening of the new Virginia, Harrisonburg, Pa., was reported to be more than successful, Frank securing cooperation from 35 merchants who took sufficient space to make the edition costless to the theatre, thus allowing Frank to spend the money thus saved on other profitable stunts. In addition to publicizing the opening, Frank devoted quite a bit of the space to his forthcoming releases.

The actual opening was very Hollywood, immediate streets decorated and large theatre shields placed over each store entrance within two blocks. Streamers and banners were suspended from telegraph poles and 1,000 watt lights were played on front of theatre from across street.

Combination 80-piece girls and boys band paraded the streets and put on a concert in front of the theatre (see photo) before the opening. Mayor and other city officials attended, his Honor making an address of congratulations from the stage. Ladies were presented with roses and autographed photos of Dick Powell, special souvenir programs distributed, wires received from leading locals and Warner stars and Frank rounded out his excellent campaign with a posting of special 14 by 22 cards within a radius of 25 miles on all main arteries.



Fishkin-Carlin "Yacht" Display



Hubkirk's "Come Up" Marquee Stairs



Cohen's New "Dames" Front



Shaffer's Opening Nite Street Concert

Hobkirk Builds Stairs To Marquee on "Belle"

Ross J. Hobkirk, publicity director, Granada, Lewiston, Idaho, assisted by Manager Ford F. Bratcher, for "Belle of the Nineties" used animated cutout of Mae at local open air ballroom and sponsored a Mae West dance with prize to the best "Westian" figure. Orchestra and vocalist featured numbers from picture.

Opening day, Ross mounted the moving figure on marquee with stairs leading up from the street (see photo) and reports this gag drew more than usual attention.

Work For a Quigley Award!

Upside-Down Display Ad Tilts Second Day Gross

Although the virtues of the classified hookups are more or less taken for granted, Manager Joe Ryan, Grand, St. Cloud, Minn., goes into more detail in describing its benefits as used locally. For 10 passes daily, Ryan obtains a two-column five-inch ad and full-page streamer atop the page, the guest tickets given to those whose names are placed between the ads. New names are listed daily and Joe reports that besides the benefits of free advertising, by actual count each ticket recipient brings along from one to four paid admissions.

Ryan also forwards a two-column, upside-down ad on "Bachelor Bait" with outline headcut of Stuart Erwin placed head downward. Tiein copy reads "Yes, it's Stuart Erwin—slightly cracked and badly twisted." Gag is given credit for holding up second-day business above normal.

Work For a Quigley Award!

Seaman's "Treasure" Bank Tieup

Bernie Seaman, Ogontz Theatre, Philadelphia, Pa., pulled a neat one for his "Treasure Island" date recently by tying up with a bank promoting and distributing three by five cards with bright new penny pasted in upper corner, copy reading, "This penny brings you a fortune—a fortune in entertainment, etc., etc. See reverse side." Other side carried bank's ad and words "Treasure chests for silverware, jewelry, valuable papers, etc., rented for less than one cent a day."

Work For a Quigley Award!

Borrows Zoo Animals For "Jungle" Lobby

In the nature of a scoop was Manager Seymour L. Morris' street gag of placing a 10-foot cutout of a monkey suspended from the top of a light pole at the town's busiest corner on "Lost Jungle" at the Palace, Oneonta, N. Y., with theatre credit cards attached. Morris reports this one as a "first timer," street signs usually being frowned upon by the city fathers. Also attracting street attention was a float planted in parade of circus playing the town.

Letters were written to all members of the local Educational Council detailing the picture's many endorsements from national organizations, circus heralds distributed on rural routes and post cards mailed to all children in theatre kiddie clubs.

Reeds, cat tails and grass mats decorated the lobby and for further atmosphere, Morris promoted some of the animals from the city zoo, palm trees being placed between each cage to carry out jungle effect.

'STAR RATING PRODUCER HANDICAP'

— GUS LAMPE, MANAGER, ECKEL THEATRE, SYRACUSE, N. Y.

SAYS SYSTEM DOES NOT HELP THEATRE

Star rating system is a problem that I believe varies in this respect: In Greater New York, both *Liberty* and *Daily News* star rating system may mean something but in the hinterlands, or, let us say, in upstate New York, with which territory I am thoroughly familiar, the number of prospective patrons that are guided by star rating is negligible.

I have taken many pictures that were given less than two star rating by *Liberty* and made money with them. On the other hand, I have had many four star pictures with rave notices and didn't even get by.

First of all if you will trace back the *Liberty* magazine rating idea, you will find that in nine cases out of ten it's the class or shall we say arty film that gets the four star nod. Never a picture that was meat for the masses. The average person that reads *Liberty* never went for Dumas, or any of the classics. They go for Elinor Glyn, Fannie Hurst, etc. Therefore, when you read a rave notice that has to do with anything that requires too much concentration, it is just so many words to them. I speak of upstate cities with population ranging from towns of 2,500 to cities of 300,000.

Let us take Shirley Temple and Will Rogers as outstanding examples. In my territory, I wouldn't care if *Liberty* just awarded one of the points from one star, these two stars would do business in a big way. On the other hand, if they awarded it 50 stars, it would still do the same at the old box office. Then again, let us look at it this way: In upper New York State many pictures are played long before *Liberty* gives us any rating, so it has no bearing on these pictures either.

It reverts back to the old argument which all theatremen have been through one time or another with local critics. Why should one man's opinion guide the destiny of a million dollar production? What is meat to one critic may be gravy to another. Read the various comments in the many trade papers, weekly and daily. One says a great bet for any theatre; the other says, just a few reels of film.

Does this mean that one critic is right and the other wrong? Are they reviewing a production on the merits of their individual likes and dislikes, or are they reviewing with the idea in mind of the masses; and, after all, isn't it the masses that make standing room, or is it the few who criticize? I have used *Liberty* ratings in my ads and fronts and have never noticed or heard commented on, from any patrons, that it either brought them out or kept them away.

I believe that the producers are handicapped with this star rating system and also that the theatre gains nothing either.

If the critics want to be fair in their reviews let them give a resume of the picture along with any highlights they think would interest their readers and keep their personal opinions clear of the review. Then let Mr. and Mrs. Public make their own decision as to whether or not they want this type of picture for their entertainment.

The star rating system is like the old report card in school—it gave the faults of the students but offered no remedy for correction. —GUS LAMPE, MANAGER, ECKEL, SYRACUSE, N. Y.

PROTEST AGAINST STARS GENERAL

Following Fred Hinds' logical dissertation on the evils of the star rating system in last week's issue, we are pleased to present on this page further comment from other members who interestingly expound their views on the subject for the information and, we trust, benefit of our readers.

AUDIENCE REACTION FINDS RATINGS WRONG

I note your article in the MOTION PICTURE HERALD regarding *Liberty* magazine and its ratings of pictures. That publication has been a thorn in the side of us for a good many months.

Our audience reaction has indicated that the reviewer has been wrong 70 per cent of the time on pictures which were given low ratings. But make no mistake, there are a lot of patrons to whom this *Liberty* magazine is the motion picture bible.

It is eminently unfair to prejudice patrons in the way that this magazine does. It certainly requires some strong means to stop this kind of system. It is hard enough to get them in for good pictures, but when this sheet puts the picture on the spot, we can look for poor business on that certain picture.—A. E. HANCOCK, MANAGER, COLUMBIA, COLUMBIA CITY, IND.

REVIEWER'S FUNCTION NOT TO GRADE PICTURES

The development of the screen play in the United States has been and still is a great, ever-changing, ever-growing adventure in artistic creation that has brought more than mere entertainment to its public. And this great adventure in drama-making, in graphic interpretation of modern and past times, the star method reviewer would, if he could, control with a yardstick.

The most obvious elements in the star method are the pretense of authority, the rugged individuality, and the narrow localization and centralization of point of view exhibited by those so-called critics who use it.

The critic, after all, is just a human being. His experiences and reactions certainly cannot be completely common to all humanity. In fact, the reviewer must be by the very nature of his profession something of a provincial. His entire set of values is conditioned largely by his own personal situation. There passes under his scrutiny screen creations that range all the way from the slapstick of the Marx Brothers to masterful adaptations of the classics and the best in naturalistic comedy and drama. And all that he sees and considers, the star method reviewer, with a certitude altogether callow, subjects to an arbitrary and arithmetical grading system that could be applied much better to eggs or tomatoes.

I have managed theatres in more than two score cities in the United States, and that experience taught me that a play meaning much to the audiences of one city, often fails to please in another. There are plays that please youth but displease old age; plays that thrill the adventurous and bore the lovers of ease; plays that please men and offend women, and vice versa. And there are a few plays that satisfy all. But the star system reviewer cannot be at once old and young, daring and timid, masculine and feminine.

The meager glow of three or four stars is not bright enough to illuminate the screen universe for its multitudinous audience.

The creative critic's service to the public, the producer and the theatre consists of illuminative classification and exposition of a play without telling its story. If the reviewer's work is well done, the playgoer will be saved from the disappointment of sitting through an offering that he was sure not to like, and the theatre manager will be spared embarrassment and loss of good will.

It is not the function of the reviewer to tell the playgoer flatly what is good, better or best in terms of stars and fractions of stars. His job is one requiring more skill and greater understanding. It is to aid the playgoer in selecting plays that he is almost sure to like.—J. L. CARTWRIGHT, CITY MANAGER, HALIFAX THEATRES, DAYTONA BEACH, FLA.



"CLEOPATRA" BALLY. Put on by Harry Botwick for the date at the State, Portland, Me., chariot illustrated above was driven by costumed driver through all parts of the city, as advance on the picture.

Showmen From Here and There Report on "Treasure"

In those campaigns already run on "Treasure Island" we have detailed at length what many of the boys have done. Therefore, in the following are spotted highlights of a number of recent contributions.

In Boise, Idaho—

J. R. Mendenhall, Fox Theatre, ran a novelty organ program nine days before consisting of pirate music and slides calling attention to the run, followed by excerpts from the trailer. Program was called "Hollywood Bound" and plugged different stars by means of slides and music. Program was arranged by Farney, organist.

Down Louisville, Ky.—

George Hunt, Jr., at Loew's State, put on a premiere opening with invitations sent to Governor and family, presidents of all social clubs and leading citizens. Two announcers in lobby gave description of opening with all its trimmings and bombs were set off at intervals from roof of theatre. Boy Scout and Bugle Corps marched through center of town and wound up playing in front of theatre and broadcast from stage. Red carpet laid from curb to inner lobby and pathway lined with palms.

To Houston, Texas—

Where Bill Taylor, State Theatre, arranged with Municipal Golf course authorities to stage as added attraction the naming of a champion flight for "Treasure Island" and stars. Silverware purchased at less than cost from jeweler was put up as prizes. Cards were placed in all local golf clubs and special score cards printed with theatre copy for gallery at final match. Trophy Award made from stage was dedicated to popular Houston student and former title holder.

And In Memphis, Tenn.—

Francis Deering, at Loew's State, employed a man to go on streets dressed as pirate selling silver dollars for 90 cents, using appropriate spiel tying in picture.

Baker distributed small dodgers entitling kids to free admission if they were able to assemble complete set of dodgers on which appeared letters of title of picture. Baker also carried banners on all trucks and plugged it over their radio broadcast. Girls paraded streets distributing novelty keys for lock on treasure chest in lobby.

Work For a Quigley Award!



STREET PARADE. Archie Adlman staged a street parade on "Navy" for the date at Loew's 175th Street, New York, and above illustration shows parade of ushers and bus loads of gobs on way to the theatre.

BETTER HOUSING CAMPAIGN

Various Suggestions to Put Over Local Drives in Conjunction With Nationwide Plan Now in Operation

In view of the importance attached to the success of the Better Housing campaigns now being put over nationally under the sponsorship of the Federal Housing Administration, many managers have possibly participated in local campaigns and others are open to such cooperation.

It is obvious that the theatremen should take a leading part in any local housing activity and for the benefit of those desirous of presenting to their civic leaders a more comprehensive plan, we submit the following additional ideas:

The Housing Administration, from Washington, has already appointed many committees to stimulate local progress of this movement, and to these might be directed a campaign which would embrace housing exhibits at the theatre and perhaps prizes of cash and theatre tickets for contests on various phases of the drive.

Contact Local Organizations

First, it is suggested that the theatre manager make the proper contacts with the various leading citizens who of course should include officers of different lunch and civic organizations, Chambers of Commerce, merchant associations, city officials, women's clubs, school principals, newspaper publishers and others of like importance.

With the cooperation of these leaders, a meeting should be called, possibly at the theatre, at which time the manager could explain the plan for the contemplated campaign, aimed first to stir the enthusiasm of the tradespeople, and secondly, to heighten the interest of the prospective consumers, those citizens who are expected to avail themselves of federal assistance in improving their homes.

Exhibit at Theatre

The exhibit in the theatre, if put over properly, will serve to expedite both of the above aims. Builders, realtors, dealers in builders' supplies, hardware and furniture dealers, interior decorators, nurserymen, garden clubs are merely a few of those who should be invited to participate.

Where lobby space permits, the exhibit should be housed at the theatre. and the mezzanine area might also be considered. That this can be done and done successfully has been proven in more than one instance by members who have put on similar exhibits which have been previously detailed in these pages.

The advance buildup, of course, will be handled by the manager in the same manner as he would put on the advance of any big coming attraction. Screen trailers, window displays, single and double co-op pages, street floats and contests may all play a part, the latter to be encouraged by the local press.

It has been suggested that each participating merchant and organization pledge a certain sum for campaign costs and from this might be given cash prizes to those property owners doing the best remodeling jobs and also awards to those architects, builders, interior decorators, nurserymen, etc., cooperating and turning out the prize creations. These awards might be framed photographs of the finished job with a credit card included, or if it were the consensus of the prize committees, additional cash prizes could be offered.

Prizes might also be given for the best exhibits of amateur and professional floral decorations which might be a part of the exhibit, and the younger element should be attracted with an essay contest in the local press on some phase of the housing plan, winners also to receive moderate cash prizes and theatre tickets.

To stimulate business, entrants would be requested to fill out blanks secured in the stores of cooperating merchants. And perhaps arrangements could be made with a local photographer to take pictures of the remodeled projects, judges to select, let us say, five or six of these for semi-final judging, these properties to be inspected personally by the judges before making their final decisions.

Of course, there will be many residents who by these activities will be induced to make the necessary loans and proceed to renovate or remodel their homes. Such being the case, obviously the time of the contest should be regulated so that these, too, will have sufficient time to complete their alterations and to forward their entries.

Press Cooperation Necessary

Interest in the contest after the Better Housing exhibit would be kept alive of course by the local press, although the other contests above suggested would be decided much sooner. Managers will realize the necessity of 100 per cent cooperation from their papers in advance, during the week and after, and in spots where newspapers are tough, other advertisers on the various committees can be called upon to exert pressure.

The above plan presents many opportunities for the strengthening of theatre prestige and publicity. And of equal importance is that put over successfully, the exhibit and contest ideas of necessity will aid in placing more people on payrolls and more money in circulation to the obvious benefit of the box office.—A-MIKE.

Work For a Quigley Award!

Harman's "Cleo" Tieups Secure Wide Coverage

Tie-ups were the order of the day when Homer Harman, Shubert Rialto, St. Louis, Mo., played "Cleopatra," securing cooperation from Old Gold, Lux and Woolworth's among others. The latter used a girl at the door of their leading stores handing out cards with theatre and picture copy and directing customer to perfume counter, where "Cleo" scent was sold. Shoe stores featured "Cleo" sandal ad and windows with colored enlargement backgrounds.

FRONTS AND STUNTS FROM AFIELD



An Unusual and Inexpensive Sign

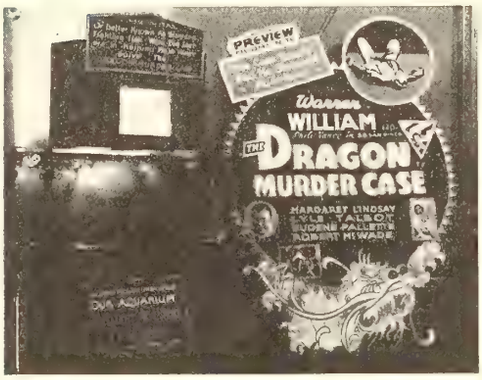
(Left) J. M. BLANCHARD, Strand, Sunbury, Pa., is the creator of this "light" flash in which the letters are wired and covered with cellophane to give the appearance of a Neon sign. Each letter is 12 inches thick, capitals 3 feet high and other letters 28 inches.

(Right) DAVE MORRISON, Rex, Greeley, Colo., utilized this giant telephone outfit as a P. A. system on "I've Got Your Number", with attached wire running from his office. Dave would call out names of various passersby and also give data on picture. Giant directory carried copy.

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Quite an Idea, Isn't It?



Different Way to Sell Mystery

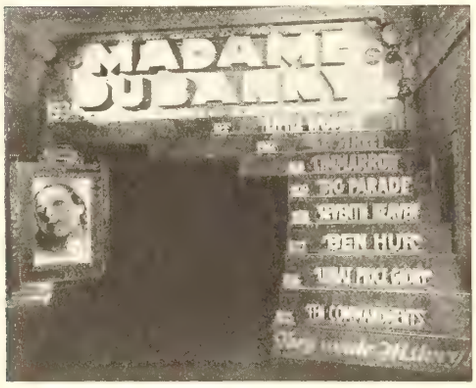
(Left) DOC ELLIOTT, Alhambra, Canton, Ohio, promoted this novel aquarium bally for advance lobby flash. The fish in the tank were tied into the plug on "Dragon Murder Case" and Doc reports this unique display plus the novel set piece created unusual interest.

(Right) TOM READ, Paramount, Atlanta, Ga., designed this engaging front on "The Cat's Paw," display executed by house artist WILLIAM PEEK. The background consisted of actual covers of the Saturday Evening Post, *and the Lloyd cutouts were highlighted with bulbs around the eyeglasses.*

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Note How Harold's Glasses Flash



In the Company of Former Greats

(Left) LOU WASSERMAN, Hippodrome, Cleveland, Ohio, conceived this smart display in selling the date on "Madame DuBarry." Step effect with picture titles in cutout letters and indirect lighting helped greatly in carrying out Lou's idea on the bigness of the date.

(Right) W. C. McDONALD, Liberty, Great Falls, Mont., and house artist, CECIL F. SMITH, take the bows for this interesting advance lobby flash on "Treasure Island." Boat was made of papier mache and back piece was painted muslin with title in Neon.

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A Very Professional Piece of Work



Even the Banks Go For It

(Left) MARTIN BURNETT, Loew's, Dayton, Ohio, obtained this striking window on "Rothschild" from one of his prominently located banks. This angle on the picture was utilized fully in many spots and Burnett's tie-in is a further indication that banks will go for smart exploitation.

(Right) BERT BICKERT and LARRY CONRAD, Palace, Ashland, Ohio, cooperated on the creation of this well done but inexpensive street bally on "Navy". It was built around top and sides of a sedan to obtain raised deck effect. Local bugler in costume blew Navy calls.



They Decorated the Family Bus

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25
Curtain Falls, The	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	Sept. 29

Coming Attractions

Dartmouth Murders, The
World Accuses, The — Dickie Moore - Russell Hopton - Cora Sue Collins — Nov. 12

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	Oct. 20
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	72	Sept. 15
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady by Choice	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. 6
Lady Is Willing, The	Leslie Howard-Binnie Barnes	July 30	76	Feb. 10
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	Oct. 20
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23
Name the Woman	Richard Cromwell-Arline Judge	July 25	63	
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
That's Gratitude	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Oct. 13		
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21

Coming Attractions

Against the Law — John Mack Brown-Sally Blane
(See "Police Ambulance" "In the Cutting Room," Sept. 22.)
Broadway Bill — Warner Baxter-Myrna Loy
(See "In the Cutting Room," July 14.)
Burnt Ranch — Tim McCoy-Marian Shilling
Call to Arms — Willard Mack-Ben Lyon
Captain Hates the Sea — Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert — Oct. 29
(See "In the Cutting Room," July 7.)
Carnival — Jimmy Durante-Lee Tracy
China Roars
Feud — Tim McCoy
Fugitive Lady — Neil Hamilton-Florence Rice — Oct. 25
(See "In the Cutting Room," Oct. 20.)
Georgiana — Ann Sothern
Girl Friend, The — Lupe Velez-Jack Haley
I'll Fix It — Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie — Oct. 13
I'll Love You Always
Jail Breaker — Edward G. Robinson
Lady Beware
Maid of Honor
Mills of the Gods — May Robson - Victor Jory - Fay Wray
Prescott Kid — Tim McCoy-Sheila Manners — Nov. 8
Spring 3100 — Nancy Carroll-Donald Cook
(See "In the Cutting Room," Sept. 22.)
Stake Out — Bruce Cabot-Judith Allen
Sure Fire — Gene Raymond-Ann Sothern
White Lies — Victor Jory-Fay Wray
(See "In the Cutting Room," Oct. 20.)

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light	Leni Riefenstahl	Oct. 15	90	
Death of L'Aiglon		Oct. 1	75	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		60	

Coming Attractions

Old Bill — Anatole France story — Nov. 1 — 70

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18
Fog Over Frisco	Donald Wood-Bette Davis-Lyle	Oct. 27	86	Sept. 22
Happiness Ahead	Dick Powell-J. Hutchinson	Sept. 29	61	Sept. 8
Lost Lady, A	Barbara Stanwyck — Talbot-Margaret Lindsay	June 2	68	June 16
Man with Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Bartheimess - Ann Dvorak - Helen Lowell	July 14	59	May 26
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Babbitt — Aline MacMahon-Guy Kibbee
(See "In the Cutting Room," Sept. 15.)
Casino De Paree — Al Jolson-Ruby Keeler
Flirtation Walk — Dick Powell - Ruby Keeler - Pat O'Brien — Dec. 1
(See "In the Cutting Room," June 30.)
Gentlemen Are Born — Franchot Tone-Jean Muir — Nov. 17 — *75 — Oct. 20
Gold Diggers of 1935 — Dick Powell-Gloria Stuart
I Sell Anything — Pat O'Brien - Ann Dvorak - C. Dodd — Oct. 20 — 70 — Oct. 20
In Caliente — Dolores Del Rio-Franchot Tone
Maybe It's Love — Gloria Stuart-Ross Alexander
(See "In the Cutting Room," Sept. 29.)
Murder in the Clouds — Lyle Talbot-Ann Dvorak
(See "In the Cutting Room," Oct. 20.)
Singer of Naples — Enrico Caruso, Jr.
Northshore — Barbara Stanwyck
Six Day Bike Rider — Joe E. Brown-Maxine Doyle — Oct. 20
(See "In the Cutting Room," Aug. 18.)
What New York Wants — Joe E. Brown

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8
Cat's Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan in London	Warner Oland-Drue Leyton	Sept. 14	77	Sept. 22
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
Dude Ranger	George O'Brien	Sept. 21	65	Sept. 22
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Judge Priest	"Pat" Patterson-Nils Asther	Sept. 28	79	Aug. 11
Love Time		Sept. 21		
(See "Serenade," "In the Cutting Room," July 28.)				
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie - Jackie Searl	Oct. 19	70	Sept. 8
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
365 Nights in Hollywood	Alice Faye-James Dunn	Oct. 12		
(See "In the Cutting Room," Sept. 1.)				
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles-Claire Trevor	June 8	77	May 26

Coming Attractions

Bachelor of Arts — Tom Brown-Anita Louise — Nov. 23
Bright Eyes — Shirley Temple - James Dunn - Judith Allen — Dec. 28
Charlie Chan in Paris — Warner Oland
County Chairman, The — Will Rogers
Dante's Inferno — Claire Trevor-Alice Faye
East River — Edmund Lowe-Victor McLaglen — Dec. 7
(See "In the Cutting Room," Oct. 20.)
Elinor Norton — Claire Trevor-Norman Foster-Hugh Williams-G. Roland — Nov. 2
(See "In the Cutting Room," Aug. 25, "The State vs. Elinor Norton.")
First World War, The — Nov. 23
Gambling — George M. Cohan — Nov. 2
Hell in the Heavens — Warner Baxter-C. Montenegro — Nov. 9
(See "In the Cutting Room," Oct. 6.)
Helldorado — Richard Arlen-Madge Evans — Dec. 14
Lottery Lover — "Pat" Paterson - Lew Ayres — Dec. 21
Marie Galante — Spencer Tracy-Ketti Gallian — Oct. 26
(See "In the Cutting Room," Sept. 15.)
Music in the Air — Gloria Swanson - John Boles - Douglass Montgomery — Nov. 30
(See "In the Cutting Room," Sept. 15.)
24 Hours a Day — Rosemary Ames — Nov. 23
When a Man's a Man — George O'Brien
White Parade, The — John Boles-Loretta Young — Nov. 16
(See "In the Cutting Room," Oct. 20.)

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evensong	Evelyn Laye	Dec.		
Evergreen	Jessie Matthews-Sonnie Hale	Dec.	98	June 23
Iron Duke, The	George Arliss	Jan. '35		
Jack Ahoy	Jack Hulbert	Nov.	74	
Little Friend	Nova Pilbeam-Matheson Lang	Nov. 15	88	Oct. 20
Man of Aran	Robert Flaherty			
Power	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Fifteen Wives	Conway Tearle-Noel Francis	June	1 68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road	Erich von Stroheim - Leslie Fenton - Wera Engels	June	1 66	
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr.	1 ..... 68 .... May	19
One In a Million	Dorothy Wilson-C. Starrett	Sept.	15 66	
Coming Attractions				
Ghost Walks, The				
Port of Lost Dreams	Wm. Boyd-Lola Lane	Oct.	15	

LIBERTY PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Cheaters	"Bill" Boyd-Dorothy Mackaill-			
No Ransom	Leila Hyams-Phillips Holmes	Oct.	8 ..... 70 .... July	21
	June Collyer	June	1 ..... 68 .... May	19
Take the Stand	Jack LaRue-Thelma Todd	Sept.	7 ..... 78 .... Sept.	15
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Oct.	2 ..... 71 .... Oct.	13
When Strangers Meet	Richard Cromwell-Arline Judge	July	20 74	
Coming Attractions				
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec.	14 ..... 72 .... May	19
School for Girls	Sidney Fox-Paul Kelly	Mar.	22,'35	
Without Children	Marguerite Churchill - Bruce Cabot	May	10,'35	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Broken Lives	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr.	23 ..... 67 .... May	5
(Reviewed under the title "Unknown Blonde.")				
Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept.	22 ..... *65 .... Sept.	22
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		*70 .... July	14
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct.	1 ..... *65 .... Aug.	11
You Made Me Love You	Thelma Todd-Stanley Lupino	May	29 ..... 69 Oct.	14,'33
Coming Attractions				
Perfect Clue, The	David Manners-Dorothy Libaire-Skeets Gallagher-R. Haroldе-Robert Gleckler			

MASCOT PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Crimson Romance	Ben Lyon-Sari Maritza	Oct.	1 ..... 67 .... Oct.	6
Lost Jungle, The	Clyde Beatty	June	13 68	
Young and Beautiful	William Haines-Judith Allen	Sept.	2 ..... 68 .... Sept.	8
Coming Attractions				
In Old Santa Fe	Ken Maynard	Nov.	1	
Marines Have Landed, The	William Haines-Armida			
Mystery Mountain	Ken Maynard			

MAYFAIR PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Badge of Honor	Buster Crabbe-Ruth Hall	Apr.	15 68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May	15 68	
Oil Raider, The	Buster Crabbe-Gloria Shea	July	15 65	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept.	21	Aug. 4
Chained	Joan Crawford-Clark Gable	Aug.	31 ..... *74	Sept. 1
Death on the Diamond	Robert Young-Madge Evans	Sept.	14 ..... 72	Sept. 29
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug.	3 ..... 74	July 21
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept.	7 82	
(See "In the Cutting Room," Aug. 4.)				
Hide-out	Robert Montgomery - Maureen O'Sullivan	Aug.	24 ..... 82	Aug. 11
Hollywood Party	(All Star Musical)	June	1 ..... 70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr.	13 ..... 79	June 30
Lazy River	Jean Parker-Robert Young	Mar.	16 ..... 77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May	4 ..... 95	Apr. 28
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald	Nov.	2 ..... 100	Sept. 8
Murder in the Private Car	Charles Ruggles-Una Merkel	June	29 ..... 65	June 30
Operator Thirteen	Marion Davies-Gary Cooper	June	15 ..... 86	June 16
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept.	28 ..... 79	Sept. 8
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July	27 ..... 73	July 14
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	30 ..... 90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May	11 ..... 95	May 12
Show-Off, The	Spencer Tracy-Madge Evans	Mar.	9 ..... 80	Mar. 3
Stamboul Quest	Myrna Loy-George Brent	July	13 ..... 90	July 14
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug.	10 ..... 59	July 28
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr.	20 ..... 116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May	25 ..... 91	May 19
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug.	17 ..... 110	July 14
Viva Villa!	Wallace Beery-Fay Wray	Apr.	27 ..... 115	Apr. 7
Coming Attractions				
Babes In Toyland	Laurel and Hardy-C. Henry			
(See "In the Cutting Room," Oct. 13.)				
Backfield	Robt Young-Betty Furness	Nov.	30	
Biography of a Bachelor Girl	R. Montgomery-Ann Harding	Dec.	7	
(See "In the Cutting Room," Sept. 8.)				
David Copperfield	Frank Lawton - Freddie Bartholomew - Charles Laughton - L. Barrymore-Edna M. Oliver			
Evelyn Prentice	William Powell-Myrna Loy	Nov.	9	
(See "In the Cutting Room," Sept. 29.)				
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery			
(See "In the Cutting Room," Oct. 20.)				
Night Is Young, The	Ramon Novarro-Evelyn Laye			
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent	Nov.	23	
(See "In the Cutting Room," Sept. 15.)				
Repeal	Carole Lombard-Chester Morris	Dec.	14	
(See "In the Cutting Room," Oct. 13.)				
Sequoia	Jean Parker-Russell Hardie			
(See "In the Cutting Room," Sept. 1.)				
Student Tour	Charles Butterworth-J. Durante	Oct.	12	
(See "In the Cutting Room," June 23.)				
What Every Woman Knows	Helen Hayes - Brian Aherne	Oct.	19 ..... 92	Oct. 13
Wicked Woman	Mady Christians-Chas. Bickford	Nov.	16	
(See "In the Cutting Room," Oct. 6.)				

MONOGRAM PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Blue Steel	John Wayne	May	10 ..... 54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May	1 ..... 70	June 25
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct.	15 ..... 86	Sept. 1
Happy Landing	Ray Walker-Jacqueline Wells	Sept.	1 ..... 63	Aug. 4
House of Mystery, The	Verna Hillie - Ed Lowry	June	1 61	
Jane Eyre	Colin Clive - Virginia Bruce	Aug.	15 ..... 65	July 14
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept.	15 ..... 66	Sept. 15
Loudspeaker, The	Ray Walker-Jaqueline Wells	May	30 ..... 67	May 12
Man from Utah, The	John Wayne	May	15 55	
Money Means Nothing	Wallace Ford-Gloria Shea	June	15 ..... 70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May	20 62	
Moonstone, The	David Manners-Phyllis Barry	Aug.	20 ..... 62	Aug. 11
Randy Rides Alone	John Wayne	June	5 ..... 54	June 23
Redhead	Bruce Cabot-Grace Bradley	Nov.	1 ..... 76	Sept. 22
Shock	Ralph Forbes-Gwenllian Gill	Aug.	1 ..... 66	July 28
Star Packer, The	John Wayne-Verna Hillie	July	30 54	
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason	Oct.	15 ..... 62	Oct. 6
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan-Gloria Shea	Sept.	15 63	
Trail Beyond, The	John Wayne-Verna Hillie	Oct.	22 ..... 55	Sept. 22
Coming Attractions				
Flirting With Danger	Robert Armstrong-Marion Burns	Dec.	1	
(See "In the Cutting Room," Sept. 22.)				
Girl of My Dreams	Mary Carlisle-Creighton Chaney	Nov.	17	
(See "In the Cutting Room," Sept. 22.)				
Lawless Frontier	John Wayne-Shelia Terry			
Lost in the Stratosphere	June Collyer-William Cagney	Nov.	15 64	
Mysterious Mr. Wong, The	Bela Lugosi-Wallace Ford			
'Neath Arizona Skies	John Wayne-Shelia Terry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Sing Sing Nights	Mary Doran-Hardie Albright	Dec.	15	
(See "In the Cutting Room," Oct. 20.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Belle of the Nineties	Mae West	Sept.	21 ..... 75	Aug. 25
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct.	5 ..... 101	Aug. 25
Crime Without Passion	Claude Rains	Aug.	24 ..... 70	Aug. 25
Double Door	Evelyn Venable-Kent Taylor	May	4 ..... 75	Apr. 28
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July	27 ..... 64	July 21
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June	15 ..... 71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June	22 ..... 64	June 16
Kiss and Make Up	Cary Grant-Genevieve Tobin	July	6 ..... 70	June 16
Ladies Should Listen	Cary Grant-Frances Drake	Aug.	3 ..... 60	July 14
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept.	28 ..... *68	Sept. 29
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June	1 ..... 80	May 5
Many Happy Returns	Guy Lombardo-Burns and Allen	June	8 ..... 60	May 12
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May	25 ..... 89	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July	20 ..... 64	July 28
Now and Forever	Gary Cooper-Carole Lombard	Aug.	31 ..... 82	Aug. 4
Old-Fashioned Way, The	W. C. Fields	July	13 ..... 71	July 14
Private Scandal	Mary Brian-Phillips Holmes	May	11 ..... 65	May 5
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept.	7 ..... 100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug.	10 ..... 85	July 14
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arline Judge	June	29 ..... 81	June 30
Thirty Day Princess	Sylvia Sidney-Cary Grant	May	18 ..... 60	May 5
Wagon Wheels	Randolph Scott- Gail Patrick	Sept.	21 ..... 57	Sept. 8
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr.	27 ..... 74	May 5
You Belong to Me	Lee Tracy-Helen Mack	Sept.	8 ..... 66	Sept. 22
Coming Attractions				
Behold My Wife	Sylvia Sidney-Gene Raymond			
Caprice Espagnole	Marlene Dietrich-Joel McCrea			
College Rhythm	Joe Penner-Lanny Ross	Nov.	23	
(See "In the Cutting Room," Sept. 8.)				
Code of the West	Jackie Coogan-Randolph Scott	Nov.	16	
Enter Madame	Elissa Landi-Cary Grant	Nov.	2	
(See "In the Cutting Room," Sept. 8.)				
Father Brown, Detective	Walter Connolly - Paul Lukas - Gertrude Michael			
Gilded Lily, The	Claudette Colbert-R. Milland			
Here Is My Heart	Bing Crosby-Kitty Carlisle			
(See "In the Cutting Room," Sept. 22.)				
It's a Gift	W. C. Fields-Baby LeRoy	Nov.	30	
(See "Back Porch," "In the Cutting Room," Sept. 15.)				
Kids on the Cuff	Max Baer-Grant Withers- Gertrude Miachel			
Limehouse Blues	George Raft-Jean Parker	Nov.	9	
(See "In the Cutting Room," Sept. 8.)				
Lives of A Bengal Lancer	Gary Cooper-Franchot Tone			
(See "In the Cutting Room," Oct. 6.)				
Me Without You	Joe Morrison-Helen Twelvetrees			
Menace	Paul Cavanagh	Oct.	26 ..... 58	Oct. 13
Mississippi	Bing Crosby - W. C. Fields - Joan Bennett			
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable	Oct.	19 ..... 73	Aug. 25
Once In A Blue Moon	J. Savo-Michael Dalmatoff			
President Vanishes	Arthur Byron-Janet Beecher	Nov.	16	
(See "In the Cutting Room." Oct. 13.)				
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Nov.	16 ..... 72	Sept. 15
Ready for Love	Richard Arlen, Ida Lupino	Oct.	12 ..... *65	Oct. 6
Ruggles of Red Gap	Charles Laughton-Mary Boland-Charles Ruggles-ZaSu Pitts			
Wings in the Dark	Cary Grant-Myrna Loy			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	6 54	
Little Damozel	Anna Neagle-James Rennie	June	11 59	
Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson - O. P. Heggie - Jackie Searl	Oct.	19 ..... 70	Sept. 8
Coming Attractions				
Return of Chandu, The	Bela Lugosi - Maria Alba			

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74½	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 16
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox	Aug. 31	64	Sept. 29
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray - Reginald Denny	Sept. 21	76	Sept. 15
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Wednesday's Child	Karen Morley-Edward Arnold	Oct. 26	*72	Sept. 29
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28

Coming Attractions

Anne of Green Gables	Anne Shirley-Tom Brown	Oct. 26		
(See "In the Cutting Room," Aug. 18.)				
By Your Leave	Genevieve Tobin-Frank Morgan	Nov. 9	*80	Oct. 6
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5		
(See "In the Cutting Room," Aug. 18.)				
Enchanted April, The	Ann Harding-Frank Morgan			
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Oct. 19	*90	Oct. 13
Gridiron Flash	Eddie Quillan-Betty Furness	Oct. 26		
(See "The Kick Off," "In the Cutting Room," Sept. 8.)				
Kara	Steffi Duna-Regis Toomey	Nov. 16		
(See "Girl of the Islands" "In the Cutting Room," Oct. 13.)				
Kentucky Kernels	Wheeler & Woolsey	Nov. 2		
(See "In the Cutting Room," Sept. 1.)				
Lightning Strikes Twice	Ben Lyon-Pert Kelton			
(See "In the Cutting Room," Oct. 6.)				
Little Minister	Katharine Hepburn-John Beal	Nov. 30		
Portrait of Laura Bales	May Robson-Hale Hamilton			
Radio City Revels	Fred Astaire-Ginger Rogers			
Romance in Manhattan	Francis Lederer-Ginger Rogers			
(See "In the Cutting Room," Oct. 13.)				
Silver Streak, The		Nov. 30		
West of the Pecos	Richard Dix-Martha Sleeper			
(See "In the Cutting Room," Oct. 6.)				

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head	
Souls in Pawn	
Special Duty	
Unlimited	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	June 23
Bride of the Lake	Gina Malo-John Garrick	AmerAnglo	Sept. 10	69	Sept. 29
Brides of Sulu	Adelina Moreno	Exploration Picts.		67	July 28
Not Against Flesh	Julian West	General Foreign Sales Corp.			Aug. 25
Petersburg Nights	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Thunderstorm	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
White Heat	Virginia Cherrill-Mona Maris-Hardie Albright	J. D. Trop	July 15	62	June 30
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	
World In Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	*113	Sept. 8
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita			
Call of the Wild, The	Fredric March-Edward Arnold			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman-Loretta Young			
Conge Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Folies Bergere de Paris	Maurice Chevalier-Merle Oberon			
It Had To Happen	Clark Gable			
Kid Millions	Eddie Cantor - Ann Sothern - Ethel Merman			
(See "In the Cutting Room," Aug. 25.)				
Les Miserables	Fredric March			
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce			
(See "In the Cutting Room," Oct. 13.)				
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
100 Years From Now				
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Queen's Affair, The	Anna Neagle-Fernand Graavey			
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2		
(See "In the Cutting Room," Aug. 18.)				
We Live Again	Anna Sten-Fredric March	Nov. 16	*83	Sept. 29
Wedding Night, The	Anna Sten-Gary Cooper			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	Oct. 6
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Great Ziegfeld, The	William Powell			
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Ken Maynard	Apr. 16	61	May 5
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	*60	Aug. 18
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
Million Dollar Ransom	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	Sept. 29
One Exciting Adventure	Binnie Barnes-Neil Hamilton-Paul Cavanagh	Oct. 15	*73	Oct. 6
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
There's Always Tomorrow	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	
(See "In the Cutting Room," June 9.)				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1	78	Oct. 20
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Cheating Cheaters	Cesar Romero-Fay Wray	Nov. 5		
(See "In the Cutting Room," Sept. 29.)				
Good Fairy, The	Margaret Sullavan - Herbert Marshall-Frank Morgan	Dec. 31		
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Imitation of Life	Claudette Colbert-W. William	Nov. 19		
(See "In the Cutting Room," Sept. 15.)				
I've Been Around	Chester Morris			
Life Returns	Onslow Stevens-Lois Wilson			
(See "In the Cutting Room," Oct. 13.)				
Man Who Reclaimed His Head	Claude Rains-Joan Bennett	Dec. 3		
(See "In the Cutting Room," Oct. 6.)				
Night Life of the Gods	Alan Mowbray	Nov. 26		
(See "In the Cutting Room, Sept. 8.)				
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24		
Secret of the Chateau	Claire Dodd-Clark Williams	Dec. 10	*68	Sept. 15
Straight from the Heart	Mary Astor-Roger Pryor-Baby Jane	Dec. 24		
Strange Wives	June Clayworth-Roger Pryor	Nov. 12		
When A Man Sees Red	Buck Jones	Nov. 12		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 6	*60	Aug. 25
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Dames	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Dr. Monica	Kay Francis-Warren William	June 23	52	May 26
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	Oct. 13	64	Aug. 18
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Madame Du Barry	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 9
Smarty	Joan Blondell-Warren William	May 19	64	May 26

Coming Attractions

Black Hell	Paul Muni-Karen Morley			
Bordertown	Paul Muni - Bette Davis - Margaret Lindsay			
(See "In the Cutting Room," Sept. 29.)				
Concealment	Barbara Stanwyck - Warren William			
Devil Dogs of the Air	James Cagney - Pat O'Brien - Margaret Lindsay			
Earthworm Tractor	Joe E. Brown			
Firebird, The	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
I Am A Thief	Mary Astor-Ricardo Cortez	Nov. 24		
(See "In the Cutting Room," Sept. 29.)				
Irish In Us, The	James Cagney-Pat O'Brien			
Midsummer Night's Dream	Josephine Hutchinson			
Racing Luck	Lyle Talbot-Mary Astor			
Right To Live	George Brent-J. Hutchinson			
St. Louis Kid, The	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title "A Perfect Week-End")				
Sweet Adeline	Irene Dunne-Donald Woods			
(See "In the Cutting Room," Oct. 20.)				
Sweet Music	Rudy Vallee-Ann Dvorak			
White Cockatoo	Jean Muir-Ricardo Cortez			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Blossom Time	Richard Tauber	Wardour Films			July 28
Cities of the Desert		L. M. B. Films			May 26
Crime on the Hill	Judy Kelly	British Int'l		60	Oct. 20
Gay Love	Florence Desmond-Sophie Tucker	British Lion			Sept. 15
Girls Will Be Boys	Dolly Haas	Assoc. British			Oct. 20
Great Defender, The	Matheson Lang	Wardour Films			July 21
How's Chances?	Tamara Dean-Harold French	Fox-British			June 30
Lost In the Legion	Leslie Fuller	Wardour Films			July 28
My Song Goes Round the World	John Loder				Oct. 20
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Unfinished Symphony, The	Marta Eggerth	Gaumont-British			Oct. 13

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	1 rl.
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 26	1 rl.
Jack Frost	Dec. 24	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come		
Plumbing for Gold	June 29	2 rls.
Punch Drunk	July 13	2 rls.
1934-35		
Counsel on Defense		
Harry Langdon		
It's the Cat's		
Andy Clyde		
Men in Black		19
(3 Stooges)		
COLOR RHAPSODIES		
1934-35		
Holiday Land	Nov. 30	
Shoemaker and the Elves	Oct. 26	
KRAZY KAT KARTOONS		
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Masquerade Party	May 11	1 rl.
1934-35		
1. The Trapeze Artist	Sept.	7
2. Katnips of 1940	Oct. 13	7
3. Krazy's Waterloo	Nov. 16	
4. Birdman		
5. Hotcha Melody		
LAUGHING WITH MEDBURY		
5—In Ethiopia	June 15	1 rl.
7—In the Islands of the Pacific	July 23	1 rl.
8—Among the Latins	Aug. 3	1 rl.
1934-35		
Laughing With Medbury in the Arctics	Sept. 15	10
Among the Silkworms		
LIFE'S LOST LAUGHS		
1934-35		
No. 1—	Sept. 15	
No. 2—	Oct. 12	10
MARCH OF THE YEARS		
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
5—Mickey's Rescue	Mar. 23	20
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
No. 8—Simple Solution	July 6	1 rl.
No. 9—By Persons Unknown	July 14	1 rl.
No. 10—The Professor Gives a Lesson	Aug. 3	1 rl.
MUSICALS		
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Aw. Nurse	Mar. 9	7
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Relay Race	July 7	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
1934-35		
Concert Kid	Nov. 2	
SCREEN SNAPSHOTS		
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
SPICE OF LIFE		
1934-35		
No. 1—	Sept. 10	
No. 2—	Sept. 29	
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Cyclomania	May 30	1 rl.
Decks Awash	Aug. 10	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox	June 20	1 rl.
1934-35		
Good Golfers Start Young	Sept. 20	
Polo Thrills		10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Hal Skelly		
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Sarl		
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Rural Romeos	Nov. 16	2 rls.
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
FROLICS OF YOUTH		
Campus Hoofer, The	Nov. 9	2 rls.
Educating Papa	Nov. 2	2 rls.
MARRIAGE WOWS SERIES		
Domestic Bliss-ters	Oct. 12	19
How'm I Doing?	Dec. 28	2 rls.
MERMAID COMEDIES		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Dec. 7	2 rls.
Girl from Paradise, The	Nov. 23	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
House Where I Was Born The	Oct. 26	1 rl.
If I Forgot You	Nov. 16	1 rl.
Mountain Melody	Aug. 31	10
Time on Their Hands	Sept. 14	11
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
STAR PERSONALITY COMEDIES		
His Lucky Day	Sept. 21	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Busted Blossoms	Aug. 10	6
Dog Show, The	Dec. 28	
Hot Sands	Nov. 2	1 rl.
Irish Sweepstakes	July 27	6
Jack's Shack	Nov. 30	
Jail Birds	Sept. 21	6
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Magic Fish, The	Oct. 19	
Mice in Council	Aug. 24	8
My Lady's Garden	July 13	6
Pandora	June 1	6
See the World	June 29	6
Slow But Sure	June 15	6
South Pole or Bust	Dec. 14	
Tom Tom the Piper's Son	Nov. 16	
Why Mules Leave Home	Sept. 7	6
TOM HOWARD COMEDIES		
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade, The	Nov. 2	1 rl.
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Three Cheers for Love	Nov. 30	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
18 MUSICAL MOODS (Technicolor)		
1. In a Monastery Garden		7
2. Mexican Idyl		
3. Fingal's Cave		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Chasing the Champions	May 18	9
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
MAGIC CARPET SERIES		
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
Picturesque Portugal		9
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
Organlogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 rl.
Wine, Woman and Song		1 rl.
Eili Eili		1 rl.
What's In a Name		1 rl.
SPECIAL		
She Whoops to Conquer		2 rls.
ZaSu Pitts-Billy Bevan-Daphne Pollard		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CHARLEY CHASE		
Another Wild Idea	June 16	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		
You Said A Hatful		19
IRVIN S. COBB		
Ballad of Paducah Jail		19
Nosed Out		18
Speaking of Relations		19
You Bring the Ducks		16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising In the South Seas		1 rl.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Holland In Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 3	Mar. 24	10
No. 4	May 5	8
No. 5		8
No. 6		1 rl.
No. 7		1 rl.
No. 8		9
No. 9		10
No. 10		1 rl.
HAPPY HARMONIES (Technicolor)		
1—The Discontented Canary		9
2—Old Pioneer		8
3—A Tale of the Vienna Woods		9
4—Bosco's Parlor Pranks		
LAUREL & HARDY		
Going Bye-Bye		21
Oliver the Eighth	Jan. 13	28
Them Thar Hills		2 rls.
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music In Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise	Mar. 10	18
(Color)		
Gentlemen of Polish		2 rls.
Grandfather's Clock		17
Spectacle Maker, The		20
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		9
Pro Football		9
Rugby		10
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 3	10
(Color)		
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
Wash--ee Iron-ee		
TODD-KELLY		
Done in Oil		18
I'll Be Suing You	June 23	19
Maid In Hollywood	May 19	20
One Horse Farmers		
Opened by Mistake		19
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Hell's Fire	Feb. 17	7
(Color)		
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 rl.
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty's Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Dancing on the Moon	July 13	1 rl.
Keep in Style	Nov. 16	
There's Something About a Soldier	Aug. 17	7
COLOR CLASSICS		
Litle Dutch Mill	Oct. 26	
Poor Cinderella	Aug. 3	7
HEADLINERS		
Cab Calloway's Hi-De-Ho	Aug. 24	1 rl.
Club Continental Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry	Oct. 5	
International Cafe (T.)	Sept. 14	1 rl.
Leon Belasco and Orchestra-Geo. Givot		
Ladies That Play	Nov. 16	
Phil Spitalny and His Musical Queens		
Little Jack Little Revue	May 11	10
Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio		
Mr. W's Little Game	June 8	10
Alexander Woollcott		
Radio Announcer's Review The	Sept. 14	1 rl.
Rhythm on a Roof	Oct. 26	
Anson Weeks & Orchestra		
Society Notes	Aug. 3	10
Underneath the Broadway Moon	June 29	11
Isham Jones and Orchestra - Eton Boys-Vera Van		
HOLLYWOOD ON PARADE		
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlen	June 15	16
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	10
No. 3—Bear Facts — The Valley of Silence—Irving Mills	Oct. 12	
No. 4—	Nov. 9	
PARAMOUNT VARIETIES		
Baby Blues	Oct. 5	
(Technicolor)		
Madhouse Movies No. 1	Aug. 24	1 rl.
Monkey Business	Nov. 16	
Nerve of Some Women, The	Nov. 2	1 rl.
Old Kentucky Hounds	Sept. 7	1 rl.
Screen Souvenirs No. 1	Sept. 21	1 rl.
Screen Souvenirs No. 2	Nov. 30	1 rl.
Superstition of the Black Cat	Aug. 10	8
Superstition of Three on a Match	Oct. 19	1 rl.
Two Alarm Fire	Oct. 26	
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	
Axe Me Another	Aug. 24	1 rl.
Can You Take It	Apr. 27	7
Dance Contest	Nov. 23	
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
SCREEN SONGS		
Lazybones	Apr. 13	7
Borrah Minnevitch		
Love Thy Neighbor	July 29	7
Mary Small		
She Reminds Me of You	June 22	7
Eton Boys		
This Little Pig Went to Market	May 25	7
Singin' Sam		
SCREEN SOUVENIRS		
No. 10	May 4	10
No. 11	June 1	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	
No. 5—Saddle Champs	Nov. 30	
TWO-REEL COMEDIES		
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds Paliette-Catlett	July 6	21
New Dealers, The Paliette-Catlett	Apr. 6	20
News Hounds Paliette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Up and Down Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day		17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	8
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Contented Calves	Aug. 9	20½
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26,'35	19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Oder in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Mild Cargo	May 18	7½
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	4
FOUR STAR COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	
No. 3—This Band Age	Feb. 1,'35	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Blasted Event	June 29	19
Bric-a-Brac		19
In-Laws Are Out	Mar. 2	18
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Gert Lahr		
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
MUSICOMEDIES SERIES (Ruth Etting)		
Derby Decade	July 13	21½
If This Isn't Love		22
Southern Style	Sept. 14	20
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-34)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14	
Pastrytown Wedding	July 27	8
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Royal Good Time, A	Apr. 13	7
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha		20½
Steffi Duna-Don Alvarado (Technicolor)		
TODDLE TALE CARTOONS		
Along Came A Duck	Aug. 10	
Grandfather's Clock	June 29	9½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the Mediterranean	May 4	8
Red Republic		10

STATE RIGHTS

Title	Rel. Date	Min.
FILM EXCHANGE		
Desert Dangers		16
BEVERLY HILLS EXCHANGE		
What A Man Thinks		25

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa		
9. The Dognappers		
SILLY SYMPHONIES		
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculier Penguins	Sept. 6	8
9. Goddess of Spring, The		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
GOOFYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	9
Dizzie Dwarf	Aug. 6	9
Gingerbread Boy	Apr. 16	8
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rl.
Kings Up	Mar. 12	7
Park In the Spring		
Robinson Cruso, Jr.		
Sky Larks	Oct. 22	
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	1 rl.
No. 4—Novelty	Nov. 19	1 rl.
No. 5—Novelty	Dec. 17	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	2 rls.
Beau Bashful Herbert Corthell	June 6	21
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Financial Jitters Eddie Nugent-Gray Sutton	July 3	2 rls.
Good Time Henry Henry Armetta	May 3	20
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	18
Heartburn Sterling Holloway	Apr. 11	20
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Just We Two	Aug. 8	19
Night in a Night Club, A (Mentone No. 1-A)	Sept. 2	18
Oh What A Business (Mentone No. 5-A)	Nov. 28	2 rls.
Pest, The (Mentone No. 9)	Apr. 18	19
Picnic Perils Sterling Holloway	July 18	21
Pleasing Grandpa Sterling Holloway	June 20	20
Rival Romeos	Nov. 14	2 rls.
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
There Ain't No Justice Corthell and Hurst	May 23	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) Georgie Price	Oct. 31	2 rls.
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Harry Gribbon	June 23	20
No. 19—My Mummy's Arms. Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare. Ben Blue 1934-35	Aug. 11	19
All Sealed Up Ben Blue	Sept. 15	19
Fireman's Bride, The Shemp Howard-Daphne Pollard		
Oh Sailor Behave El Brendel	Sept. 29	17
Smoked Hams Shemp Howard-Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk. Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
BROADWAY BREVITIES		
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No. 24—Murder In Your Eyes	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day Bill Robinson	June 30	19
No. 29—The Song of Fame Ruth Etting	July 7	19
No. 30—The Winnah Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	19
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails 1934-1935	Aug. 11	20
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Parce, Parce Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No. Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeane Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw-Phil Regan		2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys		2 rls.
Spain in the Neck Tito Guizar-Armida		
What, No Men? El Brendel-Phil Regan	Nov. 24	21
LOONEY TUNES		
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy 1934-35		1 rl.
No. 1—Buddy's Adventures		1 rl.
MELODY MASTERS		
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony Abe Lyman	June 6	10
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Pollock and Band 1934-35	Aug. 4	10
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
MERRIE MELODIES		
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 28	7
Goin' to Heaven on a Mule	May 19	7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 rl.
The Miller's Daughter		1 rl.
Shake Your Powder Puff		1 rl.
Rhythm in the Bow 1934-35		1 rl.
No. 1—Those Beautiful Dames		7
No. 2—Pop Goes My Heart		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
SEE AMERICA FIRST E. M. NEWMAN		
1. Pilgrim Days	Sept. 29	11
2. Boston Tea Party	Oct. 27	11
3. Hail Columbia		10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (Formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1	May 19	10
Jessel-Van		
No. 20—Penny a Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—At the Races Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9
1934-35		
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs that Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen		

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes Jack Mulhall-Lola Lane-Frankie Darro	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Lost Jungle, The Clyde Beatty	Apr. 1	2 rls. (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro - Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Return of Chandu, The Bela Lugosi-Maria Alba (8 episodes)	Sept.	2 rls.
UNIVERSAL		
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr. (12 episodes)	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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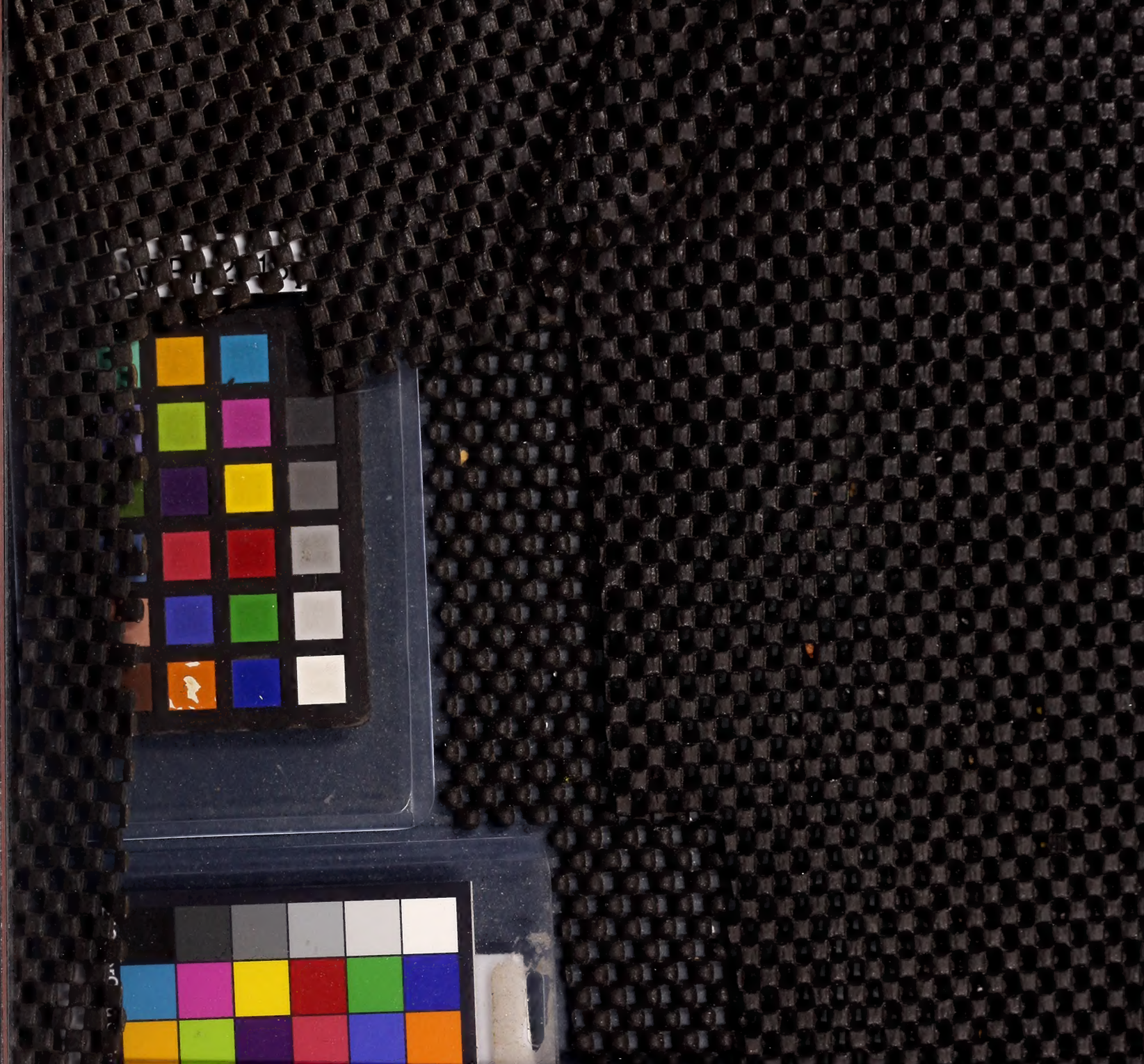


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